2024 年度　大学院春季入試（英語学専攻）
博士課程（前期）

模範解答

Question 1

One research question that currently interests me is how translation practices in globally distributed streaming media influence audience perceptions of cultural authenticity among viewers who do not share the source language or cultural background. While translation studies has long examined the tension between domestication and foreignization, there remains a gap in understanding how such strategies are interpreted by contemporary audiences in digital environments where exposure to foreign cultural forms is both widespread and uneven.

Previous research has addressed aspects of this question from several directions, though not always in an integrated way. Venuti's work has established a critical framework for understanding how translation can obscure or foreground cultural difference, while Toury's descriptive approach has provided tools for identifying regularities in translation norms. Research on audiovisual translation, particularly by Díaz Cintas, has clarified the technical and formal constraints under which subtitles operate, including issues of timing, spatial limitation, and readability. At the same time, Iwabuchi's concept of "cultural odor" has highlighted how Japanese media products are often adjusted in order to circulate globally without appearing overly culturally specific. However, much of this research focuses either on textual strategies or on patterns of cultural circulation, and relatively little attention has been paid to how audiences interpret translated material in relation to questions of authenticity.

Authenticity becomes especially significant in the context of streaming platforms, where audiences are regularly exposed to subtitled content and may develop expectations regarding the retention or adaptation of cultural elements. Addressing this issue requires moving beyond text-oriented analysis to consider translation as part of a broader communicative process that includes reception. In this respect, the research also engages with Baker's narrative theory, which emphasizes that translation participates in shaping how cultural narratives are constructed, and with Blommaert's work on the mobility and uneven distribution of linguistic resources, which provides a way of understanding how translated

texts circulate across different sociocultural contexts.

Methodologically, the project will combine several approaches. The first stage will involve the compilation and analysis of a corpus of subtitles from streaming media, focusing on how culturally specific elements such as honorifics, humor, and intertextual references are handled. This will be complemented by comparison with alternative translation versions where available, including fan-produced subtitles, in order to identify differences in strategy and assumptions about audiences. The second stage will introduce a reception-oriented component, using selected qualitative methods such as small-scale interviews or analysis of online discussion forums to examine how viewers interpret translated content and how they evaluate its cultural authenticity. By integrating textual analysis with reception data, the study aims to provide a more comprehensive account of translation as a process that not only transforms texts but also shapes cultural perception.

Question 2
Statement 3

I largely agree with the claim that a comprehensive reception theory of translation in musical theatre has yet to be fully established, although important groundwork has already been laid across translation studies and performance-related research. The difficulty lies less in the absence of relevant theoretical tools than in the challenge of integrating them into a framework that accounts for the specific conditions of musical performance.

Research on song translation has clearly demonstrated that musical texts impose constraints that distinguish them from other forms of translation. Low's (2005) "pentathlon principle," for example, identifies competing priorities such as singability, sense, naturalness, rhythm, and rhyme, all of which must be balanced in practice. These constraints often require translators to depart significantly from source-text meaning in order to produce lyrics that function effectively in performance. At the same time, work in audiovisual translation has highlighted the importance of multimodality, showing that meaning is constructed not through language alone but through the interaction of verbal, musical, and visual elements. However, these approaches have primarily focused on production and textual outcomes rather than on reception.

While reception theory in literary studies, particularly in the work of Jauss and Iser, emphasizes the active role of the reader or viewer in constructing meaning, it has not been systematically applied to musical theatre translation, where reception is shaped by the

combined effects of language, music, and performance conditions. As a result, there is still no fully developed account of how audiences interpret translated musical texts in performance. A reception-oriented approach would need to consider several factors. Audiences process lyrics under time constraints and in conjunction with music, which may limit attention to semantic detail. Expectations of fidelity may also differ in performance contexts, where coherence with music and dramatic effect may take precedence over accuracy. In addition, audience interpretation is likely to vary depending on familiarity with the source language, the genre, and the conventions of musical theatre.

For these reasons, it is reasonable to conclude that a comprehensive reception theory of translation in musical theatre has yet to emerge. At the same time, the necessary conceptual resources are already available across multiple fields, and further work that brings together translation studies, performance studies, and reception theory could develop a more systematic understanding of how meaning is constructed in this complex, multimodal context.