

Investigating Digitally Born Translation Agencies
in the Context of Popular Culture
Luis Pérez González



various types of agencies: ranging from individuals to highly organised networked structures

translation occurs either in the *production* or the *post-production* stages

expressivity takes over *referentiality* to create *transformational* or *immersive* spectatorial experiences

citizen media: ‘any form of content produced by non-affiliated citizens who lay a claim to an area of public life or politics and seek to transform it in some way’
(Baker & Blaagaard 2015)

POPULAR CULTURE

The term 'popular' [...] refers to [the] alliance of classes and forces which constitute the '**popular classes**'. The culture of the oppressed, the excluded classes: this is the area to which the term 'popular' refers us. And the opposite side to that – the side with the cultural power to decide what belongs and what does not – is, by definition, not another 'whole' class, but that other alliance of classes, strata, and social forces which constitute what is not 'the people' and not the 'popular classes': the culture of the **power bloc** [...] Popular culture [...] is the arena of consent and resistance.

Hall (1998: 452-453), quoted in El Hamamsy and Soliman's (2013: 8-9)

POPULAR CULTURE

Hall (1998: 452-453), quoted in El Hamamsy and Soliman's (2013: 8-9)

radical-democratic projects driven by civil society organisations are superseding traditional **representation-based models** of democracy

EXISTENCE.

non-state-centred models of democracy, are contesting and **reinterpreting representations** of nation, gender, ethnicity, and other key cultural concepts

WILLI

the **'people'** are gaining more visibility vis-à-vis the **'power bloc'**



networked
collectivities

adhocracies

advocates
public opinion leaders
activists



Lingua

by [Seelan Palay](#) — December 17, 2013

In partnership with Amara, we've enabled online subtitling of all of EngageMedia's videos and are building a Southeast Asia network of human rights and environmental translators and subtitlers.



In February 2012, EngageMedia went live with some exciting technology: in partnership with [Amara](#) (Universal Subtitles) we've enabled online subtitling on all of EngageMedia's videos. With our new Lingua Coordinator [Seelan Palay](#), we've launched a Southeast Asia subtitling community for progressive video content, and you're invited.

Why and How

The 600 million people spread across Southeast Asia share a common set of challenges: climate change, human rights, freedom of expression, corruption and much more. With hundreds of regional languages, communication and collaboration can be difficult. Translation and subtitling could always help, but now it's a whole lot easier.

Developed by the [Participatory Culture Foundation](#) (PCF), Amara is an easy to use captioning and translation platform which is currently in use by organisations such as Al-Jazeera, TED, and PBS NewsHour.

With the help of this tool, social justice and environmental campaigners across the region will be able to collaborate, share and make use of video works like never before.

Featured Filmmaker: [Al Mundir](#)



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What People Are Saying

"Using Amara is as easy as using your web browser. The more familiar you are with it, the more you like subtitling. And you feel like a video editor once you're done, you'll see how clips from remote areas expose issues you never realize exist." - *Inda Tari, Freelance Translator, Indonesia*

"Amara has made the subtitling process so much faster and less complicated. There's no need to install any software, so our reporters and volunteers can do subtitling from anywhere connected to internet." - *Pong Pan, Journalist, Thailand*

"Amara is very useful in terms of making my documentaries reach audiences of all ethnicities and nations. This application is also easy to use, providing subtitles in various languages for my videos, which can be edited at any time. I feel very proud that my Mother Tongue Tamil language can be entered as subtitles into my videos." - *Sathis Kumar, Filmmaker, Malaysia*

Join Us

There are thousands of videos on EngageMedia and around the region that could be of use to social and environmental campaigners. We can't subtitle them all, we want to work with you to make it happen. The system is *easy*, seriously. If you can write an email you can do this. In fact you don't even have to know another language - transcribing the video in the language you know is a critical part of the process.

You can see a great example with the '[Love Letter to the Solider](#)' video. Now in 8 languages, this translation will help enormously in communicating the issue of West Papua to a bigger audience. We hope to open up such videos to broader audiences. Now more than ever people can tell their own stories, for themselves.

Interested in participating? **Join the [team on Amara](#), and our [Facebook group](#), where we can communicate further with updates and requests.**



Southeast Asia Subs Tour

Through 2012, Seelan, our Video Lingua Coordinator, will be travelling across Southeast Asia to do outreach and conduct workshops on Amara and online video distribution tactics and strategies.

You can read reports from some of the trips made so far to [Indonesia](#), [Malaysia](#), [Thailand](#), and [Singapore](#). And if you're interested in participating, or even being a local host, please [contact us](#).



Hard Talk, 24 julio 2006,
parte III de 3



Código fuente para insertar los videos en una página web

```
<div id="video">  
<h3>  
<cite xml:lang="en">Hard Talk</cite>, 24 julio 2006,<br />parte I de 3  
</h3>
```

Relacionados

- ["BBC News | Programmes | Hardtalk | Jose Maria Aznar"](#) (Acceso al streaming original en formato Real Media).
- [Captura del streaming original](#) en Google video.
- [Archivo de subtítulos](#) (botón derecho y «*Guardar enlace cómo*»).

