

東洋大学長 殿  
To the President of Toyo University

外国人研究員 研究報告書  
Research Report by Visiting Researcher

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研究課題名 Research topic	Audiovisual transaction, interlingual substituting
研究期間 Research period	2023年4月1日～2023年4月30日 From Y/M/D to Y/M/D
研究協力教員氏名 (所属) Research partner (affiliation)	牛窪 隆太 准教授 (国際教育センター)
研究成果発表 (予定も含む) Publication/Presentation (including future ones)	Francesco Vitucci, <i>Representation of masculine speech in the Japanese dub of the American series Never Have I Ever (2020): fictional idiolects or linguistic experimentation?</i> in: Status Quaestionis, 2023, pp. 1 – 18 (in print).  Francesco Vitucci, <i>Catherine Earnshaw in Japan: an analysis of women's language in the subtitled and dubbed versions of William Wyler's and Mary Soan - Peter Kosminsky's feature films.</i> in: AA.VV., Cambridge Scholar Publishing, 2023, pp. 1 1– 19 (in print).
研究成果の概要 Summary of your research achievements	<p>My lecture analyzed male language in the Japanese-language version of American series. Building upon audiovisual translation and recent Japanese sociolinguistics studies, the lecture intended to highlight the gap that has grown over the years between the non-native actor's language and the real speech of Japanese speakers, as well as the hypermasculinization of fictional speech aimed at indexing an informal, funny and cool male model, through the phenomenon of <i>transduction</i>. My study analyzes male language in the Japanese-language version of the American series <i>Never Have I Ever</i> (2020), produced and dubbed by Netflix. Before introducing the details of the analysis, it is useful to dwell briefly how audiovisual materials intertwine with the topic of identity and diversity through their worldwide circulation. As already suggested by numerous studies conducted in the field of translation (Alfano 2018; De Marco 2006, 2009, 2016; Díaz Pérez 2018; Ranzato and Zanotti 2018; von Flotow and Josephy-Hernández 2018; Zabalbeascoa 2012), the translated text plays a crucial, mediating role for the (re)definition of identities, while needing to achieve balance between the accurate description of the characters and the risk of developing or reiterating stereotypes. Regardless of the difficulties intrinsic to various types of translation (consider, for example, the characteristics and purposes of dubbing with respect to interlingual subtitling), as already underlined by Jorge Díaz-Cintas, the mediation offered by translated</p>

text today plays a key role in the formulation of cultural concepts such as femininity, masculinity, race or otherness. From this viewpoint, translators - far from passively transmitting the source texts with which they are confronted - act as active agents in the formation of the ideological discourse of their culture, and can consciously or unconsciously accept the system of values, contributing to their diffusion or subversion. In particular, in the wake of the aforementioned observations, Giuseppe Balirano underlines that, since language plays a fundamental role in simultaneously producing and reproducing both social exclusion and inclusion, today we need to deepen the link between the use of audiovisual texts and the way in which they shape meanings and identities, both from a sociological and a translational perspective. As already suggested by Nakamura Momoko in one of his pioneering studies on genderlects in Japan, the gap between the dubbed language of non-native actors and the real speech of native speakers has become more prominent over the years. This has stimulated various linguistic phenomena including a hypermasculinization of fictional speech aimed at indexicalizing, through the so-called phenomenon of *transduction*, an informal, funny and *cool* male model. In the Japanese audiovisual context today, both through male speech and female speech, it is possible to trace - especially in the genre of comedy - the use of a certain linguistic essentialism that uses a *body of otherness* to spread a distant Japanese through autochthonous interactional patterns, thus reinforcing stereotypes of gender, race and social class. This type of practice is quite common in Japan. Nakamura demonstrates how the *yā style* youthful register, for example, aimed to generate a contrast with male speech considered *ideal* and in line with the characteristics of the class of Japanese office workers (*sararīman*). Albeit from a slightly different perspective, other scholars also underline how in the Japanese context identity factors such as nationality, race, social class and sexuality often lead translators to indulge in misleading representations of non-Asian male speech by relying on an ill-concealed *cultural nationalism* which considers only the natives as holders of an exquisitely correct language from the viewpoint of diatopic (mastery of dialects), diastratic (mastery of slang) and diagenetic (male speech) mastery of speech variants. As the scholars suggest, non-Asians are often considered *the ultimate Other* and, therefore, unable to convey a Japanese language that serves as a model for native audiences. Nevertheless, as the boundaries between male and female speech have become more permeable in Japan, the representation of certain idiolects in the media (and, in particular, in audiovisual products) not only exerts a profound influence on the perception of masculine and feminine speech by various reference audiences, but it can also stimulate more or less correct forms of juxtaposition between this and certain gender ideologies. Thus, the ways in which media represent discourse shape expectations of what should resonate as appropriate in diagenetic terms. Precisely for this reason, the phenomenon of exposure to audiovisual speech must be analyzed alongside the *indexical bleaching* phenomenon theorized by Squires and cited by Nakamura Momoko (2013, 2014, 2020a, 2020b, 2021), according to which the degree of diffusion of audiovisual products would play a preponderant role in the process of emulation and diffusion of certain idiolects in society.