

論文題目 : Translated, Embodied, and Performed: The Language of
Shakespeare's Heroines in Japanese

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要旨

The present dissertation deals with the issues that arise when translating the plays of William Shakespeare (1564–1616) into Japanese, with a special focus on the language of female characters. Gender in translation poses a challenge for those who translate between English and Japanese, as the spoken Japanese language is more clearly defined by the speakers' social positions (including age, occupation and gender) and their relationships with the listeners. Thus, an awareness of the various gender identities of the characters in the source text, as well as how translation may represent gender issues in the context of the target text, is essential for a translator of Shakespeare into Japanese.

Despite the importance of gender in Shakespeare translation, however, it has not received due scholarly attention owing to various factors both in the context of translation studies and Shakespeare studies. In the former discipline, for example, discussing theatre translation has been considered too complex because of the multiple agencies involved with the act of performing a translated text, such as the author, the translator, the director, the actor, and the audience. In addition, feminist translation theory has mainly focused on translations between European languages. In Shakespeare studies, on the other hand, translation, both textual and performative, has long been considered marginal due to the tendency within the discipline to prioritise Shakespeare's use of his language. Based on this awareness, the present dissertation aims to offer relevant analyses of how the language of Shakespeare's female characters has been translated into Japanese based on the textual and contextual evidence of both the source and the target texts, focusing on the Japanese translations of three Shakespearean plays with prominent female characters: *Romeo and Juliet*, *The Merchant of Venice*, and *As You Like It*. In order to consider not only the plays and their translations as written texts but also their effects in performance and roles in theatre history, the discussion is limited to the translations which are recorded to have been used in theatrical productions, including the works of Tsubouchi Shōyō (1859–1935), Doi

Shunsho (1869–1915), Fukuda Tsuneari (1912–94), Odashima Yūshi (1930–), Matsuoka Kazuko (1942–), and Kawai Shōichirō (1960–).

In the various Japanese translations of *Romeo and Juliet* (1596–97), it has been noted that the language of Juliet, the female protagonist, has been translated into a language that is emphatically “feminine,” overlooking the more complex and multidimensional nature of her language and character in the source text. Matsuoka Kazuko, the first woman translator of the play to have her translation used in stage productions, claims that she tried to avoid the overuse of *onna kotoba* (“women’s language”) in Japanese, which consists of words (including personal pronouns), expressions, and grammatical structures that are strongly associated with femininity, in her translation of Juliet’s speech, opting instead for a more gender-neutral style. Based on the historical development of *onna kotoba* as a linguistic resource and the theory of *onna kotoba* as *yakuwarigo* [role language], the first chapter of the dissertation offers an attempt to analyse the various methods of translating Juliet’s language in relation to both how the character is depicted in the source text and how the play has been received in Japan.

In the source text, the language of Juliet is characterised by extreme verbal competence, including the ability to navigate a conversation, use rhetorical devices, refer to classical literature, and articulate her desires, all of which helps her become an active agent in her love affair with Romeo rather than a passive object of love. Such characteristics, strongly in contrast to the gender norms of Elizabethan and Jacobean England which praised silence as a feminine virtue, have nevertheless not been fully represented in the Japanese translations of the play. This may be due to the fact that Juliet has mainly been perceived in Japan as an innocent and well-born young lady, as well as the historical Japanese tendency to read the play as a romantic poem rather than as a dramatic script. The chapter traces the history of the Japanese reception of the play, including various translations and performances, noting a change in the image of both the play and its heroine in the 1960s, and analyses how it leads to the current situation in Japan, where multiple translations of Shakespeare coexist.

An important characteristic of theatre translation, which sets it apart from the translation of other genres of literature such as novels and poetry, is the fact that a dramatic text is written to be embodied by actors in performance. In the case of Shakespeare, the female characters in the source text were meant to be performed by teenage “boy actors,” whereas the majority of Japanese translations of his plays would presuppose contemporary Japanese women in the same roles. Based on this understanding, the second chapter of the dissertation attempts to illustrate, through the early performance history of Shakespeare’s *The Merchant of Venice* (1596–97) in Japan, the relationship between two different but intertwined phenomena in Meiji theatre: the introduction of Shakespeare’s works as part

of the theatrical repertoire and the development of professional “actresses” (*joyū*). Both began as attempts to modernise the Japanese theatre and thus elevate its cultural status by making it more similar to Western drama, which was notably different from Japanese traditional drama such as *kabuki* in its primacy of the spoken word over song and dance and the importance it placed on being “real” and “natural” on stage. Notable actors, directors and translators of the period, such as Kawakami Otojirō (1864–1911), Kawakami Sadayakko (1871–1946), Doi Shunsho, Tsubouchi Shōyō, and Ichikawa Sadanji II (1880–1940), produced the trial scene from *The Merchant of Venice* in Meiji Japan to varying degrees of success, each attempting to produce a “new” and “modern” Shakespearean production suitable for the new Japanese theatre. Towards the end of the Meiji era, however, the popularity of Shakespeare as a vehicle for the “new” and “modern” Japanese drama dwindled, while actresses came to be seen as absolutely necessary for the production of the “new social drama” such as the plays of Ibsen preferred by the younger advocates of *shingeki* [“new theatre”]. In the subsequent decades of Taishō and early Shōwa, Shakespearean drama was mainly appreciated as an object of literary study.

In post-WWII Japan, however, diverse translations and productions of Shakespeare began to emerge and coexist, partly as a result of the break away from the naturalistic view of theatre that dominated the Japanese stage in the first half of the twentieth century. Especially since the 1960s, textual and embodied performances of gender in Japanese Shakespeare have become more varied and multi-dimensional, transcending the dichotomy of the Japanese versus the Western, the old versus the new, and the performative versus the naturalistic. Such multiplicity in the performance of gender can be seen most clearly in the languages of cross-dressed female characters, and it is in this context that the third chapter of the dissertation discusses *As You Like It* (1598–1600), which contains what is arguably Shakespeare’s most complex representation of gender in its heroine, Rosalind. As Rosalind, a character that was in all probability played by a young boy in the play’s earliest performances, disguises herself as a boy called Ganymede, who then assumes the persona of “Rosalind,” a fictional female character invented for her interaction with her love interest, Orlando, it may be said that the play thrives on the gender ambiguity of its heroine. When it is translated into Japanese, however, the target language allows less room for such ambiguity because of the distinction between male and female speeches. Drawing on the previous analyses of the characteristics of the women’s language in translated drama, this chapter analyses the various strategies adopted by the Japanese translators to negotiate between the source text and the target culture, especially in the context of performance, where the question of who embodies Rosalind is closely connected to the choices made by the translators.

While translated Shakespeare is often considered secondary or marginal in the world

of Shakespeare studies, the case studies presented in the present dissertation illustrate that it offers a rich potential to be more than an interesting appendix to the field. The importance of Shakespeare translation is steadily increasing both in practice and as a research topic, while the concept of gender and gendered language is also evolving continuously, opening up new spaces for the analysis and discussion of the role of gender in Shakespeare translation.

【著者紹介】酒井もえ (SAKAI, Moe) 聖心女子大学非常勤講師、日英・英日翻訳者。シェイクスピアおよび同時代の劇作品における異文化の表象、翻訳・翻案を含むシェイクスピア受容（特にジェンダーの視点から）の研究に取り組む。