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研究課題名(和文) Creativity in Film Subtitling: The Creative Translation Approach of Japanese Subtitlers

研究課題名(英文) Creativity in Film Subtitling: The Creative Translation Approach of Japanese Subtitlers

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研究成果の概要(和文)：1946年から1980年にかけて、清水俊二と高瀬静雄という二人の字幕翻訳者が、日本語字幕の規範を形成した。1980年代以降、戸田奈津子が、この字幕翻訳を踏襲し、極端に縮小・簡略化した独自のスタイルに仕上げ、日本の「字幕の女王」と呼ばれるまでになった。しかし、このスタイルは特定の映画には適しておらず、他の翻訳者や映画館の観客から批判を浴びることもあった。2010年代以降の翻訳では、技術的な変化により、翻訳者が多様化し、翻訳のスタイルもより多様化しました。この変化のひとつは、日本語字幕における女性言葉の使用は、女性の発話を示すマーカーとしての本来の機能を超えている。

研究成果の学術的意義や社会的意義

Today, people are constantly surrounded by moving images and contents from all over the world and to make other cultures depicted in them understandable the way of translating these contents is important. Translations are guided by the norms analyzed in this research.

研究成果の概要(英文)：Between 1946 and 1980 two subtitle translators, Shimizu Shunji and Takase Shizuo, shaped the norms of Japanese subtitles. They perceived themselves not merely as translators but as creative entities who transferred the "essence of the film dialogue" into Japanese. Since the 1980s, Toda Natsuko followed this established way of translating subtitles and she refined it to a style of extreme reduction and simplification which was popular with film distribution companies, making her the "subtitling queen" of Japan. However, this style was not appropriate for specific types of films, and was challenged by other translators and the cinema audience. Since the 2010s, technological changes led to a diversification of translators and diversified styles of translation. This change can be seen in the translation of swear words and the use of female language. Furthermore, with topics related to LGBTQ, the use of female language has transcended its original function as marker for female speech.

研究分野：Humanities

キーワード：Film translation Subtitle translation Translation norms

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## 1 . 研究開始当初の背景

This study is the first comprehensive study of subtitle translation in Japan from its beginnings in 1930 until today. So far, there exist only a few academic writings about this topic, mainly concerned with only a few movies or a specific period of time.

## 2 . 研究の目的

The aim of this research was to clarify the underlying norms, philosophies, and artistic approaches of Japanese translators regarding film subtitles from the 1930s until today.

## 3 . 研究の方法

The study employed two methods. The first was indirect and consisted of an analysis of mostly nonacademic literature written by Japanese subtitlers and subtitling schools to clarify their translation strategies as they have evolved over time since the 1930s.

The second method was direct and consisted of an analysis of how subtitles of recent English and non-English (German) movies and television series were translated into Japanese by creating a corpus of several hundred translation examples. This corpus was then classified according to the applicant's previous research on Japanese subtitles.

## 4 . 研究成果

(1) This research has looked into the history of the translation of subtitles of foreign movies in Japan since the 1930s. The first focus was on the years 1946 to 1980, when mainly two subtitle translators, Shimizu Shunji and Takase Shizuo, shaped the norms of Japanese subtitles. Numerous translation examples and writings by these and other translators were analyzed which showed that these subtitle translators perceived themselves not merely as translators but as creative entities who transferred the "essence of the film dialogue" into Japanese.

(2) The second analyzed time frame spanned the years from 1980 to 2010 when one translator, Toda Natsuko, became the main translator for English language movies in Japan. Toda's mentor was Shimizu Shunji and in Toda's translations, she continued the established translation norms of her mentor Shimizu. However, Toda's translation style of extreme reduction and simplification was not appropriate for specific types of films, and was therefore challenged by other translators and the cinema audience. Toda's writings, translation examples from films such as *Apocalypse Now* and *Full Metal Jacket*, as well as newspaper articles have been analyzed and compared to translation examples of other translators from that time period to elucidate if and how translations of these translators differed from Toda's style. The results show that technological advances since the 1980s led to an influx of new translators which led to a diversification of translation styles.

(3) More recent changes in the subtitling process in Japan were clarified through comparing the translation of swear words and the use or non-use of female language in the past and today. For this, especially translations made by Toda Natsuko, were compared to subtitle translations of movies made in the 2010s and 2020s. While there have been only subtle changes in the translation of swear words, a more pronounced change has been detected in the recent use, or non-use, of female language, especially in films with strong female characters. Furthermore, with more films exploring topics related to LGBTQ, the use of female language in Japanese subtitles has transcended its original function as marker for female speech. In addition, the analysis of changes in the subtitling process also showed a departure from a male-dominated world of film subtitling to a diversification of translators and more possibilities to enter the subtitling industry.

(4) To some extent, this study also clarified the reasons for why there exist rather faithful Japanese translations that keep the artistic integrity in the case of some German-language movies. One of the translators of German movies, Shibutani Tetsuya, has a background in German studies and approaches his translations from an academic point of view which leads to translations that are more faithful to the original text. In addition, German movies are rather niche products for a certain audience which is different from the audience of most commercial Hollywood movies. This audience allows for more demanding subtitles in contrast to Hollywood movies which often try to cater for an as wide as possible audience.

(5) The final result of this research is a corpus of subtitle translation samples. This corpus is the equivalent to an example sentence dictionary specialized on movie translation. Based on this corpus, further research could clarify to what extent machine translation is feasible for the translation of art products such as movies.

5. 主な発表論文等

〔雑誌論文〕 計0件

〔学会発表〕 計0件

〔図書〕 計0件

〔産業財産権〕

〔その他〕

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6. 研究組織

	氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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