Engaged in Translation:

Fandom Production in The Latin America's Anime Community of Syncrajo.

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Abstract

Fansub (Fan-subtitled) is the term coined after the action of subtitling a foreign audio-visual production. Fansubs started being studied after the phenomenon started gaining popularity within communities of anime fans. That used them as a way of access to the products they desire to consume. Creating different opinions that range as a way of going against the "top-down corporate-driven process (using) a bottom-up consumer-driven process" (Jenkins, 2004, p.37) to remarks against their legality, as they modify and distribute a copyrighted work for free. The majority of the studies made around fansub culture revolve around the experience of anime, and until recently started researching different kinds of media, like videogames, news videos, webpages and more.

Even with the existence of these studies, few researchers focus on the motifs of the fansubbers (fans that do subtitles) to start doing them. This thesis will focus on studying how the members of these groups get engaged with a product to start doing free labour using the theory of Spectrum of engagement of Hill (2019).

Also interesting to this thesis. Will be the idea of appropriation to understand if the fansub does something beyond the translation to take ownership of the product fansubs re-distribute.

In the last years, there has been a decrease of active fansubs, as new legal and accessible ways to get the content had been made available. This thesis argues on how analysing the engagement of the different members of the anime community Syncrajo, this will help understand the motifs and reasons behind them for becoming a member. Passing from consumers to producers, and how all of this process in an engagement process that will also deal with the disengagement of the fans. A factor for the decrease of fansub communities specialized in anime.

Key Words: Fansubs, Free Labour, Prosumers, Co-Creation, Engagement, Disengagement.

Acknowledgements:

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Introduction.

"I did watch Elfen Lied but I loved it so much it made me feel so many things, like getting excited, even crying, it made me feel so much. That was what pushed me to continue watching Anime, the idea that I wanted to experience the same things with another series" – Kulco - Translator.

The moon was shining so beautiful - "Hey! wait, it looks terrible" - I said to myself. I check the pixels per frame, and a dreadful number appears 480i. I see more pixels than I am supposed to see. I sigh in frustration. I would typically watch anime on YouTube, but this one is from the ongoing season, Angel Beats; the first episode is already up, but it is unwatchable.

I open Facebook and send a message to a friend – "Man, I know you love anime. Where can I find this series?" – His answer was short "McAnime". I enter that name at my search bar, and a new world opens to me. A webpage full of animes from the ongoing season… and there it is. The series I am looking for, I clicked on it, and a list appears with different names on it, and luckily for me, it comes with links for downloading. I click on them excited and enter the world of fansubs.

That happened in 2010 and until 2014. I was a typical Otaku, watching almost exclusively anime, following the current season being aired simultaneously in Japan with a difference of hours after the legal transmission. I watch all type of animes. It did not matter the genre as long as it was a Japanese animation and hoarding.

This process facilitated by the new technologies that were spurting on the internet. Not only did I start having a better internet connection that made it easier and faster to download better quality videos, which range between 200Mb and 500Mb, but also new downloading servers appear that helped download videos in a faster way from lasting 30min to 5min. It also changed the way fans download these series, from being torrented to downloading in the extinct MegaUpload and MediaFire.

But there is one thing I did not get involved in; that was that I did not go further to approach a community. I never commented on the chat groups of the different fansubs or got interested

in entering one. But some fans did get engaged way more than others, applying for collaborating in the fansubs. And that is what creates the following question:

Why study fansubs? For a long time, there has been a debate if audiences are active or that the content is the one that dominates (Abercrombie & Longhurst, 1998, P.29) criticism towards this idea is that audiences are limited to what they can do with the text (.ibid). In the case of fansubs, it is possible to see how fansubs can be considered active as they are moulding the original text in a way that fits the way fans and even themselves want to consume the final product, in this case, anime in general. They do not only put subtitles, but they also do a translation that the fansub working on a series believes is the correct one. They also interact with the audience watching the series by adding comments inside the video[1&2] (this varies from fansub to fansub), they create content that is completely different to what the professional work looks like, with the use of karaoke's[3], colour on the text[4], and varied types of font[5]. But also, they create communities that interact beyond the watching of the series. These communities exist in forums that specialized themselves in fansubbing groups or the webpage of each fansub. Fansubbing is labour that fans create for free, not expecting any kind of compensation beyond the distribution of the product they are creating, to investigate how fansubs work it is important to understand the reasons why people get involved with it, here the question that needs to arise is:

How does one pass from consumer to producer? To become a provider, first, fans need to be engaged with the product that they consume. This aligns with the theory of Spectrum of Engagement (Hill, 2019), where the fans enter different stages of engagement, ranging from positive or negative engagement to disengagement.

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[1]Image example in the Appendix Fig.1

[2]Image example in the Appendix Fig.2

[3]Image example in the Appendix Fig.3

[4]Image example in the Appendix Fig.4

[5]Image example in the Appendix Fig.5

"Spectrum of engagement is a concept that captures the multidimensionality of engagement within industry settings and receptions contexts…where engagement is understood: As cultural resonance. As such, the concept makes space for both the economic value of screen culture and audience engagement as a measurement of interest, and the socio-cultural value of creative content that is meaningful to people in their lives" (Hill, 2019, p.55). And that is a thing that has occurred to fansubs in the last six years, from being a part that was crucial for the consumption of Anime in Latin America, having a substantial engagement to become quasi extinct with the arrival of streaming platforms that offer the same content. This can be seen with the numbers that interviewees gave when they were talking about the number of downloads a series had, which passed from 500,000 per series to just 1,200 in a month. Not only creating disengagement from part of the users that now have more options and legal ones, but also from part of the fans that labour on fansubs.

> *"It was a project that in twelve chapters had 500,000 visits easily, it was the project that has had the most visibility, and you saw it everywhere." – DarkAngel – Proof-Reader.*

> *"The last entries are 200 people, very good series have entries of up to 1,200 people a month, but in reality, it is little, the movement is little because as they work slowly it is not a place where people will be arriving all the time." – Alucard Vlad – Webmaster.*

Also crucial for this research are the themes of identity and transnationalism. Anime is a product specially crafted for a local audience, in this case, Japan, but "From the mid-1990s onwards, the global scope of the world wide web has also served to ensure that online audiences are inherently transnational" (Athique, 2016, p.17), in the case of fansubs they were an option created for the lack of accessibility to the content for non-resident viewers, these because of the restriction of accessibility that providers have (Hill, 2019, Athique, 2016), fansubs established themselves not only as a link to access this information but also as imagined communities quoting Anderson "because the members of even the smallest nation will never know most of their fellow-members, meet them or even hear of them, yet in the minds of each lives the image of their communion" (Anderson, 1991, p.6/26, as in Athique, 2016, p.30)

Aims and research questions.

To understand the spectrum of engagement of these fans it is vital to understand how a fan can pass from consumer to producer. To see how the process of entering the fan labour works functions.

Aligned to the last objective the next question was formulated: How did fansubbers pass from fans to producers?

The second objective is to understand how the arrival of streaming options to Latin America affected fan engagement with fansubs. For answering this, the following question raised:

Did the disengagement of fansubs happen because of external or internal factors?

Internal factors refer to the own disengagement of the fans. And when discussing external factors, it is necessary to know how one of the motifs that started the disappearance of fansubs was the streaming options that begun to flow the market after 2012 in Latin America, so are factors that were not in the hands of the fansubbing community.

And the third objective is to see what the contribution of prosumers is to an already produced product. Here meaning how they appropriate the product they are modifying.

RQ:

How have they passed from fans to producers?

Did the disengagement of fansubs happen by external or internal factors?

How do prosumers appropriate the products they modify?

Literature Review.

What are fansubs?

Fansubs appear in the late 80s, distributed hand by hand in VHS format and not that common to encounter them. With the arrival of the internet at the beginning of the century, fansub labour had a boom. (Ito, 2016; Martínez García, 2010) Not only in the English language but also other languages, one of these was Spanish. That is the fourth most spoken in the world and the second with most native speakers. (Ethnologue, 2020) This, combined with a problem of licensing that the countries in Latin America had, create a perfect moment for these new forms of illegal distribution to take place in a market that had a lot of demand but very few offer.

Fansubs studies have appeared since the 90s, but the most extensive studies came from Spain, specifically the studies of Díaz Cintas and Muñoz Sánchez, they defined fansubs as: "A fansub is a fan-produced, translated, subtitled version of a Japanese anime programme" (Díaz Cintas & Muñoz Sánchez, 2006, p.37) this distinction of fansubbing as a type of translation that focuses only in anime, can be explained as it is the largest community of fansubbing, but fansubbing its not only about anime as there is also a substantial fansubbing community that subtitles "live-action" series to other languages.

The anime community was the biggest producer and consumer of fansubs. Because of a lack of accessibility to the product from its inception in the 80s till the beginning of the new century. (Díaz Cintas & Muñoz Sánchez, 2006) After 2012 with the arrival of CrunchyRoll, a fansub that evolved into a legal distributor and producer, anime became more accessible to different languages. Even with CrunchyRoll arriving, fansubs still see themselves as having the role of giving accessibility to fans that want to experience the original audio without dubbing and with subtitles in their language.

This helped fansubs expand beyond the borders of anime into many other formats, series, and countries. The content passed from being mainly translated from the Japanese language to English. To being from any given language to the translator's mother tongue. (Dwyer, 2012, O'Hagan, 2009) Adhering to Bogucki views on the motivations of amateur subtitlers. He founds that this phenomenon does not only happen within anime communities. As other

communities also share the interest in popularising the product they watch by translating it to their languages, making it accessible to those particular linguistical communities. (Bogucki, 2009, p.49, as in Dwyer, 2012, p.223) Oddly enough, Bogucki only considers fansubs as being those that deal with anime.

Bogucki's ideas. Even if not shared by the author, explain better the qualities of fansubs, instead of being a niche approach to a specific kind of audio-visual production, it broadens the spectrum of the phenomenon to an activity that revolves around the translation from x language to the language in which the fansub operates.

But the legality of fansubs has not passed scholars unnoticed. As the infringement of copyright is mentioned the most by most of the researchers of the topic. (Denison, 2011; Pedersen, 2019) As such Pedersen, focus the most on the legal area of fansubbing, creating a definition where he exalts the copyright issue:

"Fansubs are subtitles produced by fans, with little or no professional training or experience, carried out without pecuniary remuneration and normally without the consent of the copyright holders of the source text" (Pedersen, 2019, p.51)

For Pedersen, the studying of fansubs is controversial for the legality of them asking about the ethics of studying something illegal. But he talks from a Swedish environment where fansubs do not have a place to thrive as most of the series are subtitle by professionals. His research focuses on a lawsuit against a Swedish fansub that was subtitling American movies. He goes by the logical stance that if the product is already in existence, more in a country like Sweden, where they tend to translate foreign films, there is no need to do fansubbing. (Pedersen, 2019)

Thus, showing that Fansubs are a way of fans aligning themselves to get a product that is unreachable in a legal way, either by non-existent channels of consumption or by language barriers. But also, a way to mould the series to their likening's and extending the reach of the product. Understanding that the majority of fansubs do not search for an economical price but do it for the pleasure of consuming and getting more people to like the product they modify. "Fan translation is a "hobby" undertaken as "out of love", and generally there is a

mutual understanding of fans intention between fan translators and the IP owners" (Parkin, 2008, p.2)

Translation and Subtitling: differences between professional and amateur translators.

Fansubbers are not only creators of content, but they are also part of the target audience that they focus on (Pérez González, 2006, p.70). helping mould the series to the expectations they have as fans, helping fansubbers to adequate their text creation to what they wish to see. This idea being the reason for the formation of many fansubs. The idea that the series can be personalized by following the taste of the users. (Díaz Cintas & Muñoz Sánchez, 2006) The audience can decide which fansub to follow based on specific characteristics and traits that each particular fansub offer to their audience. These characteristics range from: A distinct palette of colours, a different type of font, if the text is floating or not, the use of descriptions, cases of adding comments made by the subtitlers, the style of the karaoke's, (Díaz Cintas & Muñoz Sánchez, 2006; Denison, 2011) the speed of the releasing of episodes (Denison, 2011) and the type of language they use, this means in the case of Spanish the use of neutral Spanish or colloquial depending on the country the fansub is based. "Fansubbers prioritize the satisfaction of their audiences needs and expectations as consumers of Japanese anime … Fansubbing represents thus an interesting example of how to avoid the alienation of a demanding community through a careful profiling of their audiences and a neat targeting of their needs "(Pérez González, 2006, p.78)

There is not a considerable distinction between fans and amateur, as Fernández Costales says, fan translation is a term used more by the same fans. "People who translated information voluntarily after Haiti's earthquake in 2010 cannot be regarded as 'fans". (Fernández Costales, 2011, p.92) With the aforementioned literature, it is possible to conclude that in order to do an amateur project, fans need to be engaged to the product translated to a certain degree. Only then it could be considered as a fan translation and not only an amateur translation. What would happen if fansubbers start getting paid? would they still be considered amateur for not having formal training? (Kafka, 2010 as in Dywer, 2012, p.225) These questions on the status of professionalization and amateurism are seen by Deuze as a convergence of the "media industries increasingly making use of a "productive" consumer behaviour". (Deuze, 2007, p.472), as he later explains, is the result of the media industries

basing their products "on an increasingly participatory and interactive engagement" (ibid.) where a "Convergence of Identity: as in notions of professional identity versus the cult of the amateur" (Deuze, 2007, p473) exists, as by now, there is a "blurred line between consumption and production" (Pérez González, 2011) as "the nature of fandom changed from that of passive spectators to active "prosumers" who are producers as well as consumers of products (Tapscott & Willimas, 2006, as in O'Hagan, 2009, p.99)

Adapting or Subtitling

For Nornes, the subtitling that fansubbers do is "abusive". (Nornes, 1999, p.32) Because it is not "invisible" compared to professional translators, it is outside of the cannons of subtitling. They can put subtitles in parts of the screen where a professional would not do[6], as professional subtitlers attach themselves to the idea that subtitles should be invisible. The result is that subtitles pass unadvertised by the viewers. Fansubs, on the contrary, tend to subtitle every text on the series they are working on. Taking advantage of the audio-visual narrative that anime has with text appearing in the middle of the frames, professional translators would normally not subtitle this text. Fansubs alternatively will tend to translate this. And rather than putting the translation as a text on the bottom. They would create a mirror translation of the text in the middle of the frame.

The professional ways of translation deliver little space for innovation as the practices they provide are strictly formed by the standardization of the language and the profession, so the new practices that amateur subtitlers create are more on track with the ideas of Nornes (1999).

"Audio-visual translation practitioners are reported to claim "that subtitling and dubbing are not translating but rather forms of adaptation" (Fawcett, 1996:65 as in Pérez González, 2006:260) There's the idea that fansubs need to be done by native speakers of the language, this by remarks of translators that in their theories say that it will help get a correct translation (Newmark,1988, p.3 as in Díaz Cintas & Muñoz Sánchez, 2006, p.45)

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[6]Image example in the Appendix Fig.6

This can be tackled by the fact that these translations are done by people that are not professionals, "The user in UGT (user-generated translation) therefore is somebody who voluntary acts as a "remediator" of linguistically inaccessible products and "direct producer" of Translation based on their knowledge of the given language as well as that of particular media content or genre, spurred by their substantial interest in the topic" (O'Hagan, 2009, p.97)

In the fansubs case, we have fans doing the job regularly without formal studies in the Japanese language. There are cases of translators and editors that "learned" the language, but they do not use it as their prime source of translation, as it is common practice to take the translations of English fansubs and translate those to Spanish. (Díaz Cintas & Muñoz Sánchez, 2006; Pérez González 2006)

The difference between professional fansubs also relies on the idea that professional translators should domesticate the language, while fansubs sometimes kept parts of the original. (Díaz Cintas & Muñoz Sánchez, 2006, p.46) As Pérez González states, "Fansubs have avoided the domestication of the language by opposing to order from above …to alter "foreign" elements and culturally unfamiliar items to make them more palatable and attractive to their target language audience" (Whitman-Linsen, 1992, p.125) Fansubbers have developed their appropriation, manipulation, and distribution" (Pérez González, 2006, p.270)

Fansubbing tries to stay embedded in the culture that nurtures it, in this case, the Japanese one. The differences with professional translators vary, but researchers have seen: That they try to stay loyal to some characteristics of the language that differentiates the Japanese product from other audio-visual products around the world. Like the use of honorifics, which have a high role in Japanese society, regularly are left instead of being adapted with a similar variant of the target language. According to Pérez González, communities of fans tend to object about the professional translation characteristics, as they believe that "neglects cultural references and dilutes the idiosyncrasy of Japanese animation" (Carroll, 2005, as in Pérez González, 2006; 265)

In his research, Abé Mark Nornes showcases how professional subtitlers tend to reduce the language of origin for an easy understanding by the target audiences. While doing this, they tend to reduce to the point that the phrase loses its meaning. (Nornes, 1999, p.19) Searching for a literal meaning will affect how can some connotations only be understood through the use of slang or ways of speaking in the language of origin get lost in translation. In that sense, some fansubs had stay truer to the nature of the language they are translating from as they respect the use of honorifics.

The problem here is that they translate from English to Spanish. Instead of Japanese to Spanish as a professional translation does. The main difference here is that the fansubber is an already engaged fan with the product he is producing, thus having familiarity with the culture and forms of speech: Creating awareness among the fansubbers about domestication and reduction at the moment of translating. So, their translation will oppose the professional way of traducing, where the power plays or hierarchies can go unnoticed by the audiences.