Transcripción, por gong duroo

Stephen

Iraq, Afghanistan, and now Lebanon, all of them, according to the Bush Administration, frontlines in the Global War on Terror. And that's a view that causes an ease amongst some in Europe, but not my guest today. Till two years ago he was Spain's Prime Minister. He's still a close friend and trusted

افاتار 9 سبتمبر

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فيديو جمعة 9 سبتمبر

دا لينك الدائلي

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The Sky people have sent us a message: that they can take whatever they want, and no one can stop them. But we will send them a message. You ride out as fast as the wind can carry you, you tell the other clans to come. You tell them Toruk Makto calls to them. You fly now, with me, brothers and sisters! And we will show the Sky people that they cannot take whatever they want, and that this... This is our land!

The Military Council (SCAF) has sent us a message: that they can impose whatever they want, and no-one can stop them. But we will send them a message. Assemble peacefully to express your opinion about how your revolution is being run. Tell your friends and neighbours to come. Tell them that truth and freedom and justice don't need elections. Come down [into the streets] and gather with me. My brothers, my sisters. We must show them what it was that our martyrs died for. That they can't impose whatever they want. Things like military trials [for civilians] and [unfair] electoral laws. And that this ... that this is our square [i.e. Tahrir Square]!



abusive break with
industry norms and
conventions (Nornes
1999)

in-depth cultural and
genre expertise
(O'Hagan 2008)

multimodal
configuration of these
subtitled texts (Pérez
González 2006, 2007;
Kayahara 2005)

countercultural co-
optation (Denison 2011)

(wtf does this translate to
uzuku chau mo yoku, nani nani oshiet



self-organization as the result of a dialectical relationship between society and human **agents** (Fuchs 2001)

downward process of **domination**: social structures constrain and influence individual actions and thinking (Fuchs 2002)

upward process of **agency**: new individual qualities gain prominence and emerge at the structural level of society (Fuchs 2002)

interaction between bottom-up agency and top-down social pressure generates **knowledge**



Netnography is a methodological extension from the study of co-located, face-to-face encounters to technologically mediated interactions in networked environments (Kozinets 2010)

Genetic criticism (Hay 2004) : availability of access to electronic records of interaction between network members acting as subtitlers, revisors, technical specialists and fellow fans > reconstructing the subtitling process and offers them insights into the rationale for the translational decisions made throughout it

Zanotti (2014), Li (2015), Jones (2017)

A hand is shown holding a dark blue rounded square. The square contains the text "networked collectivities" in white. The background is a gradient of blue with several glowing, semi-transparent blue squares of various sizes scattered across it.

networked
collectivities



'a cultural logic of its own, blurring the lines between economics (work) and culture (meaning), between production and consumption, between making and using media, and between active or passive spectatorship of mediated culture'
(Deuze 2009: 148)

Participation

Remediation
Bricolage

Shovelwaring

Performativity



Spectacularization



Transformational/
Immersive
Experiences





advocates
public opinion leaders
activists



In March of 2003, I found myself glued to the television watching in horror and disbelief as American bombs rained down on the people of Iraq. Like many people living in the United States, I was deeply disturbed by our mainstream media's cheerleading for war and their childlike fascination with military weaponry. As each broadcast seemed more and more void of humanity or concern for Iraqi lives, I was compelled to grab my video camera, hook it up to the screen and begin recording the carnage. Especially unsettling for me was the surreal juxtaposition of happy-go-lucky TV commercials for major brands scattered in-between news reports of an ancient civilization being laid waste in real time before my eyes. It was that absurdity coupled with my sense of outrage at the sheer injustice being perpetrated, which informed my first Political Remix Video (PRV)

McIntosh (2008)



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7:20

افطار 9 سبتمبر
81 Likes



5:14

الميدو الاساسى 8 يوليو اول
53 Likes



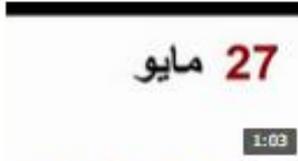
3:38

بلال فصل معلما على الفيديو
بناعى
27 Likes



0:51

اضحكوا يا ثورة .. التحرير 27
مايو
8 Likes



1:03

جمعة 27 مايو فى 60 ثانية
19 Likes



1:12

بورىكى تاكا بورىكى تاكا نيك
تاك
12 Likes



1:30

شيدقصورك.الشيخ امام.
شباب 6 ابريل
6 Likes



3:33

ست زى العسل من التحرير
جمعة الانقاذ
24 Likes



2:08

نعم .. لجمعة انقاذ الثورة
9 Likes



1:43

يا نهار تحفة
45 Likes



0:27

امن الدولة .. الاسكندرية ..
...شارع الف
7 Likes



1:39

جمعة النصر .. اسكندرية ..
سيدي جابر
4 Likes

Reverberations of affect

- How affect works in online networks and digital assemblages
- What are the structures of feeling that operate in our everyday digital life
- What are the affective regimes of online sociality and of digital media use

Perez-Gonzalez, Luis (2015) 'The Politics of Affect in Activist Amateur Subtitling: A Biopolitical Perspective', in Mona Baker and Bolette Blagaard (eds) *Citizen Media and Public Spaces: Diverse Expressions of Citizenship and Dissent*, London and New York: Routledge.

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Audiovisual Translation Theories, Methods and Issues
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