2020 年度　大学院春季入試（英語学専攻）
博士課程（後期）

模範解答

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[1] Summary / explanation of passage

The passage traces the historical development and social significance of constructed languages, beginning with early European attempts from the seventeenth century onwards to create artificial systems of communication. Many of these early projects failed to achieve lasting success, with Volapük serving as a key example of a language that initially attracted attention but ultimately declined due to its complexity. By contrast, Esperanto emerged in the late nineteenth century as a more successful model, largely because of its relative simplicity and accessibility, which made it more practical for users and enabled it to gain a wider following.

The passage also emphasizes that the development of constructed languages has continued beyond these early examples, with later projects such as Ido representing attempts to refine or improve upon earlier systems. In addition to these more utilitarian efforts, constructed languages have also been influenced by popular media, with Klingon and Na'vi cited as prominent examples created for film and television contexts. These cases illustrate that constructed languages are not limited to purely functional purposes but can also emerge from cultural and creative motivations.

Despite the commonly stated goal that constructed languages are intended to facilitate universal communication, the passage ultimately challenges this claim by suggesting that their actual function lies elsewhere. It argues that such languages are more closely associated with identity formation and differentiation from everyday linguistic practices. This is particularly evident in contemporary online environments, where constructed languages continue to proliferate and are sustained by communities that value them as markers of identity and difference rather than as practical tools for widespread communication.

[2] Introduce another constructed language

One notable example of a constructed language is Lojban, which was developed in the late twentieth century with the aim of creating a linguistically precise and logically unambiguous system of communication. Unlike Esperanto, which prioritizes ease of learning and international usability, Lojban is based on principles derived from formal logic and is designed to eliminate ambiguity in grammatical structure. Its syntax is highly regular and is designed so that sentences can be parsed in only one way, thereby reducing the multiple interpretations that are characteristic of natural languages.

Another important feature of Lojban is its attempt to avoid cultural bias in vocabulary. Rather than drawing primarily on European languages, its lexicon is derived from a range of language families, reflecting an effort to create a more neutral and inclusive linguistic system. This design reflects one of its central intellectual motivations, namely the exploration of the relationship between language and thought, particularly in connection with the Sapir-Whorf hypothesis. By minimizing ambiguity and implicit meaning, Lojban has been used to investigate whether linguistic structure can influence patterns of reasoning and communication.

In practice, however, Lojban remains a niche language used mainly by enthusiasts and specialized communities, particularly online. Despite this limited adoption, it serves as a clear example of how constructed languages can embody specific philosophical and theoretical goals. It demonstrates that language can be deliberately engineered to reflect particular ideas about logic, cognition, and communication, rather than emerging solely through historical and social processes.

[3a] How does your topic fit into Language and Culture?

My research, which focuses on the translation of culturally embedded meaning in globally circulating media, is directly situated within the field of Language and Culture because it examines how linguistic practices mediate the production and interpretation of cultural meaning. Translation is not merely a technical transfer of information between languages, but an interpretive process shaped by cultural assumptions, institutional norms, and expectations about audiences. As such, it provides a particularly clear site for analyzing the interaction between language and culture.

From a theoretical perspective, this research draws on Venuti's distinction between domestication and foreignization, which highlights how translation strategies either reduce

cultural difference in order to increase accessibility or retain it in order to signal otherness. It also engages with Mona Baker's narrative theory, which emphasizes that translation participates in the construction and circulation of particular versions of reality rather than simply reproducing an original meaning. These frameworks make it possible to analyze translation as a culturally embedded practice rather than a neutral linguistic operation.

In addition, Iwabuchi's concept of "cultural odor" is useful for understanding how cultural specificity is managed in transnational media flows. Translated media often undergo processes of cultural adjustment in order to appeal to global audiences, yet traces of cultural difference are selectively retained to maintain a sense of authenticity. This tension between accessibility and specificity can be further understood through Bhabha's concept of hybridity, as translated texts frequently occupy an intermediate space in which meanings are negotiated rather than directly transferred. By examining concrete examples such as subtitle translation in streaming media, the research demonstrates that language functions as a site where cultural identities are constructed and reshaped, thereby contributing to a deeper understanding of the relationship between language and culture.

[3b] Explain your research process / methodology

The research will be conducted through a multi-stage methodology that combines detailed textual analysis with attention to the broader contexts in which translation is produced and received. The first stage involves the compilation of a corpus of translated media, focusing on subtitles from globally distributed streaming platforms, selected in such a way as to allow for systematic comparison across different genres, production contexts, and translation strategies.

The second stage consists of close textual analysis of the corpus, examining how culturally specific elements such as honorifics, humor, and intertextual references are handled in translation. This analysis will draw on frameworks from translation studies, including Venuti's domestication and foreignization and Toury's descriptive approach, in order to identify recurring patterns and norms in translation practices.

The third stage situates these textual findings within their production contexts by examining the institutional and technological constraints that shape translation. These include platform guidelines, character limits, timing restrictions, and assumptions about target audiences. Drawing on Blommaert's work on sociolinguistic scale, this stage aims to understand how translation practices operate within broader systems of global circulation.

Finally, the research incorporates a reception-oriented component, using selected qualitative methods such as small-scale interviews or analysis of online discourse to investigate how audiences interpret translated material and how translational choices influence cultural perception. Through this integrated approach, the research seeks to account for translation as both a textual and a social process, linking linguistic analysis with cultural and contextual factors.