Fansubs tend to exalt this so the translation can be closer to the original product, but in the end, this will depend on the standards of quality that each fansub has. "Perego (2004) shows that subtitling culturally-loaded language may occasionally demand an explicitation of certain elements that are present in the source text". (Pérez González, 2006, p.264) Leading to fansubs using squares of text where they put information regarding culturally loaded elements of the series as "techniques of subtitling that helps to understand the cultural baggage of the series" (Pérez González, 2007, p.69)

Fansubs emphasize the co-creational nature of their collaborations. (Barra, 2009, as in Dwyer, 2012, p.228) not only helping to get access to what they consume but also helping get knowledge as translators, technological expertise and a community that helps them get feedback to develop themselves as translators. (Dwyer, 2012, p.228) Thus showing that their domain knowledge (gained by the practice of a subject) compensating the lack of technical expertise gained by formal training (O'Hagan, 2009, p.102)

Fansubbing is not only translating anime. But it ranges from videogames, webpages with creative commons to series from different parts of the world like Korea, China, The United States and many other countries. (O'Hagan, 2009; Dwyer, 2012; Pérez González, 2007) These studies show that the fundamental motivation of these fans for translating content is

rooted in the inaccessibility of the content they desire to watch in their language. And/or the rejection of the domestication of the language that professional translators and dubbing fall into. (Pérez González, 2006: Díaz Cintas, 2005), Instead of embracing the idea of "Foreignization", this means a literal translation word by word (Dwyer, 2012; Levi, 2006) as the answer to the domestication of the language on professional subtitles. (Dwyer, 2012; O'Hagan, 200; Barra, 2009; Cubisson, 2005) "following the failure of mainstream subtitling conventions to translate "Japaneseness" successfully as a culture-specific genre" (Pérez González, 2007, p.68)

Transnationalism: Japaneseness as a pull effect for anime fansubbing.

Globalisation has helped the distribution and availability of different forms of entertainment around the world. Allowing products to reach distant parts of the world even if they were created for a specific country to consume. (Pérez González, 2009). In the case of Japanese anime, it started to being consumed outside Japan in the 60s. The titles distributed outside the country were children-oriented, so the preferred translation method was to dub them: This means changing the original voices for new voices in the language of the target country consuming the series. "This made possible to "alter the stories and characters to suit the perception of the tastes of American children and their parents" by Americanising Japanese names and removing "elements of Japanese Culture". (Cubisson, 2005;52).

This helped to create engagement with the public but also, as Pérez González notes. "Viewers could not identify anime as a Japanese product" despite the differences it has with the American or European animations. Wellman argues that the engagement of individuals in the construction of cultural identities and experiences through media is significantly facilitated by "the combination of intense local and extensive global interaction" or "Glocalization". (Wellman, 2002, p.11, as in Pérez González, 2011, p.158)

"The consumers engagement in the creation of media content and experiences is shaped by the interaction between the aspects of their local environment and the constraints derived from their chosen global affiliations" (Pérez González, 2011, p.163) creating "global collectivities – clustered on the basis of mutual affinity and shared affiliations – to articulate and promote shared cultural values and practices" (Pérez González, 2011, p.158-159) From the mid-1990s onwards, the global scope of the world wide web has also served to ensure

that online audiences are inherently transnational" (Athique, 2016, p.17),"The new trends in media consumption derived from these developments (Participatory citizenship) are revolutionizing programming and marketing decisions" (Pérez González, 2011, p.159) that can be observed in the series becoming Americanised (Cubbison, 2005) the use of fan labour for certain companies (Dywer, 2012), and the use of fansubs as an opposition of the companies hold on distribution and censorship. (Cubbison, 2005)

Pérez González notes how the emergence of the internet has helped to give power to the consumers. "This emerging paradigm of civic engagement…empowers citizens to actively take their place in society by reflexively assembling and circulating their representations of reality through media. More importantly, collaborative practices allow individuals to become fully ratified participants in the dynamics of digital culture." (Pérez González, 2011, p.159) Appadurai's theory of global cultural flows explains that the technological evolution has "accelerated the flow of ideas, values and social practices through media" (Pérez González, 2011, 160). Appadurai's theory of "Mediascapes", defined as "the distribution of the electronic capabilities to produce and disseminate media content". (Appadurai, 1990, p.9) "Lash and Urry (1994) noted that the sustained prioritization of instantaneity in global flows reinforces "individuation in the sense of the atomization of normalized, "Niche-marketed" consumers" (Lash & Urry, 1994, p.113, Quoted in Venuti, 2008, p.21 as in Pérez González, 2011, p.168)

One of the appealing reasons why consumers of anime get involved is the characteristics that differentiate it from other genres coming from other parts of the world. With the idea of consuming a product more embedded within Japanese culture. This clashes with what anime is, as it takes different elements of storytelling that were different to the typical forms of narratives that the country used to create, in words of Sato:

> *"The flight to anime is an inevitable result of the ethnic self-denial that has suffused Japanese society ever since the Meiji era, and especially since the end of World War II. Bent on achieving the goals of modernization and westernization, the Japanese, in rejecting their own history and traditions, have sought to become Nihonjin-banane (de-Japanized) – a generally complementary term, implying that one looks and acts more like a westerner or a Caucasian than the average*

Japanese… In animation, which lacks visual realism and features de-Japanized characters. (Sato, 2000, as in Pérez González, 2009, p.262)

"The consolidation of anime as a predominant media in Japan started in the 80s with a transition to more adult focus series that deal with Sci-Fi topics." (Pérez González, 2009, p.262) Also, the use of visual components that make anime what it is. These two characteristics are considered as a crucial factor of a pulling effect that has in viewers, so they become engaged with the product, (Napier, 2005; Pérez González. 2009), It is important to note that after this first contact the search of this stories that did not fall in Americanisation was a factor to consume the original product thus creating enjoyment and affinity to the original language. "The overlap between the narrated and the narrating cultures that characterises Japanese animated films brings into a particularly sharp focus the role that the language-culture revolving door plays in the reception and enjoyment of these audio-visual products" (Pérez González, 2009, p.263)

Having all the aforementioned characteristics used by fansubbers to attract a public that consumes as them, it's possible to see fansubs entering into what John Corner has described as an "active engagement." (Corner, 2011) also. Hill studies have shown how the "spectrum of engagement" (Hill, 2019) affect the ways fans can approach media content passing from being a consumer to active consumers and from there to being considered "prosumers", this is the idea of being producers and consumers at the same time.

Prosumers normally engage in the creation of content modifying existing products as with fan-art and fan-fictions. In the case of anime fansubs, it started as a form to watch the series they wanted for the authenticity that the different series offered to them with their original languages and without the local distributors changing the stories they wanted to see. As "Jenkins (2004), explained media convergence must also been seen as having a cultural logic on its own, blurring the lines between production and consumption, and between active or passive spectatorship of mediated culture" (Deuze,2006, p.19)

Power Relations.

To understand how the power relations between the producer of content and the "prosumers", it is essential to see what and how power relation affects the co-creational production of fansubs.

For Foucault, "(Power) is the moving substrate of force relations which by virtue of their inequality, constantly engender states of power" (Foucault, 1978, p.93) understanding "Power is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away; power is exercised from innumerable points, in the interplay of nonegalitarian and mobile relations" (Foucault, 1978, p.94). With this in mind, it is possible to see the power in all kinds of relationships, not only within producers and consumers, but also within the fansubbing community. As there are hierarchies and divisions within different groups and inside them, as stated by Foucault, "Power Relations are the immediate effects of the divisions, inequalities and disequilibrium that occur in (relationships)" (ibid.)

Corner talks about power in media as a result of "direct action to provide independent alternatives to established production and circulation…limited by the economic requirements for becoming a successful media player" (Corner, 2011, p.18) as media powers normally relate to the dissemination of information, as corner stated in his book "Power needs to be engaged within its close and crucial relationship with forms of knowledge and the distribution of knowledge" (Corner, 2011, p.17)

For Corner, "The commercial media are placed as genuinely democratic providers of cultural products because their entire cost structures are based largely on "giving people what they want." (Corner, 2011, p.99-100). But is not only on how the media conglomerates distribute products but also on how the audiences feel about their relationships with the producers and the product they are receiving. Corner notes on the ideas of Williams and Hall where they observe that audiences "deserve better", "this sense of an audience/public routinely underestimated by the media industries is important" (Corner, 2011, p.104) thus reaching to what Foucault calls "points of resistance", that are defined as "they (points of resistance) are the odd term in relations of power, they are inscribed in the latter as an irreducible opposite" (Foucault, 1978, p.96) they are mobile and transitory, these points traverse social stratifications and individual unities.

Banks and Deuze believe that the ideas that "the hostility of dependence theories towards cocreational practices derives from their reliance on two outdated assumptions. First, the conceptualization of user-generated content as free labour being appropriated by media corporations is informed by aspects of Marxist political economy which are no longer relevant in the current socio-economic context. Although in industrial economies labour had to be bought by capital to spur further growth of the capitalist structures, in post-industrial-networked economies, voluntary cocreational work is immanent to the networks of informational capitalism themselves (Banks and Deuze, 2009, p.424). In other words, being the product of individuals deliberate and free interaction with media corporate structures, arguing that user-generated content cannot be appropriated by capital. Second, proponents of dependence theories assume that consumer cocreators are oblivious to the fact that the economic and/or cultural value of their work may be used by media companies to maximize their profits.

On the contrary, "The defenders of dependence theories of cocreation argue that the growing social recognition of consumers-turned-producers ultimately represents a threat to the stability of traditional labour structures within the media industries, which is already affecting the identity and livelihood of media professionals." (Pérez González, 2011, p.159). Against the ideas of Deuze (2009), we can find Dwyer's (2012) investigation of ViKi, an streaming platform operating using free labour for the translation they use, even if the platforms offer legal and licensed content that is paid by the subscribers, there it is possible to see clearly how ViKi uses the engagement of their own co-creators to generate an income that is not shared with the workers.

Fansubs have a very specific particularity compared to the legal ways of distribution, that is that the fansub has a vertical hierarchy instead of a horizontal hierarchy. (Gambier, 2005, p.8 ; Pérez González, 2006, p.268) this means that the patrons, producers, distributors, and viewers are held in the same position on a hierarchy scale. In this regard, it is possible to see the research on media convergence – understood as the coexistence of a "top-down corporate-driven process and a bottom-up consumer-driven process". (Jenkins, 2004, p.37; Pérez González, 2011, p.160) In more casual words we can understand the top-down process as a

patron that decides how and what should be consumed, and the bottom down is the fans creating and moulding a product so they can have access to it.

In this regard quoting Díaz Cintas "(fansubs) turned into a mass social phenomenon on internet, as proved by the vast virtual community surrounding them such as websites, chat rooms, and forums" (Díaz Cintas & Muñoz Sánchez, 2006) thus giving power to the fanatics, as they choose to consume the products of their preference in the ways they want to consume. Confirming the idea of a bottom-up consumer-driven process.

Methodology and Method.

Qualitative methods show us how the media have meaning. And how those "meaningful actions should be studied, as far as possible, in their naturalistic contexts…in which a researcher's lengthy immersion in a whole culture enables him to ultimately grasp in full "the native's perspective" on reality" (Malinowski, 1922:p.25, as in Bruhn Jensen, 2012, p.236) and the researcher is a human interpretative subject (ibid.) "Qualitative research is an organized method of describing people's experiences and internal feelings. It can be said that qualitative research provides a thorough hand deep overview of a phenomenon through data collection and presents a rich description using a flexible method of research." (Naderifar, Goli & Ghaljaei, 2017, p.1)

Keeping in mind that this investigation is to see how fans can become an engaged audience and how this engagement translated itself to Fan Labour. To see this phenomenon properly I conducted 11 semi-structured interviews with people within two fansubs. Syncrajo a Latin-American fansub with members in many Spanish speaking countries. And the Spanish based fansub Seinen no Fansub.

Qualitative interviews are useful because they will help by providing "better access to interviewees views, interpretations of events, understandings, experiences and opinions…in their own words which allows for a more complex analysis" (Seale, 2012, p.469) to complement this method the research will take some inspiration on the grounded theory. A theory that focuses on generating a hypothesis, theories, and aims to develop categories directed on the data through a multifaceted process, "this approach assumes that theory can

be "found" in the field if the research activity is sufficiently grounded in the categories of that field" (Bruhn Jensen, 2012, p.247). This to see if the conclusions and theories of past investigations are still valid or if we find new characteristics, after the changes that the anime fansub landscape has endured in the last years.

Mostly this approach will be used with the recollection of data of the interviews that deal with engagement.

Sampling.

The main characteristic for the interviewees was that they worked at least for a season (lapse of 4 months) in a series. The idea originally started with people from Mexico and that were consumers of anime. After having a pilot interview with a consumer of anime, the outcome of this interview was first that I needed to talk with people that had belonged to the industry and second that to succeed with the following interviews, the interview guiding should change more accordingly to a fan that labours.

At this moment, the arduous work began, firstly and most importantly, because of the legality of fansubs, fansubs are in a place of illegality, and meanwhile, in past years, the industry turns a blind eye on them (Martínez García, 2010; Denison, 2011). More recently, with the appearance of streaming platforms that have that content, it has become a riskier "job" to do because of the copyright issues it represents the illegal distribution of this series, as the work they do can be considered Piracy as "Fan subtitled anime are texts augmented by, rather than created by, fans. These are the industry's own texts, re-translated and distributed for free by fans" (Denison, 2011, p.450)

Another thing that appeared quickly in my investigation was that the phenomena of fansubbing. Specifically talking about subtitling in Spanish; was not a thing that was constrained by political borders, especially in Latin America. Ten of the interviewees were from the same fansub, a fansub that started in Mexico, but when it grew in numbers and popularity, the fansub began recruiting people from different parts of the world. These members were from Argentina, Chile, Costa Rica, El Salvador, Guatemala, Mexico, and Spain.

The other fansub was Seinen no Fansub that has its origins in Spain, and that I contacted because of their use of the Spanish language rather than checking where they are based. Here I only interview a member of the fansub that resides in Spain.

The Snowball method was used to get these interviews, "Snowball sampling is applied when it is difficult to access subjects with the target characteristics. In this method, the existing study subjects recruit future subjects among their acquaintances." (Naderifar, Goli & Ghaljaei, 2017, p.2). Or, as Bruhn Jensen puts it, "in which initial contact with an informant generates further contacts" (Bruhn Jensen, 2012, p.239). Sampling continues until data saturation (Naderidar, Goli & Ghaljaei, 2017, p.2).

After interviewing the first informant, he gave me the names and contacts of the rest of the participants. Using his nickname was the way I open the doors for later interviews. Only one of the interviews was done by directly contacting a fansub. The moment the interviews were stopped was after reaching eleven. Before that, after eight interviews, it was already clear that the information acquired from the informants was repeating itself, thus reaching the step of saturation.

Twenty-five emails were sent to different members of the fansub SyncRajo. Of these emails, only ten members answered and had interviews with me, this low number of answers can be understood because of the time that had passed between working in the fansub and the present, with the majority of the members that were contacted working there between 2010 and 2014. I could deduct by this that the possibility of an answer was going to be small.

Many of the mails had nicknames or were Hotmail accounts, therefore, there is a high chance that the lack of response of many of the members is due to the accounts being inactive or the members not login in a long time ago. This also can be seen as part of their own engagement to anime. As their engagement fades so does the elongation of their persona inside the community erodes over time.

All the interviews were conducted via Zoom, this was very helpful because of the strains of distances. All of the interviews were attended by people that live far away, only two were done in the same time zone, so the use of Zoom help to connect with these people; normally

the zoom interview was without video call, only the pilot and two other interviews were done in a video call format.

Reflection on the method.

Doing a reflection on how the interviews went, I found myself with interviews that usually last an hour, but there were two deviations to this norm, one of these interviews last only 15 minutes, mainly because of the restrictions of time that the interviewee had, and the other one had a length of two hours.

The interviews were compelling. Because I realized early in the process that the engagement fansubbers had with anime was similar to the one I had experienced as a fan. Also the range of age help in these. After all, we were watching these series almost at the same time, so there was an affinity there that I used, the interviews even if they had a semi-structured way of doing them, in my personal opinion, felt more like conversations with some old friends that I haven't seen in a long time, these help me understand the way these communities' function as it gave me enough rapport to get closer to them.

Reflecting on the use and effectiveness of the snowball sampling. I realized that it was an excellent way to gather the participants of this research, as they started being more accessible after naming contacts they have inside the fansub. Making the subjects accept the interviews easily compared to just sending emails to fansubs I found online. I can say without a doubt that, without the contact that proportionate me with the rest of the contacts from other fansubbers, this research would have taken more time to complete, and with high certainty, it would not have reached the numbers of participants that participate in the investigation.

On the contrary, thinking about what was lacking by using this method was probably a more diversified sampling in the sense of their workplace by using the snowball method. Ten of eleven interviews were conducted with people that laboured in the same fansub. Thus their experiences working on fansubs aligned. This means that the experience of being working for a fansub that has different objectives was missing. In this sense, the fansub Syncrajo works in a slow way that ensures a beyond professional quality, this objective praised by all the members. But it would have been interesting to find the other side of the coin and talk to a member of a fast fansub, where the crucial objective is to be the first fansub to put a series

online, to understand which were the motifs behind this type of work, and how the work experience was affected by the difference of objectives.

Taking inspiration on the grounded theory was helpful because it helped me understand how the actual world of fansubbing looks like in the reality of the people that work there. And not only investigating the research done by people in the academia, even if these researches were helpful to understand the ways fansubs works, the reality of fansubbing sometimes differs from the theory created around it, especially as the literature has some time around and was written before the decline in numbers of anime fansubbing.

The different experiences of these prosumers depend on a lot of distinctive characteristics in their lives. These range from cultural, economic, and even personality, with this, I referred to the idea that it does not matter if an experience is similar for two different people; the way they are going to experience it can be completely different even if the experiences shared is the same.

After the interviews, all of them done in Spanish. I transcribed and translated the entirety of them, coding them afterwards with colours. The coding was a valuable way for categorizing and analysing the different aspects of what makes a fansub, finding similarities in the characteristics I was evaluating. The code focused on finding: the engagement, inside this if it was positive or negative, the cultural pull, and the fan labour. Also, I did a profile based on the code of each participant on a notebook; to see how the experiences as fans aligned between them, consuming anime started in the same way by all of them. All of the fans had the same experience regarding recognition, that what they were watching was an anime and the significance and cultural baggage that it carries within. Also, all of them had very similar motifs to enter the fansub. The analysis was made simpler through the coding, which visually displayed the different perspectives fansubbers had on translating foreign works into their language.

Some of the codes that appeared in all the interviews included: "The first encounter on TV"; "Engagement in their teens"; and "Disengagement in their twenties". Although there were different levels of disengagement, embedded engagement appears on 10 of the interviewees, only one stopping to consume anime completely.

Engaged in Translation.

Getting Engaged: The first contact with anime.

