

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

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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) 視聴覚翻訳学、日本語学－日本のメディアにおける言語イデオロギーと女性語・男性語について (English) Audiovisual Translation, Japanese Language－Linguistic Ideology and Women's and Men's Language in Japanese Media
研究期間 Research period	2026 年 04 月 01 日～ 2026 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. Ryūta Ushikubo, Associate Professor, Center for Global Education and Exchange
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», 2025, 16, pp. 9-32. 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», 2025, pp. 75-98. Vitucci, Francesco, <i>Boy Erased in Japan: an analysis of women's language in the subtitled and dubbed version of Joel Edgerton's feature film</i> , Routledge (IN PRESS) Vitucci, Francesco, <i>Mediated Masculinities and Televised Speech in Japan: Indexicality, Ideology, and the Translation of Male Language</i> , «RICOGNIZIONI» (IN PRESS)

	<p>PRESENTATION: <i>Resurgences of Women's Language in Japanese TV News: Shirabete Mitara and the Representation of Foreign Women</i>. Translation at the Crossroads of Ideologies and Cultures - Department of Translation and Interpretation Studies, Vilnius University (Lithuania) (18-20/06/2026).</p>
<p>研究成果の概要 Summary of research results</p>	<p>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 2026. The first is a chapter in English — <i>Boy Erased in Japan: an analysis of women's language in the subtitled and dubbed version of Joel Edgerton's feature film</i> — in a volume edited by Routledge, followed by an article entitled <i>Mediated Masculinities and Televised Speech in Japan: Indexicality, Ideology, and the Translation of Male Language</i> in the open-access scientific journal RICOGNIZIONI. Part of the research will also be presented at the forthcoming conference <i>Translation at the Crossroads of Ideologies and Cultures</i>, hosted by the Department of Translation and Interpretation Studies at Vilnius University, where I will be presenting as a speaker (Lithuania). I intend to further expand in the near future the research network I have built through this important exchange with Toyo University.</p>
<p>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)</p>	<p>My research investigates the representation and circulation of gendered language in Japanese television media, pursuing two interconnected strands. The first focuses on Japanese Women's Language (<i>joseigo</i>) as it appears in contemporary audiovisual media; the second addresses the representation of male language (<i>danseigo</i>), examining how hegemonic masculinity is sustained through linguistic and translation practices.</p> <p>The first strand was motivated by the need to examine how a traditional sociolinguistic construct — Japanese Women's Language (JWL) — 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. The research draws on audiovisual translation studies and Japanese sociolinguistics to analyze the ideological dimension of language representation in mass media, with particular attention to the interplay between indexical signs, stereotypes, and identity construction.</p> <p>A central focus of this strand is the interindexical relationship between Japanese voice-over and interlingual subtitles used to render the speech of foreign female participants in Japanese television programs. While these women speak in their native languages, without any knowledge of Japanese, the Japanese translation by voice actresses systematically reframes their utterances within the stylistic boundaries of <i>joseigo</i>, replacing authentic voices with hyper-feminized styles. Linguistic forms such as sentence-final particles (<i>-wa</i>, <i>-no</i>, <i>-kashira</i>) and morphological features typical of the so-called "considerate plain form" (<i>hairyo futsūtai</i>) are mobilized to present female speakers as conforming to an imagined model of Japanese womanhood. The visual presence of foreign women further compounds this effect: their bodies become semiotic resources — "bodies of otherness" — through which ideologies of femininity are layered and conveyed to a Japanese audience. This process, which Nakamura (2025) defines as <i>adequation</i>, tends to re-naturalize an archaic model of femininity tied to the lifestyle of Japanese housewives, primarily devoted to managing the household economy and family life. JWL persists in fictional language despite its decline in real speech, continuing to convey a normative model of femininity detached from actual usage. Ultimately, the speech styles attributed to foreign women in Japanese reinforce entrenched gender ideologies by re-naturalizing women's roles within a patriarchal and heteronormative order tied to the cultural idealization of femininity. The six foreign female speakers analyzed can be grouped into a structured typology of foreign femininities which resonates with domestic gender norms, suggesting that JWL is not a fixed or uniform linguistic variety, but rather</p>

a multi-indexical and highly adaptable semiotic resource whose meanings depend on the speaker's role, narrative positioning, and communicative goals.

The second strand investigates the representation of male language and masculinity in Japanese media, examining how translation strategies contribute to the construction and reproduction of hegemonic masculinity. This line of inquiry addresses the ideological "downgrade" that foreign male speakers may undergo in Japanese translation, asking whether and how their mediated speech reflects or reinforces dominant Japanese masculine norms — including emotional restraint, social authority, and competitive assertiveness. By analyzing the linguistic features systematically attributed to foreign male characters and speakers, this strand aims to reveal whether translation produces a stylistic convergence toward a normative Japanese masculine ideal, or whether it instead marks foreignness through deliberate linguistic othering.

Together, these two strands highlight how audiovisual translation functions not merely as a means of granting access to foreign discourse, but as an active site for the reproduction of gender ideologies. The research underscores the persistence of gendered linguistic norms in Japanese media and points to the need for critical awareness of translation's role in shaping perceptions of gender and identity, both within Japan and in global media circulation.