

東洋大学長 殿

To the President of Toyo University

東洋大学外国人研究員 研究報告書

Research Report for the Research Fellow at Toyo University

氏名 Name	Francesco VITUCCI
所属機関名 Affiliation and position	Bologna University
部局名 Section	Department of Modern Languages, Literatures, and Cultures
職名 Position	Associate Professor
研究テーマ Research topic	(日本語) アメリカン・シリーズの日本語吹き替え版における大人の男性の発話表現：言語、イデオロギー、ジェンダー・ステレオタイプ (English) Representation of adult masculine speech in the Japanese dub of the American series: language, ideology, and gender stereotypes
研究期間 Research period	2024 年 4 月 16 日～ 2024 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)	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)	<p>Francesco Vitucci, <i>Language ideology 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>Multilingual Matters</i>, 2024, pp. 1- 12 (in print).</p> <p>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., Routledge, 2023, pp. 1 1–19 (in print).</p> <p>Francesco Vitucci, Representation of masculine speech in the Japanese dub of the American series <i>Never Have I Ever</i> (2020): fictional idiolects or linguistic experimentation? in: <i>Status Quaestionis</i>, 2023, 24, pp. 329 – 352.</p> <p>Francesco Vitucci, <i>Interpunctive analysis in the interlingual subtitles of Manbiki kazoku (2018, Kore'eda Hirokazu): a comparison between Japanese and four European languages.</i>, in: AA.VV., <i>Studia Translatorica</i> 13, Dresden, Neisse Verlag, 2022, pp. 55 – 93.</p> <p>Francesco Vitucci, <i>Interpunctive analysis in the interlingual subtitles of An (2015, Kawase Naomi): a comparison between Japanese and three European languages</i>, «KERVAN», 2021, 25, pp. 339 – 359.</p> <p>Francesco Vitucci, <i>(Re)inventing the genre: the translation of the onē kotoba</i></p>

	<p><i>idiolect in the Japanese-Italian subtitling</i>, in: AA.VV., <i>Gender issues Translating and mediating languages, cultures and societies</i>, Bern, Peter Lang, 2021, pp. 271 - 291 (LINGUISTIC INSIGHTS).</p> <p>Francesco Vitucci, <i>Ideological manipulation in interlingual subtitling: the Japanese-Italian translation of a nyūhāfu genderlect in the movie 'Close-Knit' by Ogigami Naoko.</i>, in: <i>European Approaches to Japanese Language and Linguistics</i>, Venezia, Edizioni Ca' Foscari, 2020, pp. 115 - 139 (CA' FOSCARI JAPANESE STUDIES)</p>
<p>研究成果の概要 Summary of research results</p>	<p>My lecture held on April 24th in the course of <i>Japanese for Exchange Students</i> (NEST PROGRAM) 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 a sexist male model, through the phenomenon of <i>transduction</i>.</p>
<p>研究成果(600字以上) Research results (more than 600words)</p>	<p>My study analyzes adult 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. Just as illustrated in Miyazaki's studies (2023), today's virtual spaces represent <i>social contexts</i> where every speech style is subject to dynamic interpretations that can not only convey metapragmatic gender-related stereotypes but also influence end viewer's unconscious sociolinguistic imaginary through the widespread contact of audiovisual artifacts in global society, known as <i>indexical bleaching</i> (Nakamura, 2020a; Squires 2014). Even in the context of contemporary Japanese audiovisual distribution, this risk materializes through two processes that are inherent in the practice of audiovisual interlingual mediation: the strategy of <i>transduction</i>, as well as the exploitation of so-called <i>bodies of otherness</i> (Inoue 2003).</p> <p>As already suggested by studies conducted in the field of audiovisual translation with a special focus on gender and those on Japanese gender translation, the representation of certain <i>genderlects</i> in the media not only exerts a profound influence on the perception of masculine and feminine speech by various reference audiences, but it can also stimulate forms of juxtaposition between this and certain gender ideologies. On the other hand, as recent sociolinguistic studies suggest (Iwata, Shigemitsu, Murata, 2022; Miyazaki, 2023; Okamoto, Shibamoto-Smith, 2004; Sanada, 2020; Yamashita, 2022), Japan is undergoing a progressive dissolution of the boundaries between male and female speech, which runs counter to the gendered language one finds nowadays in most Japanese dubbing of foreign actors.</p> <p>As already suggested by Nakamura Momoko in one of his pioneering studies on genderlects in Japan (2013), the gap between the dubbed language of non-native actors and the real speech of native speakers has been 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 <i>transduction</i>, a rather sexist adult male model. In the Japanese audiovisual context today, both through male speech and female speech,</p>

it is possible to trace - especially in the genre of comedy - the use of a certain linguistic essentialism that uses the *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. 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.