As stated in the literature review. It is imperative to understand how fans can create a deep connection to a programme, or in the case of anime, to a genre of an audio-visual product, which enables fans to interact with the product and modify it in later stages.

Fansubs are a product created by people that are already fans of a product. Using Hill theory of Spectrum of Engagement shows the different levels of engagement developed by the audience and the different stages of it as the "(Spectrum of engagement) extends across an emotional range so that people switch between positive and negative engagement, or disengagement" (Hill, 2019, p.7). Using this theory is possible to understand the initial process of fansubs; As they are the process of the consumer becoming engaged with the product and in a later stage of immersion being a consumer-producer.

One thing that appears quickly in the research was how all of the interviewees started to watch anime, all of the interviewees commenced watching it as kids watching television, the product was there, but they did not know more about it, just that it was a cartoon that was transmitted and that they had a level of affinity to it. Series like "Dragon Ball" (Toei Animation), "Pokémon" (Oriental Light and Magic), or "Sailor Moon" (Toei Animation) were mentioned among others. All these series were aired in their respective national networks and targeted at a young audience. Contact was inevitable.

> *the truth is that I had never seen (Anime), as a child of course like everyone else, but it was something that you get to watch cartoons, you are not aware that you are seeing the product of one country or another, you sit and watch television, - Max – Proof-Reader.*

When they reach adolescence is when all the interviewees started being active in their consumption of anime. Usually led by the hand of a friend or a family member that introduces them to a series that, generally but not always, was specifically targeted for a mature audience. It is essential to acknowledge the technological growth and better access to the internet as fundamental factors for these fans to engage with anime. As fans could access anime without the restrictions of time airing and availability.

YouTube was the first place to watch anime; because of its convenience and accessibility for new casual viewers. Episodes were divided into three different videos. Here at this stage of their engagement with anime, there is no knowledge of what a fansub is, only the idea that they want to consume a series, watching for watching. It doesn't matter the language, as some of them started watching dubbed anime, this is an elongation of their knowledge of anime, as all of the previous anime series they had consumed in their childhood were dubbed when aired on the television; it doesn't matter the quality, what matters is that their need of consuming gets fulfilled. And from this stage on there are two possible paths they keep consuming it or they stop their consumption at that point.

> *"Now if you watch the series or you watch it sporadically, or you see one or two and you say this is not for me, well you cut it and nothing has happened here, it was a consumption, it did not entertain you, there it ends, but over time if it grabs your attention if you were involved in the news and the positions, what does the director do, what does the scriptwriter do, this is an adaptation of something I already saw or what the voice actor does, you become part of that community… But at first, you see it for entertainment, saying I kind of like these Chinese drawings, for me at the beginning it is like that and then with time you will get a taste for it because you are already part of the community" – Max – Proof-reader.*

If the fans continue their consumption, if they want to see more of what they are watching, fans quickly realise that they need to start watching the series in its original language, as the majority of the content, either new or old, was in its original language without any official translation. Getting there is where they found out what a fansub was. Entering web pages that focused on distributing the fansubbed versions of the series. There, consumers could either download it through links provided by each fansub or through streaming that usually had a low resolution.

> *And I gave it a chance, the first Anime I saw was precisely Death Note, and I liked it, and I said, "wow I like this, it makes me feel good I want to see more" and nothing, hence the rest is history, the rest was one after another, I was diversifying, seeing other things, seeing to see what I like more, what I like less, etc. – Álvaro – Proof-Reader*

After starting the consumption of anime, a kind of binge-watching started, where they stayed hooked up with the concept of anime. Even if the series watched are from wholly different genres, the umbrella of anime is what holds them together. This is confirmed by how all of the interviewees used to or still watch the ongoing Anime Season[7]. Showing how these group of fans were engaged with the concept of animation from Japan as a whole. And not only with a specific series or genre.

Positive and negative engagement.

For Hill, "positive engagement typically might include emotional identification… inviting sympathy and empathy" (Hill, 2019, p.62) On the contrary, "negative engagement might involve emotional dis-identification (ibid.). In this section. The analysis will see how positive and negative forms of engagement happened within the fans themselves. As many of them could felt positive and negative emotions about the product and/or what surrounds it.

There was a positive engagement that the fans had with the content they were watching, the reactions that the interviewees recalled when they watch their "First Anime" ranged between feeling good and in some instances of impact. The names thrown around when asking about the first series they recall watching were: "Elfen Lied" (Arms) Psychological Horror, "Higurashi No Naku Koro Ni" (Studio Deen) Psychological Horror, "Death Note" (Madhouse) Psychological Thriller, "Clannad" (Kyoto Animation) Romance, "Kenichi" (TMS Entertainment) Adventure, "Naruto Shippuden" (Pierrot) Adventure, and "Sword Art Online" (A1-Pictures) Adventure.

Some of this series deal with extreme violence and blurry moralities but also depicting friendship and love. So, understandably, they were attracted to see something that was new for them. That was not going to be shown in a regular television airing, as it could be seen by "patrons" as an unfriendly show or/and too close to the Japanese culture for being consumed by the local audiences.

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[7]In Japan anime is divided into seasons, Winter, Spring, Summer, and Autumn, all of these seasons last 12 weeks, the normal duration of an Anime series is 12 episodes, so every change of seasons there is a new batch of series to see).

But others were closet fans or closet otakus as they called themselves, having anime as an activity that they enjoy watching but that did not pass the boundaries of their homes, they didn't buy merchandising outside the series or mangas if they purchase one as they usually tend to download or watch the content on the internet, for them being a fan is something personal.

> *"I was always a closet otaku, I was like that stays for me, my brother buys t-shirts, pins that he puts in his backpack, that kind of things, I never liked that, it was not my world. I always interpret it like that, I don't identify myself as such (Otaku), I don't assume the label, not because of this I'm going to dress like a clown, it's not necessary, I like this, and I don't have to show it" – Max – Proof-reader.*

The spectrum of engagement has also been changing through the years; while all of them still consume anime, the way they see themselves as fans have changed from being open about the fact they watch it. To just being a part of their daily activities, this comes with the factor that as all of them mentioned, they grew up, they have new activities like work or family that takes away the time that in the past they used to invest in anime. This engagement also affects their positions in the fansub as they lose interest in anime they also lose interest in fansubbing.

> *"I don't know which were the reasons for each of us who were involved in SyncRajo to leave, but at least for me it was for issues of finishing my educational training and later with work that consumes much more time, and In the end, if you have a girlfriend or want to engage in other projects, well, you already have a very short time for the fansub" – Kulco – Translator.*

> *"It was increasingly difficult to find one that I liked because he felt that it was already a story very similar to another that he had already seen or so, and the lack of time too" – LaCeli – Poster Designer.*

This can be considered a kind of disengagement. Where it is possible to see a distance between them as fans and the thing they used to be fans of, but even if we can see this disengagement, it's also possible to see an embedded engagement as the activity of watching anime instead of being obsessive, becomes more selected, knowing what they like and following the sequels of series that they already are fans.

From consumers to producers.

The reasons why these people got involved were by the fact that they felt engaged with what they were watching, the series that interviewees were seeing triggered in the emotions of happiness and impact, after that it's the idea of looking for more, to get more involved into the consuming that they start binge-watching, but the only way to get to this newer and more adult-oriented content is through the internet. In illegal pages where they can download or stream those series, in this sense fansubs created what "Chambers calls a media imaginary where these technologies enable freedom to watch without restriction thus there is a symbolic power to a right to roam media without economic barriers, time constraints or geographical borders" (Hill, 2018, as in Chambers,2016).

This not only helps them get to the content that they want to reach, but created communities inside the fansubs, one of the crucial questions I asked the interviewees was how they entered the world of fansub, and here there is a difference from how they started watching anime, instead of being dragged in by someone else. Usually, it had to do with fans thinking that they could help the community with the skills they possess. Only in one case, it was because the interviewee knew the person that was involved in the creation of that specific fansub.

> *"I saw the subtitles wrong and said Look, I like to work with spelling, and I think I can contribute, so I went to a recruitment announcement in the forum" – DarkAngel – Proof-reader*

> *"I was practising the language and I like to read a lot, so when I watched series, it happened to me that when I knew the real meaning of the word I said this is badly translated, it is badly translated, so it was like, Let's see what can be done" Max – Proof-reader*

Here we can see that the previous engagement they had developed to anime gets further down, here we can understand the idea of active audiences, where the audiences not only get what they are offered but also because of a lack of offering, fans started to find ways to consume the products they want.

This also engages them in the communities that are created to bring this service. It is interesting because many producers of this content back in Japan did not take legal actions

against fansubs, as they saw it as a way to get free promotion of the products (Martínez García, 2010). Fans created a motto "from fans to fans" and "stop sharing when this anime is licensed in your country", with these two different quotes, we can understand how fans were there as providers, but also because of the linkage with the products that they were watching they didn't want to stay in illegality, they saw it just as a way to get to the product, as this fansubber says.

> *"It was a stage that arose due to the lack of offer, we had no official offer, no possible contact with them (Anime production and distribution companies), so we forced contact with them, and it was through the fansubs that contact was forced" – Max-Proof-reader.*

Places of engagement

At the beginning of the 2010s, there used to exist pages like McAnime, an idea of what streaming would become. On this website, fans could enter and find series that was being aired in Japan at the moment and watch them within a few hours after they aired. This page was not working as a streaming platform as one could not watch the series there, but it directed the user to the different download links that the fansubs uploaded. This was done for the sake of quality. While there were other platforms where you could watch the series on the page, like AnimeFLV or JKAnime, the user would usually deal with problems with the image quality.

McAnime helped in its moment for advertising the fansubs but also for the different series that their catalogue offered. And, inadvertently it helped in the engagement of the fans, as it was a page where users could interact between themselves, thus creating communities; some of these fans passed for being engaged to an immersive engagement "when we are participating, making and doing something beyond the text itself" (Hill, 2018). By getting involved with the different fansubs that usually were actively recruiting fans to work with the series.

> *"There was a chat on the page, you entered, you wrote a little how it was going, and it could also be from the anime, just as interacting within the fansub, a sense of community, of friendship" - Edgar – Translator.*

"What has been missing (communities) is that since the chain of consumption is no longer present and being so centralized, comments or talks already go elsewhere. Before there were pages dedicated to this and now it is simply social media and the comments of the servers there is not much else" - Max – Proof-Reader.

Fan Labour.

Fans don't enter the fansub world as workers that are getting paid for a job. They volunteer their work as part of a community. They see it as an extension of their hobby, as a way to deliver the same experiences they had with the product to new fans or already engaged fans that don't want to do the jump from fans to co-creators.

Free Labour is seen by Deuze; as an elongation of what Baumann describes as Liquid Life where everything we do is based on work. Even if it is in an amateur environment, the idea that the time invested there is "work" and not a "hobby" is the reason why theorists perceive amateur work as actual work and categorize it as "Free Labour", even if the members of the communities working on these projects do not see it as work. They enter because they are engaged, not because fansubs want to profit as fans see it as an act of hobby and love for a product they consume.

"This work by fans for fans, is also a bit to go against the current of the system, without the intention of being communist or socialist, but for the fact of sharing it, the fact that we do not profit from this, most of us do not profit from it, and we did it for love because there is no other way to explain it, or for pleasure, it always caught my attention, for example in Syncrajo we would go out of our way to do this and we were very demanding, and maybe only getting 50 downloads, but it was for those people, even for ourselves, because we liked it, and that is totally alien to the current system because at the end of the day we are doing something totally illegal, which is taking a work without permission, translating it without permission, which is also illegal, and offering it for free, which is even more illegal than all that together" – Max – Proof-Reader.

Focusing on the ideas of Deuze and Banks and how the Marxist political economies affected the different forms of production that the fansubs create, meaning that the free labour getting

appropriated by media corporations. It is possible to see that this kind of thinking didn't affect the fansub members. None of them got a job related to what they were putting into practice in the fansub, even if they learned different creation practices, like the use of photoshop or more specific programmes like Aegisubs.

None of the interviewees jumps to professional practice in the world of translation. There are cases of fansubbers going professional. But it is a minor group of free workers that can switch from free to paid labour. Those members usually know another language at a more advanced level dominating the original language they are translating. And regularly ended up working as translators, but that was never the intention of them as they work in wholly different areas. Thus it is possible to see how the work of fansubs is done just because of the hobby of doing this kind of work.

Timeliness and hoarding appear to be the main characteristics of engaged fans of anime. As their devotion increases, so the spectrum of genres they consume also needing to be the first ones to watch the sailing episodes. Fans of anime tend to be aggressive over the schedules of releasing by the fansubs (Denison, 2011) Reflecting the idea that fans look over more for quickness rather than quality, and this shows in the movement from downloading via fansubs to streaming via legal platforms, who offer the velocity that fans want, without the traditional delays a group of amateur fansubbers usually would have. This is the reason we can see in SyncRajo a lower number of engaged audiences with their product.

Engaged anime fans want to watch it shortly after the moment of its release, thus prioritising speed fansubs. Denison notes the idea of instantaneity with fans desiring to comment on the events of the series just after its release in Japan (Denison, 2011), with some groups providing the Raws within 15 minutes of the official release of the episode. This phenomenon is called "Just in time fandom", a term coined by Matt Hills, where fans do these interactions after short times of the release of the episode to "demonstrate the "timeliness" and responsiveness of their devotion" (Hills, 2002, p.178).

This shows how the technological advances that helped paved the way to help distribute anime worldwide, because of their instantaneity, also helped paved the way to streaming platforms getting over fansubs, as they deliver one hour after the release in Japan. Bertschy, a speed-subber, argued that speed subs are a characteristic to gain notoriety, as being among

the first ones to upload any given episode results in the fansub having more downloads. (Bertschy, 2008, as in Denison, 2011, p.455)

> *"And it's a bit frustrating the fact that everything comes out fast, and when it comes out fast, your product is hardly visible because that's the problem because I mean, why did a fansub exist? because there were people who consumed it and if nobody downloads you, you almost do it as a hobby." – Max – Proof-Reader.*

This happened as the series that come out first usually tended to be used as covers in McAnime. This means that when a series was searched on the webpage, the first option that appears is from a fansub that delivered the series first.

As some interviewees pointed out, the problem of trying to be always the first one to deliver is the downgrade of quality of the final product. In this regard, very few fansubs had the ability to have speed and quality, and those who did/do depended on the large numbers of their inner communities, working in the process of selecting the Raws, translating, proofreading, and encoding. Fansubs with fewer members will find it an arduous journey, risking losing the audience because of a lack of quality. Hence creating a paradigm of having to choose between speed and quality, knowing that they can have one, but in order to achieve it, they have to sacrifice the other.

> *"for trying to get a job done quickly it will most likely go wrong unless you have a lot of hands, but generally the fast fansubs were from people who were very new, who were getting involved, and who wanted to get out all quickly" – Max – Proof-Reader.*

The dropping of the series was also a problem that fansubs face. In her study, Denison (2011) shows how from sixty-one fansubs that started translating the series Soul Eater (Bones); Only six finished translating all episodes in a time frame of a year. This number of only 10% shows how streaming can be a more appealing option to an audience that wants to watch a full series without expecting that there is a 90% chance of a fansub dropping it. This problem has its main root in the high rotations that fansubs had, as some members at the moment they got busy with their lives simple disappear.

> *"A staff was made for that project, (High School of The Dead, (Madhouse)) that was a rather complicated project because the translators disappeared, we joked with that*

saying that it was because the zombies had eaten them because in one episode the translator was there and for the next it was gone, and after disappearing another translator had to come, that project had about six translators for twelve episodes" DarkAngel – Proof-Reader.

Even if the world of fansubs is in some cases professionalized to the point that entering and labouring there can feel like a full-time job.

"One of the first difficult impacts of working with SyncRajo is that there are quality standards that are already defined, there is a whole manual, even if it sounds like a lie because it is a serious organization" – DarkAngel – Proof-Reader.

The idea that this is done for the pure love of the art and as a hobby is persistent.

"It seems to me that it is a very beautiful thing, it seems to me that it has been a labour of love from those who dedicate themselves to it because they work on something for free and without expecting anything in return, just that someone at some point manages to see their series, manages to understand it in their language thanks to them, it is something that seems very noble, so to speak" – Álvaro – Translator.

This can be seen as when they leave the fansub many times, members quietly disappear, as if they were kids playing on a playground and suddenly their peers who also play there stop going there. This lack of professionalism is a problem that the fansubs faced since its inception, the problem of losing members because of a lack of interest. This disengagement either from the fansub or from anime in general, or because their schedules began to fill with more responsibilities as they grow as adults. Duties as university and work were mentioned as the most demanding ones, and the main reason why the majority of the interviewees left the fansub either officially or unofficially, and the latter is the one that shows a certain lack of professionalization and the amateur side inherently to fansubbing, one day it doesn't make sense anymore.

"Israel (a member of the fansub) disappeared to us even though he was always there, and he did not appear again, that is the only sad thing about all this that you are with people, with friends, and some retire, but others are swallowed up by the earth" – DarkAngel – Proof-Reader.

"You're going to laugh; I never officially left the fansub. In fact, if you go in there, well it still appears my name as part of the active members" Kulco – Translator.

It's all about offering quality.

"In 2005 Ferrer Simó (2005) created a list of features that differentiated the fansubbing to the professional subtitling". (Díaz Cintas & Muñoz Sánchez, 2006, p.47)

- Use of different fonts throughout the same programme.

- Use of colours to identify different actors.

- Use of subtitles of more than two lines (Up to four lines)

- Use of notes at the top of the screen.

- Use of glosses in the body of the subtitles.

- The position of subtitles varies on the screen (scentiming)

- Karaoke subtitling for opening and ending songs.

- Adding of information regarding fansubbers.

- Translation of opening and closing credits.

This list was done in a time that fansubs were using features that could differentiate them from professional translators. All of these characteristics enter on Nornes idea of abusive translation. This form of delivering translations was referred by some members as a strange experience, as the practice of consuming fansubs changed with each series from different creators. In its moment, it gave a form of personalization to each fansub, but that changed with time as the idea to do a more professional job appeared.

"So, one day I would see white subtitles, another would see them blue and with another letter, and others the translation was good, and others with a bad translation, so it was a strange experience there; but they did have that, for speed they sacrificed a lot of quality" – DarkAngel – Proof-Reader

Over time there has been a professionalization in some fansubs, as they stopped using those characteristics, in Syncrajo the idea was to reach a professional level.

