2016 年度　大学院秋季入試（英語学専攻）
博士課程（後期）

模範解答

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1. Give a description of your master's thesis.

My master's thesis examined the translation of culturally embedded meaning in contemporary Japanese popular culture, focusing on how English-language translations of anime mediate cultural specificity for global audiences. The study was motivated by the question of whether translation preserves cultural difference or actively reshapes it in accordance with the expectations of target audiences and the constraints of distribution platforms.

The primary corpus consisted of commercially distributed anime subtitles from the late 2000s onwards, a period marked by the transition to digital streaming and the consolidation of global distribution networks. These were compared with selected fan-produced subtitles in order to illuminate differences in translational norms and priorities. The analysis drew on Lawrence Venuti's distinction between domestication and foreignization, Gideon Toury's descriptive framework, and Mona Baker's narrative theory as developed in *Translation and Conflict* (2006). In addition, the study engaged with Koichi Iwabuchi's concept of "cultural odor" in order to situate translation within broader processes of cultural circulation, and with Homi Bhabha's notion of hybridity to theorize the cultural space produced through translation.

A key point of reference was Abé Mark Nornes' argument in "For an Abusive Subtitling" (1999), which critiques the tendency of subtitles to erase linguistic and cultural difference in the name of fluency. This provided a useful framework for evaluating the extent to which contemporary subtitles conform to or resist such norms. Through close textual analysis, the thesis examined how honorifics, dialectal variation, humor, and intertextual references were handled in translation. It became clear that official subtitles tend to prioritize readability and speed, often omitting or neutralizing culturally specific elements, whereas fan translations more frequently retain or annotate such features.

The thesis argued that translation in this context functions as a form of cultural filtering rather than simple transfer. Cultural elements are selectively preserved, transformed, or suppressed in ways that produce a version of "Japan" that is legible within global media circuits. In this

sense, translation participates in the construction of transnational cultural forms, and must be understood as an active site of negotiation shaped by commercial, ideological, and technological factors.

2. What type of research or academically related work have you done recently?

My recent research has extended these concerns by examining translation practices in streaming-era media, where the conditions of production and reception have shifted significantly. In particular, I have focused on the increasing standardization of subtitle translation under the constraints imposed by global platforms, including limitations of character space, timing, and audience readability.

Building on Jorge Díaz Cintas' work on audiovisual translation and on Henry Jenkins' account of convergence culture, I have explored how translation operates within a media environment characterized by rapid circulation and participatory engagement. I have also drawn on Minako O'Hagan's research on fan translation and user-generated content, which highlights the role of non-professional translators in shaping norms and expectations. By comparing official subtitles with fan-produced versions, I have examined how differing assumptions about audience competence and cultural familiarity lead to distinct translation strategies.

In addition to this research, I have been preparing academic articles that develop these arguments through detailed case studies. This has required sustained engagement with scholarship in translation studies and cultural studies, including the work of Anthony Pym on translator agency and ethics, and Susan Bassnett on the cultural turn in translation studies. Presenting this work at academic conferences has further allowed me to refine my theoretical positioning and respond to critical feedback from specialists in the field.

My teaching experience has also informed this research by drawing attention to the gap between translated texts and audience understanding. Students often interpret translated material in ways that reveal the effects of translational choices, particularly where cultural context has been reduced or reshaped. This has reinforced my interest in reception as a crucial dimension of translation, and has encouraged me to think more systematically about how meaning is reconstructed by audiences. Taken together, my recent work reflects a sustained engagement with the changing conditions of translation in contemporary media, and demonstrates my ability to connect theoretical frameworks with detailed textual analysis.

3. How will your past and present academic work relate to your Ph.D. course research?

My past and present research provides a clear foundation for my proposed doctoral project, which will examine how translation contributes to the construction of cultural authenticity in globally circulating media. While my master's thesis focused on textual analysis of translation strategies, and my recent work has expanded this to include the conditions of media distribution, my Ph.D. research will integrate these approaches with a more systematic consideration of reception.

The central research question will be how audiences interpret translated cultural material, and to what extent translation shapes their perception of cultural difference. This involves moving beyond the analysis of texts alone to consider how meaning is produced in the interaction between translation and reception. In developing this project, I intend to draw not only on Venuti, Baker, and Toury, but also on more recent work in media and globalization studies, including Iwabuchi's analysis of cultural flows and Jenkins' account of participatory audiences. At the same time, I will build on the critique advanced by Nornes by examining whether the pressures of the streaming environment have intensified the tendency toward what he terms "corrupt" subtitling, or whether new forms of translation practice are emerging in response to increasingly knowledgeable audiences. This will involve a combination of close textual analysis and empirical investigation of audience responses, allowing for a more comprehensive account of translation as both a textual and social process.

My previous work has equipped me with the necessary methodological tools for this research, including the ability to conduct detailed comparative analysis and to engage critically with theoretical frameworks across disciplines. It has also allowed me to identify specific gaps in the literature, particularly in relation to the interaction between translation practices and audience reception in digital environments.

In this sense, my academic development reflects a consistent and focused engagement with the key issues at the intersection of translation and cultural studies. The Ph.D. program will allow me to extend this work into a more original and sustained research project, with the aim of contributing to a more nuanced understanding of translation as a central mechanism in the global circulation of culture.