"For example we to work, our reviewer Frost, if we found an error or a minimal detail such as a line of three lines, the sentence was so long that three lines were read, it was like no this is not published, it is fixed first, And after, it is recorded, the quality control that our fansub had was tremendous, because it was very rare to find errors because they were very demanding with their work, they even took into account the scene when it changes to be able to change the subtitle, that is almost already professional" - Max – Proof-Reader.

"Because he (Frost) is spectacular as a karaoker and poster artist, the level that he has is spectacular, the level of research, knowledge and understanding of all these issues of generating karaoke's and movements is a very professional job, he has the level that frame by frame the movement is reflected the same as in the animation." – DarkAngel – Proof-Reader.

The idea is to have a quality that matches or even surpasses the quality of professional translators. In the case of SyncRajo, we can see that the standardization of their products was change over time to resemble more the work of a professional company that does translation instead of a group of fans that translate as a hobby.

Fansubs then become what theorists have said they oppose in the translation area (Pérez González, 2011, 2007, 2009; Nornes, 1999; Dwyer, 2012; Díaz Cintas & Muñoz Sánchez, 2006), instead of being transgressive and opposing norms that can fit their communities, after a while and depending on the size of the fansub, they tend to start using the same narratives that professional translators do. The use of white font all the time instead of a colourized font, the domestication of language, fundamental to understand the opposing views of translation between amateur and professional; in the case of Sycnrajo, they start domesticating the language.

"In the first series, we kept the Kun and the San (honorifics), and in the last works, which was due to my influence, they were removed, since I felt them unnecessary, trying to preserve this more western part, it was feasible to do without them" – Kulco – Translator.

This shows how after a certain point. Fansubs tend to start doing the same guidelines and standards that formerly they were opposed to. Is understandable that there is a quality check on how the translation is written. Cases of unreadable texts and variations of what was translated, often translating by google translator, thus sharing a completely different message from the original one is commonplace, consequently the creation of guidelines to contra rest this grammatically errors are comprehensible from the fansubs. Making the series being consumed fully enjoyable thus the viewer doesn't get distracted by the problems of a bad translation. At the end of the day, the idea of subtitles is that they are invisible.

In an example the fansub Syncrajo while doing the fansubbing of the anime Hyuoka (Kyoto Animation), the translator made a mistake of translation that endure for six episodes until it did not make sense what they were writing with the actions of the series, the fansub had to redo six episodes changing the wrong translated word to the accurate one, all of this happening because of a double layer translation.

To avoid these problems. Fansubs have a team consisting of a translator and a proofreader working together to ensure that the series has a good translation that adheres to the standards that the fansub requires. In the case of Sycnrajo, the main request for their translation team is that the language is the more neutral possible. That per se is complicated thinking that the majority of the fansub members are from different countries in Latin America, each country using their own variant of Spanish, even if it is the same language, the use of colloquialisms and words that maybe sound neutral for them but that is not thoroughly used in other latitudes of the continent.

The main issue here is that the translations are done from English to Spanish. This creates a double layer translation that can affect the final result of the product, as many of the ideas are filtered. Also, cultural baggage is a crucial factor here. As a product designed for a specific market, anime tends to use a great number of jokes based on playing with words in a sentence or humour heavily influenced by their culture. Here the fansub needs to be aware of the problems that this can create.

"There is the problem that most do not translate directly from Japanese, but translate from English, so when translating from Japanese to English something was lost, then

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more when translating from English to Spanish. In other words, in each translation that is made, the original meaning is lost a little there." – LaCeli – Poster Designer.

In conclusion, fansubs operate with the idea that they personalize content. In the beginning, there used to be many sources where the audience could find the series they were looking for, and that the personalization that each fansub gave to the audience was a way to pull them to consume the media co-created by them. But with the decline of the numbers of the fansubs. This push and pull dynamics were slowly changed over time to reflect a more professional appearance, resulting, as stated before, in the decline of the abusiveness (Nornes, 1999) of the translations. Also, the bigger they get, either by the quality of their work or by the reach they have, makes them enter this professionalization terrain where they tend to focus more on quality than on the disruption of the text translations.

"In recent times, we have already understood that if someone chooses a fansub it is for a question of quality and taste" – Max – Proof-Reader.

In this sense, the most important thing that a fansub can offer to their audience is quality, and in the case of Syncrajo, it offers quality that goes beyond professional standards, but this happens because the member wants to take that step further, this is the way they can appropriate an already done product, by improving it, of course, there is also the fact that when watching the series they plastered their logo on the intro as a way to show themselves as distributors, also adding the nicknames of the people that work in the series.

"He had read the book, that is, he is preparing for this, he had read the book before working, so when the character came to say a phrase, he did not directly follow the translation but went to his book, looked for the poem and put it as it is written there, there the series wins, but is winning because we have a person who took too much care in that translation." – Max – Proof-Reader.

"You saw the opening curtain, the opening and the logo was there, I think the fansub appropriated the series literally, there is an appropriation of the series because I print colours to the subtitles, and I put where the colourists are, and the scriptwriter adds the name of the boy who is looking for Raw, the boy who translates it, then the fansub appropriated the series." – Max – Proof-Reader.

Transnationalism.

To understand why this engagement happens, one of the questions that I asked was about the transnationalism of the concept of Anime, in this case, we need to understand anime as a cultural one-way mirror to Japan, the product that they create is originally intended to be watched by local consumers, with their internal jokes, cultural information, in general, its identity embedded in the product they create. Until recently with the arrival of the streaming platforms, Japan started to look outside of its borders to create content specifically for a western audience, but without losing the identity that characterises the anime product.

In the interviews that I made, one of the questions was how they see the differences within their cultures and the programmes they are watching, or even if they can find common points between them. All of the interviewees said that the common points they could find were because of the universality of the themes that were display in those series. In some cases, topics like family and school are touched, saying that they can feel identified with these common grounds, not only because of what they had experienced in life but also because it resembles what they know.

This goes in accordance with what most of the interviewees responded when asked when they started to watch anime, they divided in two moments of their lives, as children they used to watch anime, but considered them as cartoons, as this different series were transmitted in channels that also aired American cartoons.

> *"When I was about 5-6 years or so, I really liked television and I invested a lot on the cartoons, and those cartoons over the years I realized that they were or are animes, I'm talking about Dragon Ball , Sakura Card Captor, the classic Pokémon, Digimon, that is, since then, I already had a certain taste for Japanese animation, then let's say that practically my whole life I have seen anime, but if you asked me when I started watching anime consciously knowing that it is a Japanese product, that there are certain products that do not reach Mexico or so on it will have been like when I was 15 years or so when I was in high school." – Kulco – Translator.*

As Cubisson notes, one of the reasons why people started consuming fansubs was the lack of attention that fans had for consuming these products. The companies distributing the series

were focusing more on the kids' market and changing the narratives of the stories so they could fit into the American narrative of storytelling. (Cubisson, 2005)

Americanising names of characters and series; even modifying the final product so it could fit to what the distributors think could generate better income. Cubisson notes the case of "Cardcaptor Sakura". The name was changed to Cardcaptor; taking out the Sakura part, that is the name of the principal character, that also means cherry in Japanese; the towns name where they lived was changed from Tomoeda to Reddington, this a way that casual consumers could feel identified quicker with the story. But the drastic changes were made to change the perspective of the narrative from being a story focusing on a feminine lead to make the secondary character and love interest into the main one, in a clear attempt to put a story that fits more the American narrative of storytelling, this led to many fans to push away the series and try to find a source that can deliver the original story without changes made to it this because of "lack of authenticity that is the result of North American distributors seeking a mainstream audience of casual viewers" (Cubisson, 2005, p.55)

As seen, fans want to get closer to the original product. Rejecting the dubbing practices for certain animes and the official translations; generating content that is more culturally friendly with the text of origin. With the addition of notes that help the viewer to understand the different cultural references; The use of karaoke's that highlight the intros and endings of each series; usually these are accompanied by music that reflects on the series, so the translation of it adds a layer of engagement to the series that would be completely lost if it was not subtitled, this tends to happen in the professional environment where the use of karaoke's is not a thing because of the copyright of the songs.

The moment that the interviewees got hooked up to the visual and narrative differences of Japanese animation. Was after the realization of what they are watching is called anime and is a product from Japan. This process came later in life, and normally it came from watching the series on the internet. These series were adult-oriented, so they had not passed through a process of dejapanization, as the audience that watched those series is intended to be only Japanese, and the only way of accessing this content is through fansubs.

At this stage is possible to see how fansubs were used as a way to consume content that was not intended to be consumed by, in this case, a Latin community. The possibility that fansubs

give to these new fans is that the product they offer is closer to the original product, that it does not pass through a westernisation of the characters, where they can see that the product has an embedded Japanese culturalization.

In the part of differences, they see them, but also, they said that because Japan is westernized, there is not much of a difference, yes, there are topics that they need more cultural baggage to understand, but in general, after watching so many series, these barriers get down.

> *"even if they are perhaps cultural issues, specific cultural things of Japan that are represented in anime, because in anime they are sometimes represented things from Japan, it makes sense, I usually try to understand it, and if I ever do not understand it, then I inform myself, that is, the topics in general, maybe I like some more, others I like less, but I would like to say that I understand almost everything And when I don't understand it, I try to see what this issue is, what is the best relationship it has with reality, or with what happens in Japan, or what happens outside of Japan, or whatever. In any case, I take it all lightly, in the sense that I do not take it literally because this has not happened to me, therefore, I cannot identify myself with it, I take it many times in the meaning of ah well look at what is more curious, or funniest, or more interesting, or cuter, or more whatever" – Álvaro – Proof-Reader.*

One of the topics that were most commented on was how they represent love, showing the slow-paced way to enter a love relationship usual in the series, this was the most foreign for them. Here it is also noticeable that the Latin American culture is more affective than the Japanese, it is usual to salute people with a kiss on their cheeks, even if they have not met before, so seeing a completely different way of showing affection where the personal space of the other is treated with more respect and decorum, was quite the shock to them.

> *"Yes, yes totally. In itself with time, at first yes, but with time not much happened to me, more than anything it happened to me with series or romantics or ecchi, which was a way of loving people so different from me, for the least I'm used to in Argentina. It was like well this is even ridiculous" – Max – Proof-reader.*

But as many of them said, with time, they start getting these ideas and start also gaining knowledge of this cultural baggage that the audience in Japan has, also is important to

understand that these fans are looking to consume this product instead of being offered the product.

Power Relations.

To create a translation. There is commonly an economic reason behind it, usually, it is to reach a market that was inaccessible to the product because of the language barrier for this Lefevere (1992) talks about "patronage", this means the idea that there is a power above that signals what should and shouldn't be translated and the remuneration for it, in this case, the amateur translators are in direct opposition to this way of thinking, creating content that is being overlooked by media players and/or creating translations that are done outside of the professional standards of translation.

Pérez González (2011) talks about how some organizations, specifically, TED and Al Jazeera work with amateur translators to give visibility to their projects, but amateur translators are constrained by the standards and style guidelines these companies provide them and also the programs they use. Here the two sides of the coin are seen: for one side, we can see that there are platforms that utilize the free labour of fans as a way to cut costs and create content that can feel engaging to their audiences, and on the other side are that fansubs that stay with the idea of doing this because it was a project they do as fans, for the pleasure of creating and giving to more people the same emotions they once have while looking at anime.

In this sense, it looks like the idea of corporate translation against amateur translation is a dispute about giving information. When translations are hand in hand with a corporate business, they need to fall to the narratives the company creates. But this is not that far from what a fansub dedicated to disseminating anime series does. A fansub also has guidelines that the co-creators have to follow strictly. Of course, this a generalization. As said before, the quality of fansubs translations are based on the guidelines that each fansub has within its workers, those same guidelines help them create a unique style. Also, constrain them into a narrative that tends to flow in the direction of a semi-professional style where the standards are so high that they rival the quality of professional translators.

The idea from fans to fans is to not only gain access to products that are unavailable because of the restraints of language (this can be because there are no subtitles or because the fans do

not want to watch a dubbed version) or because of the lack of availability in mainstream media. The idea also is that this series gain notoriety within fan communities (Kahayara, 2005; Pérez González, 2006)

Ryan Milner (2013) argues that fans of video games are aware that the labour they do is uncompensated, but they do it for the text rather than the company that created the video game. (Milner, 2013) In that specific case; we can see similarities to the fansub communities, where the loyalties of the fan base reside within the text, there is no idea of doing this work for a company, as compared to videogames where the modders and consumers of these mods still need to consume the original game, here the fundamental motif is giving this experience as a fan for free, so there are no ulterior economical motifs to do it, even if there are cases that people profit from the subtitling of the series, either selling it in the markets as piracy DVD's or adding a fee as a way of patronage.

> *"Because it is true, one does not charge for this, there are some fansubs it is true, some pesos but it was to maintain the host but no, it was all a work of fans for fans that was the original motto that created this entire community"- Max – Proof-Reader.*

Denison notes that the viewing of fansubs groups now is equal to the ones of the original creators, as the fansubs are given the importance of distributing the material viewed. (Denison, 2011) This idea is still valid but to less extent, as the streaming platforms are doing the work of distributing through a legal way, thus giving that power of distribution back to the creators as in the case of Netflix with their original series and of the producers that put their content there as they see an economic return of their intellectual properties.

> *"I created a page called Crimson Paradise, we only published the episodes of other fansubs to make them more popular, and we were selling in the industry park here in Guatemala, distributing for people who wanted to see their series, we downloaded every season and sold them. at a dollar each series, on DVD or USB". – Alucard Vlad – Webmaster.*

Economic and technological factors are also a problem. Some interviewees highlighted that because of the lack of good internet connection. It was challenging to stream series with good quality, so they prefer to wait more time downloading content that can be watched in better

quality. Also, the burden of paying a fee for watching goes to an extent; fansubbers and people that consume them are young, usually ranging from their late teens to early twenties, that is the moment they are the most engaged with the product; it's a moment in their life where they don't have the economic power to be able to consume services like Netflix and Crunchyroll.

> *"There are many who cannot afford to pay that, or maybe yes, but some cannot use PayPal in their countries." LaCeli – Poster Designer.*

This economic problem was also seen in the maintenance of the web pages they have, as they need to pay to have a webpage or the servers they use. The majority of the fansubs started to use advertising as a way to pay the costs of having these services, but the idea was that fans did it more as a way to show gratitude, and it was not seen as a way to gain profit from part of the fansub or any of their members, this way of generating income to being self-sustainable, used to be quite effective at the moment the fansubs were in vogue, but at the half of the decade of the 2010s, the decrease of downloads made these efforts worthless, and it started to be a problem having the servers on as the members of the fansubs needed to start paying this services so the different fansubs could survive.

> *"I think you could see that the fansubs began to ask (for money), they redirected you by advertising when you were going to download, they began to put more ads and donations, there it was possible to see that there were fewer people, you needed more (people) to enter (the ads) because there are fewer people." – Edgar – Translator.*

Hierarchies in fansubs.

In fansubs, the hierarchies and power relations are seen as equals, where all the people involved in the projects have the same value between each other, at first in the interviews done with the people that have more time in the group or that engaged more within the own community of the fansub, these power relations or hierarchies deluded.

> *"(With) Kulco, we made a friendship with him, I have a huge appreciation for him and I haven't talked to him for a long time because he's busy, me too, but he's a great friend, he's a great friend and we've never seen each other in the face he is in Mexico and I am in Argentina" – Max – Proof-Reader.*

But when talking to more new members, the difference between hierarchies and even the relationships between their co-workers was different, having a feeling that they could not advance or interact with other members, their only interaction being through emails sent to them by the leaders of each project, thus creating a hierarchy between co-workers and a breach between the level of engagement within the fansub and the position in the hierarchy they have.

> *"Almost all communication with them was by mail and I did not find out much about who else was, I think I only spoke with two of those who were in the fansub." – LaCeli – Poster Designer.*

This story repeats with another member that also had few interactions with the community of Syncrajo. This can have two explanations, that the low numbers of members make the communication more difficult, entering a level of just sending and receiving emails that only talk about work, or that the personalities of these members did not click to engage in further communication that was not only about work, like interests and life.

Disengagement.

> *"And one already does it more because of the affection one has for what surrounds us, but the truth is that it does not make sense, it does not make sense and all fansubs are on the way to extinction. Or at least the ones that will remain will be of worship. But no, no, no sense. This is an activity that is no longer rational, it makes no sense to keep on, and I insist for this that it is sentimental, the fact that you like to do it, right? But if we go to the concrete, no. More than anything because you compete against people who charge for this, who do it legally, and what if you want to do it with love and ends up bringing you a sanction. I can't see it with another perspective, it's like it almost makes no sense to keep all of this (fansubbing), with all the pain in the world" – Max – Proof-Reader.*

In 2012 something happened that change the status quo that the fansubs had created, and that was the arrival of Crunchy Roll to Latin America. A streaming service that arrives with two modalities, a free one and a paid one, the first one offered the content with certain restrictions

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with time, the only wat to watch new animes was after a week of its airing, and the quality was not Full HD. Also, it comes with ads in the app that played in the middle of the series.

Crunchy Roll is an interesting case. Because they started as a fansub that started licensing series. Having a strong economical backup behind them, and they not only stop there but, also, they bought McAnime that same year. The accessibility of the platform has a cost of $5. USD or even free, start the decline of fansubs. For the first time, they were no longer needed to fill a space that was missing in the chain of consumption. This time there was a new option.

This decline happened gradually. The streaming service did not offer all the series that being aired in Japan. So fansubs start taking those series and also start to compete in the velocity of airing an episode, this repercussed in two things: The quality and their times, if a fansub wanted to be fast, they sacrificed quality, and if they wanted to have quality, they sacrificed their velocity, this started the downfall of fansubs. Many of the big names that used to be in the fansub world like: Evermore and Athena No Seinto, started closing, fansubs became unnecessary as Crunchy Roll grew bigger and new streaming platforms with licenced anime start appearing.

With that in mind. It was interesting to talk to these fansubbers about their thoughts about why a fansub should exist in 2021? With all the platforms of streaming offering anime. Not only specialized platforms, like Crunchy Roll or Funimation but also Netflix and Amazon Prime, when all these platforms are even creating new original content. So, here the first questions we boarded was if they consume anime on these legal platforms. All of them did and were supportive of the idea to have platforms where they can legally have the product.

> *"I am very happy because I believe that Latin America has a very serious problem in terms of piracy or the consumption of official products is the reality, but it makes me very happy that these Japanese companies are turning to this market, because the truth is that there are many interested people, in acquiring the official product, in supporting and simply living in a different way what anime is… it's something completely different or much more enriching than how we did it in the beginning" - Kulco - Translator*

But from there, the ideas get divided. The ones that are still active in the world of fansub defended the belief of having fansubs. Saying that there is still a demand that the streaming platforms were not able to offer, and those were very specific series that were not being aired, products that have a better quality than the one in the streaming platform, and affordability of streaming.

Fansubs had to evolve. They stopped trying to compete with streaming platforms and were now in a niche category, where the importance is having a high quality that even streaming platforms cannot afford to have.

> *"The work of the fansub was much more detailed, there was a lot of detail, a lot of care with the language, clarifying notes, without a doubt the translation of the openings and endings, that you could sing it…something the streaming will never be able to do is the quality of the work because it is true the quality was much higher in many ways" – Max – Proof-reader.*

Also, fansubs give the users the power to watch the series as they wanted, because of the personalization that fansubs had, in the colouring of the subtitles, the use of karaoke, a feature that no streaming has, the way it was subtitled, if it was directed to general Latin public using neutral Spanish, or it was directed to specific regions using their colloquialisms in the language.

> *"You choose how you want to interact in some way with this series, and perhaps with the official product is the official translation and that is it, that is, you have no other choice" Kulco – Translator.*

This gave for a moment the power in the consumer, but with new, accessible, and foremost legal ways to find the product they want to consume, the fansubs had to enter a niche category or just face extinction.

> *"why making an anime? for pure hobby, for a collection, because certainly, all platforms give you access to almost any series that comes out, then it is not like there is an additional motivation to get something out of season, because anyone is going to get it out before you, a CrunchyRoll, a JKAnime, an AnimFLV that at twelve o'clock they already took it out, so it's not really a competition" – DarkAngel – Proof-Reader.*

Conclusion.

To understand how fansubs operate, it is important to know that the appeal they had started with the unreachability of a product that the consumer wants to consume, but because of different reasons that can range from the economic, the language barrier or the lack of accessibility to them through mainstream media, they are unavailable for the consumer. but first, a consumer needs to want that product, and that product in the case of these fansubs that were researched was anime, so to have a better perspective on how the phenomenon of fansubs first is important to understand that there needs to be engagement with the product that is searched for. "The liking for popular products is created by the consumption of the products on offer, as the audience can't develop a preference for content that is not in circulation" (Corner, 2011, p.106), this can be seen in the interviews, as the liking for the content (anime) started by consuming it on the television when they were kids or teenagers and that first encounter with the aforementioned product creates a pull effect on some audience members that pushes them to look for more content in later stages of their life, in the case of all the interviewees their teens.

The familiarity with the product is what enables them to do this leap from a casual viewer to an engaged audience, and from there to an active audience that modifies and produces the product to the likening of the audience they are part from. By personalizing the product, they become a provider, therefore we can say that they are an active audience by creating an own reading of the text, pushing against the constraint of legal viewing, and becoming "pathmakers, roaming around storytelling as viewers, users and producers" (Hill, 2019. P.31)

The positive engagement of the fans of this type of format was crucial for the formation of this fansubs, the subsequent development of communities where they could share the content they like, create the opportunity for these fans to become producers (Hill, 2019), with a sense of from fans to fans, a slogan that was written in the intro of many animes, before the episode started a little message appear saying "from fans to fans, stop the distribution of this content when it is licensed in your country".

This shows how the idea of creating these spaces was not originally intended to create profit, but instead to share the content they are engaged with. Fansubs are not only the creation of text over a film so people can consume a product, but It is also the appropriation of a

community over a specific product, that explains why people have rejected the notion of American animated series that resemble anime as anime. The cultural baggage and visual narration that the product has is the most important part for them, that can be seen when fans do hoard animes, is not about the series is about the product. They watch anime as a whole, it does not matter if the series can be drama, comedy, action, horror, as long as it is Japanese animation, this normally changes with time, refining their tastes and starting consuming by the genre they feel more engaged with until it ends in a disengagement of the product.

The interviews showed how the spectrum of engagement was crucial for them to enter a fansub, with a positive engagement created by new technologies that helped them interact with other fans and accept their fandom, as some of them considered themselves closet otakus but used the internet as a vessel to show their positive engagement. The subsequent disengagement from fansubs could be understood more as a positive engagement to the content as the legal ways they were championing were fulfilled, even if some of them disengage from fansubs they still have an embedded and positive engagement to anime, and for the rest of them that still are in fansubbing we can see that is embedded into them, regardless of the new circumstances fansubs experiment at the moment they will still do it because it fulfils their motivations around the community they created.

Prosumers can be seeing as pathfinders that mould the content they consume, normally adhering it to themselves, transforming and changing the original product so it can be consumed in the way they would have liked to consume the content as they are both fans and consumers.

What can a prosumer give a series? What the interviewees answered was quality, they can give it or they can take it out, at the end of the day no fansub wants to do a poor job, but it happens, some fansubs make so many mistakes, the most noticeable ones are orthographic but they also can be with the composition, the fonts they are using can be illegible, or the colours they use on the fonts can be difficult to grasp; these differentiations that at the beginning where praised as being disruptive and a differentiator by some authors, at the end of the day, start fading out, as some fansubs started to grasp for a more professional look-alike work, many of the fansubbers interviewed enter because they realize they could help the community, not the fansub, only one case was like that and was specifically talking about

the design of their webpage, the rest enter by causality, as the fansub was recruiting at the moment and they just happened to saw that at the right moment. But the factor that they saw errors in the series they consumed by other fansub groups was a motivation of weight to take that decision.

Taking that in mind is understandable that Syncrajo was a fansub that focused on quality over instantaneity, this gives a window of opportunity for the fansub to do a job that can be even better than the professional one, but it depends entirely on the work of their members, ranging from a good translation that goes accordingly to their standards, that means a translation that doesn't passed trough a direct translation from Google Translate, that doesn't falls into the use of colloquialisms that would difficult the reading for some spectators, as it can disrupt the immersion of the series, normally here also the proof-reader gets credit as they can detect some colloquialism embedded to the way of speaking of the translators that sometimes are not detected for the cotidianity of their usage; the work of cartelists that was considered to be above average, as in comparison of the professional versions of the series instead of just adding a normal subtitle to a word that appears written in a scene, as example a poster, they used to translate those so they could give an aesthetic feel that goes in accordance to the original, the creation of karaoke's that go at the same sync as the music; these are some examples of the work they did that gave the projects they were working an extra, here the series wins as they add a work that surpasses the quality of a regular translation.

But the thing that appears is that these extra qualities are specifically given by this fansub, is not a thing that can be generalized, the study shows that the quality of their work was good as the fansubbers normally added that in the interviews, to check that I watched their last series and confirmed the beyond the quality of their job, but these are a fansub that has members that are willing to go for that extra step, that they had understood that their product is a niche one, that is for embedded fans that are willing to wait for long times to get that quality. But again is this fansub specifically, that result appears because of the way of the sampling, it is not representative of all fansubs, it will not show if prosumers, in general, that deal with translation can deliver or add more to the series, it only shows that a certain fansub in time that is dedicated to translating anime, can actually give more to the series they work, but is one in a sea of fansubs, so theoretically speaking the research shows that yes prosumers

can give more to the series if they are willing to give that extra step of work, but it is not a generalizable concept as it depends on the human factor, it is about the members that are working in the fansub, and if those members leave there is always the risk that that quality can be lost, because the quality is not given by the fansub is given by the members that are working in that specific moment at the fansub.

Some members speak on how the new leader of the fansub, Frost, is a person that achieves the best quality, and that he has the final word on what passes or not, and that minor mistakes as the text staying on the screen as there is a change of scene is a factor for redoing the episode, this almost maniacal work that results in the over the top quality of Syncrajo, is done by the willingness of their members to work to that extreme level of detail, that was gained by having a member that pushes them to that quality.

The extinction of anime fansubs.

Fansubs were a fundamental part of the arrival of anime in Latin America and the world, "Without the fan network, and specifically without fan distribution, anime's success could never have happened" (Leonard, 2005, p.298). They created a gate to enter this world through illegal methods, but that was important in the arrival of the licenced products. Even if the fansub communities still exist, they operate at a lesser level than they used to do 10 years ago. This declining as I had said before is caused by the arrival of legal streaming, and a large group of fans that prefer to consume legal than illegally, the commodity of the instantaneity that a legal platform offers, even the accessibility it offers as its available in an app downloaded to a cell phone, console or TV, instead of accessing the internet to get to a specific webpage to find links that redirect to another webpage for downloading or a torrent.

External Factors.

The debacle of the fansubs appears to be one that was fuelled by economic factors, the impossibility of generating resources (even if fansubs like CrunchyRoll give the jump to professionalization, they were backed up by capital investment and the willingness of their investors to oversee the legal repercussions that had at the time), and their own ideas, "from fans to fans" niche their movement to a hobby, not a pathway to generate income or to create

business horizons that could help them established themselves beyond a fan doing an illegal copyright creation.

Also, the extinction of fansubbing started with the appearance of streaming options that knew what the consumers wanted, in cases like CrunchyRoll offering a service that uses ads so it can be free of a fee. But the fansub community had grown to be picky, being an anime fan meant to be to search for a different option for the consumption they wanted, the different fansubs offered different products even if the content is the same, the work around it changes the final product, this helped for a while to anime fansubbing to survive for a while, but as a service fansubs logic was always to try to consume legal when it was possible, so when the majority of series began to be available, their work became more focus on series that are not being aired by these streaming platforms, to still differentiate from the other services going back to their origins of gaining accessibility to a product that is unreachable in the legal ways.

Answering the question on how the arrival of streaming platforms affected fansubs in Latin America. It is possible to see that the aggressive way that CrunchyRoll arrives in 2012, tackle the ways in how fansubs operate, they were not only competing against a platform that can deliver faster translations than them, by not having to wait for someone else to do the first translation from Japanese to English so they can work on a Spanish version. But also, against a platform that fundamentally shocks their core values of accessibility until legality can be reached, render them useless. Some interviewees talk about how there are still some factors that can be mentioned in favour of a continuation of the phenomenon of fansubbing, these factors are economical, as normally countries from Latin America have high percentages of people living on poverty, the use of pirate content is quite common for people that want to have access to content that they cannot reach by a legal way because of the strains of having to pay, but the problem of that way of thinking is that CrunchyRoll can be free, in theory if a person has access to the internet you can consume the content that this platform provides in a legal way without having to enter this economic strain; so for a person that actually lacks of these mediums of communications, there is always the possibility of buying a pirate DVD in a market, but this goes against the ideals of the fansub communities that argued that fansubs should be free and that there should not be any economic beneficial of the work they

create, even as that money will never reach the fansub as normally is downloaded by third parties that seek economical gain for themselves.

Another external factor that was mentioned is that they give access to content that still is not reachable via legal ways, but that content has become smaller in size as new platforms appear giving different content so they can attract new customers, indeed, some old series will not appear them and the labour of fansubs then stays true to the idea that they are a bridge for fans to access inaccessible content, but because of the kind of content that they deal with now they become a niche provider for already engaged fans, without that engagement, there is little room for fansubs to attract new fans, as they will normally tend to search for the content they like in the legal services that streaming provides, as an interviewee stated when asked if fansubs were in the way of extinction.

Internal Factors.

In the case of the internal factors that can affect fansubs is that they tend to die from the inside, they tend to go not only by external factors cited before as the apparition of streaming platforms that took away the main motif of their existence, is not only that the technologies have evolved make streaming a valid option in places where the quality of the internet was a factor to determine if it was worth more to download over stream a product. It is not only that they have to choose quality over speed or the other way around, the fansubs start disappearing as the founding members got disengaged and there was no new generation to step up in their place, a thing that used to be common when forums like McAnime existed, where one used to show up to see everything related to anime, where you can download and also engage in conversation with other fans, where communities were created and fansubs were born.

By taking down these commonplaces, fansubs were delegated to their own micro-communities, which stopped the influx of new fans that could replace the old guard of each fansub. How someone can get engaged with practice if there is no knowledge of that practice and no place to find those spaces.

And as it happens to any fan, there was a point where even the most engaged ones lose the love for it, and simply let them go, yes there is a new generation of fansubs that have arrived,

but they see with certain jealousy the work of them and others, why should we do the same series they ask themselves, not understanding that the point of the fansubs was doing subtitling for the joy of working on a series that one liked, to have the chance to be part of that story week after week, to being part of a community in constant grow. Those numbers have faded and with, the torch was passed down, but the torch now is only a shadow of what once was.

"It doesn't make sense anymore".

With these answers in mind, its is possible to understand how fansubs were a thing that was boomed thanks to the technological advances of its time, as it gave access to more people to work on them, giving different platforms where all the work that was done was able to be accessed, the possibility of accessing the content they were sharing help making anime popular in the Spanish speaking countries, especially in Latin America, but they appearance of a legal way to access the content, fansubs became irrelevant, because at the end of the day for the consumer is not about the people that work to get the content they want is about consuming a product they desire, "Those who actually control circulation of AV (Audio-visual) products will have greater power than the producers (in the future) since no one will want to invest in a project for which there is no guarantee of satisfactory distribution" (Gambier, 2005;10), this phrase of Gambier showcases clearly how the circulation of a product is the most important part for the consumer, this explains why the new availability, comfortability, instability and most important distribution that streaming offers have create power to those platforms clearly seen in the rise of Netflix; fansubs became irrelevant not because there is disengagement with them, there was never an embedded engagement with them, they were a provider, and at the moment they can't provide anymore the content that fans expected. Fans simply move to a place where they can consume the product that they are engaged on, fansubs are a provider that moves in the illegality to create bridges to inaccessible content, their existence is to generate accessibility to movies, series, games, and even short videos by subtitling those. The fansub passed from having series that was downloaded by 500,000 people to just 1,200 in a lapse of ten years, which represents a 0.24% of people that still engages with the fansub, there is no way to know if these fans are embedded or simply arrive because they post a series the person wanted to watch.

As some members of the fansub stated in the interviews the path for fansubs is extinction, to this referring only to the anime fansubs, as stated before in the research fansubs can be done about a lot of different things, but mostly they have accommodated themselves to co-creational products with the producers, the stance of creating a subtitle and distributing a series outside the bubble of the producing teams is in its way to fade out. Basically, they do it as a hobby, as an engaged community that has been doing this for over ten years, the majority of these fansubbers enter over eight years ago, only one case the person enters four years ago, and he enters in a stage were Syncrajo was already in decline.

The Future of Fansubbing Anime

It is possible to say that fansubbing communities that cover anime in Latin America are facing extinction as they already fulfil their originally intended work, that is of providing access to unavailable content until it is legal to consume it. The new landscape of anime distribution fulfils the needs of fans, even if the work they provide can reach a better quality for the fans; the characteristics of Instantaneity and Hoarding (Denison, 2011; Pérez González, 2011) are better covered by streaming platforms as the consumer is only two clicks away from watching the content they desire, instead of searching and finding a fansub that adheres to a quality standard in a sea of fansubs that have their own pages, this task for the casual consumer looks haunting, and it prevents new fans to engage with fansubs; as previously noted before, fans are there because of anime not because of the distributor.

Fansubs depend on the engagement of new generations not with the product but with the production of it, they need to get to know that there are teams of fans that produce and mould the series they love focusing on the creation of a product that adheres to the terms they want to fully enjoy the series they want. The main problem is that these new generations of fans did not need fansubs to reach the product they consume, thus lacking a knowledge of what a fansub is and preventing them to fill the gap that older generations leave as their lives unable them to keep working on fansubbing.

Fansubbing communities have a bleak perspective, as they face new challenges that come from the outside. This challenges previously discussed that are the lack of a new generation to feed the ranks of their inner communities and the impossibility to compete against streaming as the legal services offer a better instantaneity and the possibility of accessing a

more complete catalogue of series. Fansubs will enter a stage of a more perceived decline that the one they are already in.

The arrival of new faces to the streaming services makes the market more saturated with new and old series arriving from Japan as the new platform Onegai, that will be exclusive for the Latin American market and that in its basic form is a free to access.

This means that the fansub communities will end up facing a similar story to what happened inside Syncrajo, becoming niche communities that create products that will try to have a better quality and aspect than those available in legal ways. The choosing of the series that will be worked on will passed from having pools with their fans to being the series that the members of the fansub want to work on.

Final Thoughts.

When I started doing this investigation, I was curious on how audiences mould a product and appropriate it, there are different ways to do that, from fan art to fan-fiction, to understand how much an audience is engaged to a product in this case an audio-visual one, it is important to use Hill theory of spectrum of engagement, that serves as a clear guideline on how the engagement from fans happens, also into consideration that fans of anime have characteristics that makes them an unique fandom, as it's the hoardingness in which they approach the series, as they consume more from an specific type of characteristics that embraces the product than an specific product, with this referring to how they consume anime as a whole and not specific series, this happens at the point where they are already an engaged audience, that longs for the authenticity of the product they are consuming, in this case it is possible to see that what matters to them is to get a product that resembles the original and doesn't pass through an Americanisation or Latinization process, but stays true to the roots of the product that was one of the reasons why they started consuming it in the first place. Thus, an engaged audience can do the leap to become prosumers that will shape the product in a specific way to deliver it as they as fans would like to consume it, also another factor of being in a fansub was the same consumption of the series, there are two factors of dropping from fansubs as shown before the lack of time because of a new lifestyle like work or studies, or the impossibility of completing a series as they lose interest after seeing that their work is not coming out, also the availability of the product in a legal way.

A thing that many fansubs adhere to saying explicitly that if a series got licensed fans should stop the consumption of the series, this is an interesting move from fansubs that dedicate to anime, as they mark their own finalization of operations, as the fansubs that were interviewed they continued working on series that already had a licensing, not adhering to the initial motto of not sharing after the series is legalized in a country, this can be because these series are licensed in different markets and the public that consumes fansubs is worldwide.

Thus, the research shows that fansubs of anime became necessary when there is a lack of availability, but when this availability gets covered, they cease to have actual meaning for their own existence, the ones that keep going on are because of the embedded engagement they generate within their own communities.

Further Research.

Because of certain restrictions that appeared because of the method sampling, in this case, a snowball sampling, ten out of eleven interviewees worked or are still labouring in the same fansub, this creates the problem that their views on the fansubbing phenomena are similar. The fansub was in question one that seeks quality over instantaneity, in that regard it is possible to understand why the interviewees have high regard on the level of quality that fansubs proportionated to the communities of fans, the only fansubber that belongs to another group also happened to work for a fansub that seeks quality. But there are two big differences between these two fansubs and that is the time period they appear, Syncrajo is a fansub that appeared over ten years ago, in a moment that fansubs were going for instantaneity, but even in those times, the fansub was known for being slow as they always prioritize quality. On the other hand, Seinen no Fansub appeared three years ago, in a very different context regarding the world of amateur translations, also prioritizing quality over instantaneity, what would be interesting to research is if that approach of quality over instantaneity was done because of external factors (Streaming and disengagement of their own communities) or if it was done as an internal decision.

To further go with the research that was done in this thesis, for the sake of the investigation I recommend having a more varied pool of interviewees working for different fansubs, to understand better how the phenomena of fansubs were grasped by the community, to see if

labouring on different fansubs can affect on the type of view they have over the fansub phenomenon.

Also, it would be recommendable to do a fansub study on different communities of fans, and not only focusing on the anime fandom, to see if the reasons behind their involvement with fansubs are different or they are closer to what anime fandom do as providers of an inaccessible product for its consumption, and it's reading of the product.

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Appendix.

Consent Form.

Consent for personal data processing

I consent to my personal data in the form of Name, Address, Email address, audio, or video recordings being processed by Lund University for the following purpose: providing an interview for the course of Media Audiences, about the fandom on Anime in Mexico/Latin America.

The data will be processed by the students of the course and will be kept stored in a digital way; this data will not be disclosed to external recipients outside the university.

The data will be used for the above purpose and in accordance with this form. The legal basis for the processing of your personal data is that you have given your voluntary consent. We do not share your personal data with third parties

Lund University, Box 117, 221 00 Lund, corporate identity number 202100-3211 is the personal data controller. You can find information about the processing of personal data at Lund University at www.lunduniversity.lu.se.

The consent is valid until further notice/up to and including 01/10/2021. You have the right to withdraw your consent at any time. You do this by contacting em7337go-s@student.lu.se or registrator@lu.se. We will in this case cease to process personal data that we have collected based on this consent. However, data included in results that have already been obtained will not be affected by the withdrawal of your consent. Certain data may also be archived in accordance with Swedish law.

You have the right access to information about the personal data we process about you. You also have the right to have incorrect personal data about you corrected. If you have a complaint about our processing of your personal data, you can contact our data protection officer via dataskyddsombud@lu.se. You also have the right to submit a complaint to the supervisory authority (Swedish Data Protection Agency) if you think that we process your personal data incorrectly.

I consent to Lund University processing personal data about me in accordance with the above.

Town/city   Signature   Date

Interview Guide.

Interview Guide for the Pilot Interview.

(I)   Background Information: Identity

How did you start watching Anime?

Do you remember which was the first anime you watched? (which were the reasons to like it)

How often do you watch Anime?

Do you have a favourite genre of Anime?

Do you have a favourite Anime?

How would you describe yourself as a fan?

Did anything change in your lifestyle after becoming a fan?

Do you consider yourself an Otaku?

Have you travelled to Japan?

(II)   Spectrum of engagement.

What do you prefer animation over other styles of formats?

Do you have a favourite studio? (director or voice actor)

What is your opinion about fan to fan projects?

What were your motivations to start watching fansubbed anime?

Do you have a favourite fansubber blog?

Do you ever engage with fansubbed communities beyond the watching of Anime?

What were your thoughts when anime started to be available on streaming platforms?

Do you consume Anime on streaming platforms? (if yes which ones)

What is your opinion of streaming platforms as CrunchyRoll?

What are the biggest differences you find between streaming platforms and fansubbed blogs?

(III)   Transnationalism.

Do you follow the Anime Season?

Do you speak or try to learn Japanese?

Do you consider no Japanese animation to be anime?

While watching Anime do you feel disconnected from some of the topics that are presented in the series?

While watching Anime do you feel that there are common grounds between both cultures (Latin and Japanese)?

Do you feel identified by the characters or series?

Do you have anything else to add?

Changes on the interview questionary.

After the pilot interview the question where changed, specifically because of how the person interviewed was connected to the research, in this case, it was a person that was considering herself only as a fan of Anime, and her views on fan labour were from the outside even if she had attitudes like gratitude and likeness to the idea of fansubbing. The second interview was made with someone that laboured at one of these websites so a few of the questions were changed keeping in mind that this person worked there.

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made with someone that laboured at one of these websites so a few of the questions were changed keeping in mind that this person worked there.

(I)   Background Information: Identity

How did you start watching Anime?

Do you remember which was the first anime you watched? (which were the reasons to like it)

How often do you watch Anime?

Do you have a favourite genre of Anime?

Do you have a favourite Anime?

How would you describe yourself as a fan?

Did anything change in your lifestyle after becoming a fan?

Do you consider yourself an Otaku?

Have you travelled to Japan?

(II)   Spectrum of engagement.

What do you prefer animation over other styles of formats?

Do you have a favourite studio? (director or voice actor)

What is your opinion about fan to fan projects? (change to fansubs)

What were your motivations to start watching fansubbed anime?

Do you have a favourite fansubber blog?

Do you ever engage with fansubbed communities beyond the watching of Anime?

What were your thoughts when anime started to be available on streaming platforms?

Do you consume Anime on streaming platforms? (if yes which ones)

What is your opinion of streaming platforms as CrunchyRoll?

What are the biggest differences you find between streaming platforms and fansubbed blogs?

(III)   Fan Labouring.

How did you got involved in the fansub community?

- For how long?

- Do you continue fansubbing?

- If not – which were the reasons to stop.

which was the reasoning for getting involved in that specific Fansub?

Did you ever get a following?

- If yes what did you feel about it?

(IV)   Transnationalism.

Do you follow the Anime Season?

Do you speak or try to learn Japanese?

Do you consider no Japanese animation to be anime?

While watching Anime do you feel disconnected from some of the topics that are presented in the series?

While watching Anime do you feel that there are common grounds between both cultures (Latin and Japanese)?

Do you feel identified by the characters or series?

Do you have anything else to add?

Colour Coding.

Colour Codes

Yellow – Engagement.

Turquoise – Fan Labour.

Olive – Transnationalism.

Green – Positive Engagement.

Red – Negative Engagement & Disengagement.

Profiles of the interviewees to understand the coding patterns.

Frost –

No le ve sentido al Fansubbing
Sentimiento de disgusto por hacer las series y frustración por los
pocos vistos – 41
compartieron entre Fansub parar el anime – 41
No se quedó contento con el nivel – 41
legal vs ilegal – 41
diferencias Fansubs vs streaming – 42
pérdida de fans – 42
traduce amateur con mucho amor pero no sé si profesional en
lo que escribe 43
Falta de subtitulares en español 44
Gato latinoamericano 44

Frost –
bien el Fansub porque distinguen perfecta
respetuosamente a los streaming – 51
que fuera gratuito – 52
críticas de Fansub a creador – 52
constancia de encontrar un buen trabajo – 52
hablar de que si hay donaciones – 53
culto de Fansubs por el streaming – 53
Falta de fans por hace entrañables – 54
porque le interesan

Alvaro –
engaños – 55
otaku de corte +
10 Huitzon
Inmersión en mi Huitzon – 57
Fansub = noble, bonito,
lento
más difícil o especializado en Fansub para consumir 6C
esfuerzo creativo – 64
defiende bien los coloquialismos – 67

Darío Ansa
Errio por de tanse 69
faltas de ortografía 72
base de calidad de Fansub al ser rápidos 72
Falta de tiempo 72
Uso de potes 73

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desapareció esta serie y una
bajan de vistas – 77
decadencia cuando no se conoce el STAFF – 78
Fansub. Desaparecen la llegada del streaming – 82

Ceire –
empezó a ver anime por Avatar – Frost – 83
dejó de consumir porque todo era igual 87
otaku para "no enamorarse de la chica de mi anime" – 89
orgullo un dato que no se recuerde bien fácil
que Falta de acceso. Ella elegía 89
Streaming chill – 90
solo habla con dos
salió de Netflix para buscar anime 91

Kuico 2 –
Barrera del español coloquial 95
traducir cambia continuo 97
Tendencia?
El contenido va a tener ratos donde no lo va
a poder dar – 100

Beethoven Fiole
empezó viendo de joven y luego pasó al anime
de
ha dejado de ver anime tan seguido
app Omaiza Festivales Matsuri Valencia
le gusta la cultura japonesa
me gusta como cuentan las historias
Mal la fonética
Nadie llegaba la serie con la que empató
se cuplan de nueva serie que nadie ha visto el otro día 1?
"Sin necesidad pero para animes más de nicho"
depende del Fansub la calidad
Ya no veo tanto anime

Maxi-2
Funciona por jerarquía, tenemos al jefe, está el
coordinador, y a base de eso
solo he visto como 2 miembros
"Una herramienta para ayudar a las grandes plataformas
en traducción, porque la gran plataforma lo va
a traducir tal cual. Pero el Fansub le da más alcance
de traducir el anime como es aquí, siguiendo una
estandar."
Menor de edad los nuevos consumidores.
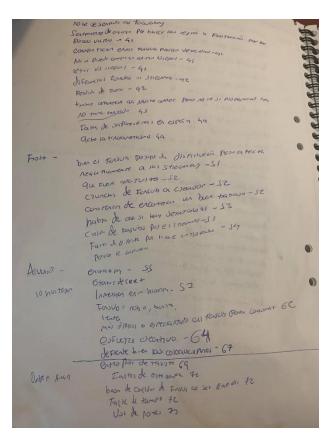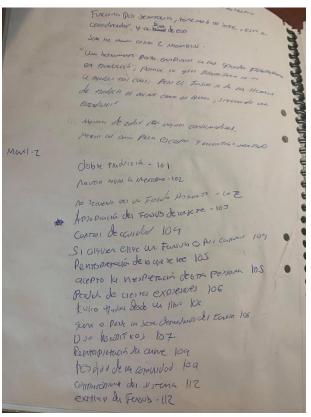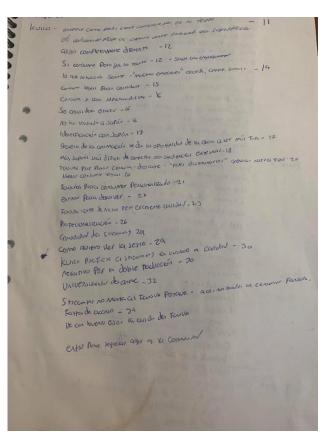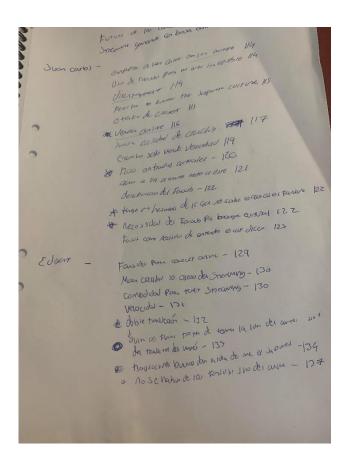Meten al anime para escapar y encontrar sentido

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The different categories that I used for the coding were Engagement, Fan Labour, Transnationalism, Positive Engagement, Negative Engagement & Disengagement. These were the main categories that appear, as with cases like the appropriation, the idea that it was done by the quality of the fansub, put it inside the ide of Fan Labour. To have a better image and before passing it to excel, I created profiles of the interviewees with the different parts that they were having inside the categories.

Example of the excel coding.

Citation	Descriptive Codes	Analytical Codes	Category
Started with cartoons on TV	Program was on tv	First contact	Engagement
As a teenager I started to understand what it meaned	Realization.	Real contact	Engagement
It is something completely different	New content	Pull effect	Positive Engagement
I still consume but in less extent	seeing less series	selective watching	Disengagement
I loved it so much it made me feel so many things, like getting excited, even crying, it made me feel so much.	Emotions	Positive emotions regarding the watching of the series	Positive Engagement
it is kind of my way of contributing or thanking everything that anime gave me, that made me know wonderful stories and amazing friends too.	Working to give back	sense of gratitude and neccesity to contribute	Positive Engagement
I think they are well, I think they are necessary, especially when well as I told you, it is difficult that today all the products come to our country, and especially in the way they did before, they have to go through a process, they have to being dubbed and according to the topics or the content of it they suffer from censorship and maybe that is why we cannot enjoy them.	Why fansubs were neccesary	Idea of creating bridges to access unreachable content	Distribution
but just as the fansubs said at the beginning, if it gets to distribute officially do your best to consume it in the legal or official way	Legality	work from fans to fans	Fan Labour

Hoja1

Interview example.

Interview with Max an Argentinian Proof-Reader that used to labour at SyncRajo

¿Cómo fue que empezaste a ver Anime?

Bueno, yo estaba en el último año del secundario, esto fue en 2011. Y un amigo me recomendó una serie, yo la verdad que nunca había visto, de niño por supuesto como todos, pero era algo que uno se pone a ver caricaturas, no tiene la conciencia de que está viendo el producto de un país u otro país uno se sienta y ve televisión, y nada como te comento, el secundario acá en Argentina, o lo que se le conoce como secundario más la preparatoria son todos los años juntos no hay una tercera instancia, entonces tendría unos 17 o 18 años cuando me enganché con una serie y me enganche con mi hermano, que es un poquito más chico que yo, y cuando terminamos la serie completa, porque la vimos en 3 días no sé. ¿Y le dije y si buscamos otra? Y buscamos otra y otra y otra y bueno así se dio.

How did you start watching Anime?

==Well, I was in the last year of high school, this was in 2011. And a friend recommended a series to me, the truth is that I had never seen, as a child, of course, like everyone else, but it was something that you get to watch cartoons You are not aware that you are seeing the product of one country or another, you sit and watch television,== and nothing like I mentioned, secondary school here in Argentina, or what is known as the secondary plus high school are every year Together there is no third instance, ==so I was about 17 or 18 when I hooked up with a series and it was with my brother, who is a little younger than me, and when we finished the complete series, because we saw it in 3 days I don't know. And I said what if we look for another? And we looked for another and another and another and well, that's how it happened.==

¿Te acuerdas cual fue este anime?

Sí, sí, fue Higurashi No Naku Koro Ni, tranqui para arrancar, me acuerdo que fue de lo que vi primero de ese género bien, tipo Higurashi y luego recuerdo haber visto Elfen Lied, que también era fuerte y de ese palo. Y me acuerdo de que en esa temporada que fue la de verano,

sería invierno de ellos, 2011 arrancó una serie de misterio, soy muy muy fan del misterio y ahí fue bueno pues ya está, me quedo con esto porque me gusta, la pasó bien.

Do you remember what this anime was?

Yes, yes, it was Higurashi No Naku Koro Ni, starting calmly, I remember that it was what I saw first of that genre, like Higurashi and then I remember seeing Elfen Lied, that was also strong and of that style. And I remember that in that season that was summer, it would be their winter 2011, started a mystery series, I am very, very fan of mystery and there it was like good this is it, I stay with this because I like it, I enjoy myself.

¿Y con qué frecuencia se volvió esto, o sea empezaste a verlo diario?

Cuando tenía mucho más tiempo sin dudas, ahora los tiempos son terribles. Pero cuando era mucho más chico veía todos los días, no te digo que muchas horas, pero si una hora tranqui. Y no era sólo de temporada sino también descargar y ver cosas de otras temporadas también, temporadas anteriores.

And how often did this come back, that is, did you start seeing it daily?

When I had much more time without a doubt, now times are terrible. But when I was much younger, I used to watch every day, I'm not telling you many hours, but at least an hour. And it was not only of the ongoing season but also download and watch things from other seasons as well, previous seasons.

 Entonces tu género favorito de anime es el misterio ¿o tienes otro?

 Sí, sí, yo creo que sí, hoy en día con el tiempo me he hecho mucho más selectivo, al principio sí veía todo lo que tenía enfrente, pero con el tiempo me he hecho mucho más selectivo y de lo que más me gusta ver sí. también hay cosas, tipo sobrenatural o fantasía que lo disfruto mucho, pero. Más que nada misterio, sí.

So your favourite genre of anime is a mystery or do you have another?

 Yes, yes, I think so, nowadays over time I have become much more selective, at first yes I saw everything in front of me, but over time I have become much more selective and what I

¿Cuál sería tu Anime favorito?

Uff, esto es como preguntar cuál es tu libro favorito.

What would be your favourite Anime?

Phew, this is like asking what your favourite book is.

Sí, es una pregunta super tricky.

Sí es una pregunta, una súper tricky y dos super difícil de responder. Por ejemplo, yo hace poco terminé de ver, que no había visto nunca y me encantó. Pero no sé si es mí Anime favorito, pero fue de los primeros que yo vi y me causa mucho impacto, es más la primera serie con la que me enganche mal, muy mal, muy mal fue con Gosick esa serie de misterio que salió en 2011; de ahí a la fecha le tengo muchísimo aprecio. así que imagino que, si tengo que elegir una seria esa, pero me costaría mucho elegir una. Preferiría no hacerlo.

Yes, it is a super tricky question.

Yes, it is one question, one super tricky and two super difficult to answer. For example, I recently finished watching, which I had never seen and loved it. But I don't know if it's my favourite Anime. But it was one of the first I saw and it causes a lot of impact on me, it's more the first series that I hooked up with bad, very bad very bad was with Gosick that mystery series that came out in 2011; From there to date I have a lot of appreciation for it. So, I imagine that if I had to choose one it would be that one, but I would have a hard time choosing one. I would prefer not to do it.

¿Como te describías a ti mismo como fan de Anime?

Bueno yo siempre lo dije. Yo era un Otaku de closet. Por qué era cosa que hacía en mi casa donde veía series. O leía manga que se yo, aun a la fecha veo muy poco, pero sigo viendo y leo también, tengo una biblioteca muy grande, por suerte tengo mucho gusto por la lectura. Y tengo una sección donde compro, de por si acá es muy caro por la diferencia con el dólar, o sea imprimimos en Argentina, pero es muy caro porque el dólar está muy desfazado, pero

eso no importa, lo que importa es que yo me definía como un Otaku de closet, fuera de casa era muy raro tocar el tema, nunca estuve dentro de una comunidad que se juntara a hablar del tema siempre fue todo virtual. Es más, donde yo me meto al mundo de la traducción también fue por virtual. Termino el secundario, o sea termino lo que es la preparatoria y no ingresó a la facultad; o sea ingreso, pero, tuve un problema con las materias de secundaria bueno eso no importa, pero lo que importa es que pierdo un año. Ese año que pierdo, mi madre me dice "mira todo bien, pero no te puedo mantener sin hacer nada un año". Okay no pasa nada, entonces estuve averiguando y justo a unos kilómetros de casa daban un curso de japonés con una profesora nativa, yo como ya llevaba un año viendo series, dije bueno ¿por qué no?, ¿por qué no empezar? y nada, hice ese curso dos años, y aunque nunca rendí los exámenes internacionales, básicamente no recuerdo bien porque, porque al siguiente año sí entre a la facultad, entonces los tiempos siempre fueron un poco más complicados, pero ese ingreso al idioma más el refuerzo de consumir algo cultural me termino por meterme a ese mundo, pero insisto, salvo ese acto de estudiar japonés, que tenía compañeros que estudiaban poesía o gente grande que le gustaba el idioma y ya, pero no tenía nada que ver con este mundo. Salvando eso nunca fui. O sea, nunca fue más allá de lo que hacía en mi casa como fanático.

How did you describe yourself as an Anime fan?

Well, I always said it. I was a closet Otaku. Because it was something I did at home where I watched series. Or I read manga, to this day I see very little, but I still see and read too, I have a very large library, luckily, I have a lot of pleasure in reading. And I have a section where I buy, it is very expensive here because of the difference with the dollar, that is, we print in Argentina, but it is very expensive because the dollar has fluctuations in the rate exchange, but that does not matter, what matters is that I defined myself as a closet Otaku, outside the home, it was very rare to touch the subject, I was never in a community that got together to talk about it, it was always all virtual. What's more, how I get into the world of translation was also virtual. I finish high school, that is, I finish what is high school and I did not enter the faculty; I mean, I got accepted, but I had a problem with some high school courses, well that doesn't matter, but what matters is that I lose a year. That year that I lose, my mother tells me "look everything is fine, but I can't keep you doing nothing for a year."

Okay, it is okay, so ==I was investigating and just a few kilometres from home they were giving a Japanese course with a native teacher since I had already been watching series for a year, I said well why not? Why not start? And nothing, I did that course for two years,== and although I never took the international exams, basically I don't remember well why, because the following year I did enter the faculty, then times were always a little more complicated, but that entrance to the language plus the Reinforcement of consuming something cultural I ended up getting into that world, but I insist, except for that act of studying Japanese, because I had classmates who studied poetry or older people who liked the language and that's it, but it had nothing to do with this world. except that, it never went beyond what I did at home as a fan.

¿Alguna vez viajaste a Japón después de aprender el idioma?

 No. Mi intención original era ir para los Juegos Olímpicos, no pasó. Y bueno veremos el año que viene, de todas formas, es un viaje que, volvemos al tema, con la diferencia del dólar me resulta carísimo, pero la intención esta al final así que ya veremos el año que viene a ver que dice.

Have you ever travelled to Japan after learning the language?

 ==No. My original intention was to go to the Olympics, it didn't happen. And well we will see next year, anyway, it is a trip that, we return to the topic, with the difference in the dollar it is very expensive, but the intention exists, so we will see next year to see what it happens.==

¿Por qué prefieres la animación sobre otros formatos?

No sé si prefiero la animación sobre otros formatos, sí lo disfruto mucho, va más allá, esto es casi hedonista, más bien es una cuestión de la paso bien, viéndolos no siento que estoy perdiendo el tiempo o que estoy haciendo cosas de niños. De por sí la pasó bien y también veo muchas cosas cuando tengo tiempo, la verdad es que tengo poco tiempo, pero cuando tengo tiempo veo películas que son norteamericanas o que no son animadas, entonces no se si eso es una preferencia, pero, sí la paso bien y por eso lo hago.

Why do you prefer animation over other formats?

I do not know if I prefer animation over other formats, <mark>I do enjoy it a lot, it goes further, this is almost hedonistic, rather it is a question of I pass a good time, seeing them I do not feel that I am wasting my time or that I am doing children's stuff.</mark> In itself I have a good time and I also see many things when I have time, the truth is that I have little time, but when I have time I watch movies that are North American or that are not animated, so I do not know if that is a preference, but, <mark>yes I have a good time and that's why I do it.</mark>

¿Algún estudio favorito qué digas como este me encanta?

Sí, Sí, Bones. Muy fan. Ya creo que lo he dejado muy claro. De todas formas, tengo muchísimo aprecio con Madhouse que me parece que hacen trabajos maravillosos. La que hace (Ininteligible) hace muy buenos trabajos. De por sí, insisto yo era Otaku de closet, pero sabia muchísimo, ahora estoy muy alejado de la noticia y todo eso, pero en su momento estaba, como bueno, me levantaba y entraba a las páginas a leer que había nuevo y averiguar quién hacia él cast y el staff, porque insisto, era muy interesante y era como mirar la trayectoria de tal o cual, a este actor que también estuvo en otra serie. Que nos pasa mucho de eso boludo, de que en un momento estas muy adentro de la industria, de lo que pasa en la industria.

Any favourite study that you say like this I love?

Yes, yes, Bones. Very fan. I already think I have made it very clear. Anyway, I really appreciate Madhouse I think they do wonderful jobs. The one who does (Unintelligible) does very good jobs. <mark>In itself, I insist I was a closet Otaku, but I knew a lot, now I am very far from the news and all that, but at one time I was, like well, I got up and went to the pages to read what was new and find out who was doing the cast and staff, because I insist, it was very interesting and it was like looking at the trajectory of this or that, this actor who was also in another series. What happens to us a lot of that man, that at one point you are very much inside the industry, what happens in the industry.</mark>

¿Y esto, tienes algún actor o un director favorito?

Recuerdo a un par de guionistas que me parece que hacen trabajos maravillosos, como es Chiaki Konaka que fue el guionista de Serial Experiments Lain. No sé si la has visto es una serie bien vieja, que es rara, pero está bien hecha y después hace un par de trabajos que me

gustaron mucho de ello, no sé si fue guionista también de El Viaje de Kino, no lo recuerdo. Y actores de voz si tengo un par, creo que son los más famosos Hiroshi Kamiya como todo el mundo supongo, en varones hay un montón hay gente que hace, que tiene una versatilidad en la voz que es hasta envidiable es como ¿cómo puede? que increíble, ¿cómo puede modular la voz así? Mamoru Miyami también en varones. Y mujeres también son las típicas que le gustan a todo mundo: Kana Hanazawa, yo creo también, ya que los nombres que estoy largando son ya un poquito viejos para los actores de hoy, siempre hay camadas nuevas de actores y van desapareciendo algunos o tienen menos papeles.

And this, do you have a favourite actor or director?

I remember a couple of scriptwriters who for me they do wonderful jobs, such as Chiaki Konaka who was the scriptwriter for Serial Experiments Lain. I don't know if you've seen it. It's a very old series, that is weird, but it's very well done and afterwards, he did a couple of jobs that I really liked, I don't know if he was also a screenwriter for Kino's Journey, I don't remember. And voice actors yes I have a couple, I think they are the most famous ones Hiroshi Kamiya like everyone else I suppose, in men, there are a lot of people who do, who have versatility in the even enviable voice is like how can he? How incredible, how can you modulate your voice like that? Mamoru Miyami also in boys. And women are also the typical ones that everyone likes: Kana Hanazawa, I think too, the names I'm giving out are already a little old for today's actors, there are always new sets of actors and some disappear or have fewer papers.

Sí exacto, mínimo a esos sí los ubico porque me pasó lo mismo, tengo una historia similar.

Es que sí, sí, eso sí he notado, yo si entro hoy a tal o cual página, que me siento perdido, no, porque al estar tan poco, tan alejado del mundo o de lo cotidiano de la industria, aparecen nombres que desconozco y digo bueno ¿y esta gente de donde salió? Pero bueno no se van a detener.

Yes exactly, at least I do know those because the same thing happened to me, I have a similar story.

Yes, yes, that I have noticed, if I enter today to this or that page, I feel lost, no, because being so little time, so far from this world or the daily life of the industry, names appear that I do

¿Y cómo fue que te que te metiste al mundo del fansub?

Bueno, recuerdo, insisto como te comenté, yo estaba practicando el idioma y me gusta leer mucho, entonces cuando veía series me pasaba que al conocer el significado real de la palabra yo decía esto está mal traducido, está mal traducido, entonces fue de bueno, a ver que se puede hacer. Y la primera vez que lo intente hice una prueba para el mismo fansub donde trabaja o trabajaba Kulco, con él hicimos una amistad, le tengo un aprecio gigantesco ya hace mucho que no hablo con él porque está a mil, yo también, pero es un gran amigo, es un gran amigo y eso que nunca nos hemos visto a la cara, él está en México y yo en Argentina. Pero, en fin, hice la prueba porque estaban buscando a una persona que corrigiera, o sea no como traductor sino como corrector realmente. Un fansub está compuesto por muchísima gente porque teníamos una persona que traducía, una persona que corregía, una persona que revisaba las escenas para que coincidieran los cortes de las escenas con el texto y así se notara fluido el trabajo, el editor, una persona que comprimía, y la persona que subía el archivo al internet; y obviamente el jefe que era el que nos distribuía el trabajo. Bueno cuestión que en este fansub que trabajamos que se llama SyncRajo así, buscaban corrector e hice un par de pruebas y quedé, obviamente tuve que aprender a usar un par de programas que yo desconocía como Aegisub que era el que usábamos nosotros; y después otro para hacer el trabajo de encode que se yo, pero ahí fue cuando empecé, me acuerdo que mi primera serie a corregir fue Robotic Notes que fue la segunda de la saga punto y coma, no sé cómo se llama, pero es de esa saga. Y ahí estuve haciendo otros pasos no solamente trabaje en SyncRajo, actualmente estoy como en stand by porque no tengo mucho tiempo para trabajar, pero hasta hace poco estuve traduciendo, con el tiempo fue como "mira también puedes hacer esto ¿te parece?", si claro, me encanta y eso estuve haciendo. Insisto la verdad estoy muy parado, pero, hice mucho trabajo en ese fansub.

And how did you get into the fansub world?

Well, I remember, I insist as I told you, I was practising the language and I like to read a lot, so when I watched series it happened to me that when I knew the real meaning of the word I said this is badly translated, it is badly translated, so it was like, Let's see what can be done.

And the first time I tried I did a test for the same fansub where ==Kulco works or worked, we became friends, I have a huge appreciation for him and I haven't talked to him for a long time because he's always full, me too, but he's a great friend, he is a great friend and we have never seen each other faces, he is in Mexico and I in Argentina.== *But, finally, I did the test because they were looking for a person to correct, that is, not as a translator but as a corrector.* ==A fansub is made up of many people because we have a person who translated, a person who corrected, a person who reviewed the scenes so that the cuts of the scenes coincided with the text and thus the work was fluid, the editor, a person who compressed, and the person who uploaded the file to the internet; and obviously the boss who was the one who distributed the work to us.== *Well this fansub that we worked in is called SyncRajo like that, they were looking for a corrector and I did a couple of tests and I stayed, obviously I had to learn to use a couple of programs that I did not know, such as Aegisub, which was the one we used; and then another to do the encoding work, but that's when I started, I remember that my first series to correct was Robotic;Notes which was the second in the semicolon saga, I don't know what it's called, but that saga. And also I was doing other stuff, not only I worked in SyncRajo, I am currently on standby because I do not have much time to work, but until recently I was translating, over time it was like "look, you can also do this, do you think?", Yes, of course, I loved it and that's what I've been doing. I insist in reality I am on standby, but I did a lot of work in that fansub.*

¿En qué otros fansubs también estuviste?

Bueno en un momento, yo creo uno que hacía con mi hermano, que era como te dije el que me acompañaba en esto. Que se llama, se llamaba porque está muy muerto, no lo hemos seguido más, se llamaba Sensei Shitsumon, que era muy chiquito, muy poco conocido, pero hacíamos trabajos de series que creíamos que podíamos hacer o que nos gustaran mucho. De todas formas, teníamos un trabajo muy irregular ahí, yo estaba todo atravesado y éramos muy pocos para todo el trabajo que habíamos quedado de hacer, entonces hay series terminadas, hay series que ni por la mitad van y bueno ya está. Ya imaginó que esa pregunta saldrá en algún momento sobre la actualidad, porque con las plataformas legales, no tiene mucho sentido, es una joda el fansub. Pero también trabajé ese, tuve la oportunidad de entrar a Athena no Seinto que no se, era como jugar en el Barcelona, era como ÉL fansub, y hacían

todo bien, no se equivocaban nunca. Hice las pruebas sin embargo decidí al final, no, no acepte, es como lo que le puedo comentar a mis nietos si algún día tengo hijos. Por qué ellos si te pedían trabajar solo para ellos, y era como, podría yo mentirles, pero no, no tengo ganas, ya está. Y después sé que hice algunas colaboraciones con otra gente, pero ya no lo recuerdo, no me acuerdo ni como se llamaban. Pero por lo menos esa es la carrera que hice dentro de este mundito.

What other fansubs were you also in?

Well at one point, I created one that I did with my brother, which was as I told you the one who accompanied me in this. his name is, his name was because it's very dead, we have not followed it anymore, its name was Sensei Shitsumon, it was very small, very little known, but we did series that we thought we could do or that we liked a lot. Anyway, we had a very irregular job there, I was all through and there were too few of us for all the work that we had left to do, so there are series finished, there are series that are not even half done and well that's it. I already imagine that that question will come up at some point about today, because, with legal platforms, it doesn't make much sense, the fansub is a pain in the ass. But I also worked on that one, I had the opportunity to enter Athena no Seinto, it was like I don't know, it was like playing for Barcelona, it was like THE fansub, and they did everything well, they were never wrong. I did the tests however I decided in the end no, I did not accept, it is like what I can tell my grandchildren if one day I have children. because they would ask you to work only for them, and it was like, I could lie to them, but no, I don't feel like it, that's it. And then I know that I did some collaborations with other people, but I no longer remember them, I don't even remember what they were called. But at least that's the career I did in this little world.

Si, larga

Si, son muchos años, si vos te pones a pensar, yo llevo; o sea el año pasado yo no hice nada prácticamente, pero son casi 8 años.

Yes long

Yes, they are many years, if you think about it, I have; I mean, last year I practically did nothing, but it's almost 8 years

¿Qué fue lo que te pasó por la cabeza cuando viste que el Anime empezó a estar disponible en streaming?

En realidad, o sea, leyendo mucho sobre la historia de los fansub, entiendo me contaras más vos que yo sobre esto, que surgen a fines de los 90, era algo artesanal, que se hacía por VHS, y después con la popularización del internet empezó a distribuirse clandestinamente es la verdad porque había páginas gigantescas de transmisión como McAnime que la recordé hoy día cuando me consultaste con la entrevista y otras tantas donde uno subía su contenido; pero es verdad era todo era ilegal. También es real que por lo menos lo que es Latinoamérica, imagino que para Japón era un mercado muy poco rentable o por lo menos sin estudio de mercado para saber si era o no rentable, más que nada porque por lo menos de lo poco que yo conozco acá, las comunidades de los que se denominan Otakus son gente que no tiene trabajo y depende de los padres, no son todos pero si es una gran cantidad, entonces siendo que uno depende de sus ingresos. Nada como que cuesta, o sea a lo que yo voy, entiendo y también hablando de la economía, entiendo porque Japón no consideró a Latinoamérica como un mercado, tristemente lo entiendo porque además son países con mucho dinero, entonces es como bueno, es entendible con todo el dolor del mundo. Para mí era un poco molesto el hecho de tener que esperar meses enteros para ver una película que había salido hace un montón o un OVA, entonces cuando empiezan a aparecer, sino me acuerdo fue Crunchy Roll, me acuerdo de que en su momento uno competía por la velocidad, porque la popularidad del fansub estaba en la velocidad en la que sacaban la obra, había gente, no recuerdo bien los nombres ahora. Evermore, ahora que me acuerdo, u otros que eran muy rápidos, o sea el RAW salía a las, pone que el capítulo se emitiera a las dos de la tarde, la una o las dos de la mañana allá en Japón; alguien lo pirateaba y en 4 o 5 horas ya estaba listo era rapidísimo, impresionante. Entonces cuando se apareció Crunchy y estaba todo tan rápido y estaba todo bien, es verdad Crunchy no es el más fanático de la traducción, pero bueno vamos a ser honestos la traducción es un arte en el sentido de que el traductor lo interpreta a su manera y eso es lo que traduce, mientras no pierda sentido valga la redundancia por más que traicione al idioma o quizá la frase tal cual original no la respete. Pero en fin cuando surge todo esto, un poco también se nota la desaparición de los fansubs hoy en día activos hay muy pocos a comparación de hace 5 años. Tú me lo dirás mejor que yo. Pero son muy pocos los que están activos, los que están trabajando porque casi no tiene sentido. De todas formas, volviendo a

la pregunta porque creo que me he ido por las ramas. Yo la verdad es que no la he pasado mal, que he trabajado mucho para esto, y es un poco frustrante el hecho de que salga todo rápido y ya al salir rápido tu producto casi no se vea porque ese es el problema, porque o sea, ¿Por qué un fansub existía? porque había gente que lo consumía y si no te descarga nadie casi que lo haces de hobby, pero es un poco frustrante el hecho de trabajar, por lo menos en SyncRajo se trabajaba un montón y no éramos de los más populares, es verdad, y es más el fansub sigue activo, lleva ya mucho tiempo y nunca fue tan popular como otros, insisto como te dije Evermore era más popular, Athena no Seinto era increíblemente popular, y así otros tantos. Pero bueno es lo único que me parece triste, eso que ahora competir contra lo legal, ya no es competir, es legal y lo tuyo no ellos ganan y está bien, pero lo frustrante era eso que el trabajo que uno se quedaba en un poquito par de fans que lo descargaban y ya está; es un poco triste porque el trabajo se hacía con mucha dedicación.

What was it that crossed your mind when you saw that the Anime began to be available in streaming?

Actually, that is, reading a lot about the history of fansub, I understand you will tell me more than I about this, it emerged at the end of the 90s, it was something handmade, which was made by VHS, and later with the popularization of the internet It began to be distributed clandestinely, it is the truth because there were gigantic transmission pages like McAnime that I remembered today when you asked me about the interview, and many others where one uploaded its content; ==but it's true it was all illegal==*. It is also true that at least what Latin America is, I imagine that for Japan it was a very unprofitable market or at least without market study to know if it was profitable or not, more than anything because at least of the little that I know here,* ==the communities of those called Otakus are people who do not have work and depend on their parents, they are not all but it is a large amount,== *then one depends on their income. Nothing like what it costs, that is, what I'm going to, I understand and also speaking of the economy, I understand why Japan did not consider Latin America as a market, sadly I understand it because they are also countries with a lot of money, so it is as good, it is understandable With all the pain in the world* ==For me it was a bit annoying the fact of having to wait for months to see a movie that had been out a long time ago or an OVA.== *So when they start to appear, if I remember well it was Crunchy Roll, I remember that at the*

time you competed in terms of speed because the popularity of the fansub was in the speed at which they released the work, there were people, I don't remember the names well now. Evermore, now that I remember, or others who were very fast, that is, the RAW came out at, say that the episode was broadcast at two in the afternoon, one or two in the morning there in Japan; someone hacked it and in 4 or 5 hours it was ready, it was very fast, impressive. So when Crunchy appeared and everything was so fast and everything was fine, it's true Crunchy is not the biggest fan of translation, but well let's be honest, translation is an art in the sense that the translator interprets it in his own way and that is what it translates, as long as it does not lose meaning, redundancy is worth even if it betrays the language or perhaps the phrase as the original is not respected. But anyway, when all this arises, a little also shows the disappearance of the fansubs, there are very few active today compared to 5 years ago. You will tell me better than me. But there are very few who are active, those who are working because it almost does not make sense. Anyway, back to the question because I think I have gone around the bush. The truth is that I had not had a bad time, that I have worked a lot for this, and it is a bit frustrating the fact that everything comes out quickly and when everything comes quickly your product is hardly seen that is the problem because I mean Why does a fansub exist? Because there were people who consumed it and if nobody downloads you, then you do it almost as a hobby, but the fact of working is a bit frustrating, at least SyncRajo worked a lot and we were not the most popular, it is true, and What's more, the fansub is still active, it has been around for a long time and it was never as popular as others, I insist as I told you, Evermore was more popular, Athena no Seinto was incredibly popular, and so on. But hey is the only thing that seems sad to me, that now competing against the legal, is no longer competing, it is legal and yours not, they win and it is fine, but the frustrating thing was that the work that one did stay within a couple of fans who downloaded it and that's it; It's a bit sad because the work was done with a lot of dedication.

¿Actualmente consumes el anime en streaming?

Sí, Sí, hay ciertas series que me llama la atención que no se consiguen, pero son muy poquitas últimamente, pero si tengo cuenta en Netlfix, tengo cuenta en Amazon Prime, también tengo cuenta en Crunchy, así que básicamente lo que veo lo consumo por ahí y lo poquito que no

sale lo veo por páginas que no son legales, pero que son muy populares como AnimeFLV o JKAnime que son de distribución ilegal.

Do you currently stream anime?

Yes, Yes, there are certain series that grabs my attention that is not available, but they are very few lately, but yes I have a Netflix account, I have an Amazon Prime account, I also have a Crunchy account, so basically what I see I consume in there and the little that does not appear I see it through pages that are not legal, but that are very popular such as AnimeFLV or JKAnime that are illegally distributed.

Si cuando empecé esto muchos de los fansubs que seguía los busque y pues muerto y uno dice pues que paso aquí.

Es que mucho no trabajan porque insisto, una no puedes competir contra lo legal, porque en un momento no sé si lo recordaras, hubo mucha desaparición o sea de repente había páginas que cerraban porque tenían denuncias y o sea era competir contra ponedle el FBI. Entonces era como bueno quizá por hacer un hobby termine ganando una multa en dólares que no pueda pagar en toda mi vida o detenido, no creo que sea detenido, pero también conllevaba un riesgo hacer esto. Porque al fin y al cabo estas violando derechos de autor y cadenas de productores, ellos están invirtiendo capital y nosotros no.

Yes, when I started this many of the fansubs that I followed I looked for them and they were dead, and one says what happened here.

They do not work a lot because I insist, you cannot compete against the legal, because at one point I do not know if you will remember it, there was a lot of disappearances or suddenly there were pages that closed because they had complaints and that is, it was to compete against the FBI. So it was maybe for doing a hobby I ended up earning a fine in dollars that I could not pay in my entire life or arrested, I don't think I will be arrested, but doing this also carried a risk. Because at the end of the day you are violating copyrights and producer chains, they are investing capital and we are not.

¿Cuáles son las mayores diferencias que encuentras entre las plataformas de streaming y el fansub?

La principal sin duda son los tiempos, obviamente la plataforma de streaming seguramente hay todo un contrato de distribución así que hay todo un respeto de los tiempos que los fansub no teníamos. O sea por más buena voluntad que le pusiéramos era eso buena voluntad, entonces obviamente si yo tengo que elegir por la calidad sin duda por más detalles que tenga el fansub, que puede ser un detalle maravilloso, la distribución legal es rápida, es efectiva, y es eficiente, cosa que con los fansub no pasaba, ponele que había que el traductor no pudo, o no tiene internet, o hubo un problema, o tuvimos que salió mal y hay que hacerlo de vuelta, los tiempos eran muy distintos, obviamente también es verdad que el trabajo del fansub era muchísimo más detallado, no de todos, pero si había mucho detalle, mucho cuidado con el idioma, aquí notas aclaratorias, sin duda la traducción de los openings y de los endings, que vos podías cantarlo porque arriba estaba en el idioma, o sea estaba en romanji para que lo pudieras cantar, entonces te aprendías también la letra. Creo que la principal diferencia es esa, tenemos por un lado las velocidades y la garantía de que el capítulo sale en Japón y a los veinte minutos ya está disponible en Latinoamérica, por el lado de las distribuciones en streaming y del lado del fansub lo que no va a poder hacer nunca el streaming es la calidad del trabajo, porque es verdad la calidad era muy superior en muchísimos sentidos, en la traducción, en la presentación, en esto de la música.

What are the biggest differences you find between streaming platforms and fansub?

The main one is undoubtedly the times, obviously, the streaming platform surely has an entire distribution contract so there is all respect for the times that fansubs did not have. In other words, no matter how much goodwill we put into it, it was that goodwill, so obviously if I have to choose for quality, without a doubt for more details that the fansub has, which can be a wonderful detail, the legal distribution is fast, it is effective, And it is efficient, something that did not happen with fansub, put that there was that the translator could make it, or did not have internet, or there was a problem, or we did something wrong and we had to do it again, the times were very different, obviously It is also true that the work of the fansub was much more detailed, not all of them, but there was a lot of detail, a lot of care with the language, clarifying notes, without a doubt the translation of the openings and endings, that you could sing it because Above it was in the language, that is, it was in Romanji so that you could sing it, then you also learned the lyrics. I think the main difference is that on the one

hand we have the speeds and the guarantee that the episode will be released in Japan and after twenty minutes it is already available in Latin America, on the side of streaming distributions and on the fansub side, which is something the streaming will never be able to do is the quality of the work, because it is true the quality was much higher in many ways, in the translation, in the presentation, in this of the music

Sí el engagement era diferente porque se creó una comunidad.

Totalmente. Un poco también lo que se ha venido perdiendo es que al no estar más la cadena de consumo y al estar tan centralizada, ya los comentarios o las charlas se van hacia otros lados. Antes había páginas dedicadas a esto y ahora simplemente son las redes sociales y los comentarios de los servidores no hay mucho más.

Yes, engagement was different because a community was created.

Totally. A bit also, what has been missing is that since the chain of consumption is no longer present and being so centralized, comments or talks go elsewhere. Before there were pages dedicated to this and now it is simply social media and the comments from the servers it is not much else.

¿Alguna vez llegaste a tener seguidores o llegaste a ver tu trabajo en algún lado?

No, no sé, la verdad nunca me busque. Yo creo que no, me hubiera sorprendido mucho, porque era como de bueno yo soy uno más de un montón de personas que hacen lo mismo.

Did you ever have a following or get to see your work somewhere?

No, I don't know, the truth is that I never looked for myself. I think not, I would have been very surprised because it was well, I am one of a lot of people who do the same.

Alguna vez Kulco me comento que estaba de este en lugar en la Friki Plaza en la Ciudad de México donde tienes toda la gente que consume anime, y dice que pasando por una televisión estaban pasando la versión de ustedes de Hyouka, y que se dio cuenta porque salió su nombre

Que chistoso me impresiona. Esa versión de Hyouka que hizo SyncRajo no hay otra mejor así, no sé qué habrá hecho alguien más pero francamente era la mejor tenía un nivel tan obsesivo en los detalles en que bueno, si la estaban distribuyendo bien por la gente que la

paso. Pero no creo, yo lo dudo mucho de que alguien hubiera alabado mi trabajo en particular; éramos un buen equipo. Si se alababa a alguien era al fansub entero. No es como que hubiera el Messi del equipo, obviamente la gente que estuvo a cargo del fansub era realmente talentosa, no sé si él te lo comento, pero tenemos un compañero en SyncRajo que se llama Frost, o sea no se llama Frost es el apodo, y hace todo, o sea él puede traducir, él puede corregir, él puede encodear, él puede subir, él maneja todo el equipo, coordina, o sea era el centro del equipo porque hacia todo, y de aquí a la fecha lo sigue haciendo con muchísimo menos tiempo pero lo sigue haciendo.

Kulco once told me that he was from this place in the Friki Plaza in Mexico City where you have all the people who consume anime, and he says that passing through a television they were showing your version of Hyouka, and that he realized because his name came out

How funny it impresses me. There is no better version of Hyouka than the one SyncRajo did, I don't know what someone else did but frankly, it was the best, it had such an obsessive level of detail that well if they were distributing it well for the people who saw it. But I don't think, I doubt it very much that someone would have praised my work in particular; we were a good team. If anyone was praised, it was the entire fansub. It's not like there was the Messi of the team, obviously, the people who were in charge of the fansub were really talented, I don't know if he told you about it, but we have a partner in SyncRajo called Frost, that is, he is not called Frost. It is his nickname and does everything, that is, he can translate, he can correct, he can encode, he can upload, he manages the whole team, coordinates, that is, he was the centre of the team because he did everything, and from now on he keeps doing it with a lot less time but he keeps doing it.

 Sí. sí, justamente con Frost quede de hacer una entrevista, pero no se ha podido.

 Igual si fuera voz, tratar de hacerlo nuevamente por WhatsApp porque es una eminencia en esto, no sé si hay gente que se pueda considerar una eminencia, pero realmente es muy bueno.

Yes. Yes, it was precise with Frost that I had to do an interview, but it was not possible.

  Maybe as a voice note, try to do it again on WhatsApp because he is an eminence in this, I don't know if there are people who can be considered an eminence, but he is very good.

¿qué tan está la profesionalización en el fansub qué tan fuerte está? o sea porque como dices es un arte no.

Sí, es un arte, o sea siempre es difícil. Bueno ¿Qué es ser un profesional? No, también vamos con eso.

How is the professionalization in the fansub how strong is it? that is because as you say it is an art no.

Yes, it is an art, that is, it is always difficult. Well, what is being a professional? No, lets go with that.

Bueno con las cadenas de producción y todo eso.

Sí, sí pues la profesión también surge por el hecho de que uno tenga una. O sea, si vos te pones a pensar en lo que es ser un profesional hoy en día entendido popularmente casi todos te pueden llegar a decir que es una gente que esta, que tiene un certificado legal, ya sea un título o una especialización, una maestría en lo que haces, que te lo otorga una universidad o una institución avalada por un ministerio, que se yo, o cobrar, si vos te pones a pensar hoy en día esta tan diversificada la cultura popular qué hay YouTubers famosos que son profesionales porque cobran por sus servicios y jugadores que no van a ninguna escuela, hablo de todos los deportes incluso los virtuales que son profesionales porque tiene un contrato. Cuando hablamos del del detalle, del arte en este caso del fansub, no sé si era un trabajo profesional, porque obviamente ninguno era traductor profesional, si teníamos un compañero que no se si te lo ha comentado Kulco, que se llamaba Zero, que ahora él vive en Japón, está casado con una chica que es coreana, es de Ecuador y vive allá, trabaja allá, y él era lo más parecido a un traductor profesional que teníamos, porque incluso él habla el idioma y ya lleva muchos años viviendo en Japón. Pero era un trabajo amateur con mucho amor y mucha dedicación, pero no sé si era profesional

well with the production lines and all of that.

Yes, yes, the profession also arises from the fact that one has one. In other words, if you think about what it is to be a professional today, popularly understood, almost everyone can tell you that they are people who are, who have a legal certificate, be it a degree or a specialization, a Master's degree in what you do, which is given to you by a university or an

institution endorsed by a ministry, what do I know, or, if you think about popular culture today, there are famous YouTubers who are professionals because They charge for their services and players who do not go to any school, I speak of all sports even virtual ones that are professionals because they have a contract. When we talk about detail, about art in this case of the fansub, I don't know if it was a professional job because obviously none of them were professional translators, yes we had a colleague that I don't know if Kulco has told you, his name was Zero, that now He lives in Japan, he is married to a girl who is Korean, he is from Ecuador and lives there, he works there, and he was the closest thing to a professional translator that we had because even he speaks the language and has been living there for many years. Japan. But it was an amateur job with a lot of love and a lot of dedication, but I don't know if it was professional

Pero podríamos catalogar las estructuras laborales de ustedes parecidas a una empresa. ¿No?

Una organización bien llevada. Como una ONG que funcionaba bien era una cosa así. Pero si es verdad eso a los que siguen activos, o sea los que siguen activo y hacen un buen trabajo, tienen todo un nivel, una coordinación, y una especialización en los puestos de trabajo qué por más que sea todamente gratuito, porque es verdad uno no cobra por esto, hay algunos fansubs es verdad, algunos pesos pero era para mantener el host pero no, era todo un trabajo de fans para fans que era el lema original que creo toda esta comunidad.

But we could classify your work structures as company-like. Not?

A well-run organization. As a well-functioning NGO, it was such a thing. But yes this is true of those who are still active, that is, those who are still active and do a good job, they have a whole level, coordination, and specialization in the jobs, which even though it is completely free because it is true One does not charge for this, there are some fansubs it is true some pesos but it was to maintain the host but no, it was all a work of fans for fans that was the original motto that created this entire community.

¿Crees que tenga sentido seguir haciendo esto?

La verdad no. Con todo el dolor del mundo, No. No tiene sentido

Do you think it makes sense to keep doing this?

Not really. With all the pain in the world, No. It doesn't make sense

Ok.

No tiene sentido. Yo no se lo he planteado a Frost porque no me interesa discutir de eso con él. Porque es un poco frustrante hacer, es que no tiene sentido. Y uno ya lo hace más por el cariño que le tiene a lo que nos rodea, pero la verdad es que no tiene sentido, no tiene sentido y todos los fansubs van camino a la extinción. O por lo menos son los que quedarán serán de culto. Pero no, no, sentido no. Esto es una actividad que no es racional ya, no tiene sentido mantener salvo e insisto por esto que es sentimental, el hecho de que te guste hacerlo ¿no? Pero si nos vamos a lo concreto no, más que nada porque competís contra gente que cobra por esto, que lo hacen de forma legal y que quisa cuando lo quieres hacer vos con cariño termine trayéndote una sanción. Yo no lo puedo ver por otro lado si no es como que casi que no tiene sentido mantener todo esto, con todo el dolor del mundo.

Okay.

It has no sense. I have not raised it with Frost because I am not interested in discussing it with him. Because it's a bit frustrating, it just doesn't make sense. And one already does it more because of the affection he has for what surrounds us, but the truth is that it does not make sense, it does not make sense and all fansubs are on the way to extinction. Or at least they are the ones that will remain will be of worship. But no, no, no sense. This is an activity that is no longer rational, it makes no sense to do this unless and I insist on this that it is sentimental, the fact that you like to do it, right? But if we go to the concrete, no, more than anything because you compete against people who charge for this, who do it legally and what if you want to do it with love ends up bringing you a sanction. I can't see it from the other side if it's not like it almost makes no sense to keep all this, with all the pain in the world.

O sea, fue una etapa que se dio gracias a la falta de acceso

Exactamente. En todo caso fue una etapa que surgió por la falta de oferta, no teníamos oferta oficial, ningún contacto posible con ellos, entonces lo forzamos al contacto y fue a través de los fansubs que se forzó el contacto, pero hoy día está todo tan diversificado, masificado, y legal que nada, es una etapa hermosa que quizá mucha gente de los chicos nuevos que se están incorporando no conocen o no llegaron a conocer, pero que fue parte de la trayectoria

de, yo creo que también, no sé cómo estas encarando tu tesis, pero también es una parte de la globalización en este sentido de como algo que se produce en un país tan hermético como Japón, porque si vos te pones a pensar son muy nacionalistas en el sentido de que recién ahora están entendiendo qué es negocio venderle a otro países, después de la gigantesca masificación del K-Pop, que lo han entendió mucho mejor que Japón en el sentido de que toda su música se escucha alrededor del mundo, uno entra a Spotify y a Youtube y lo que más se escucha son estos chicos coreanos, y Japón recién ahora se está dando cuenta o parece querer salir de una estructura de solo Japón a bueno si lo hacemos mundial ganaremos más dinero, sé que la animación y todo el entretenimiento japonés es el cuarto producto o sea la cuarta industria que más genera al PBI nacional. Cuando no lo entendían teníamos que recurrir a estas cosas porque evidentemente fans hay en todo el mundo, porque es un producto popular.

In other words, it was a stage that occurred thanks to the lack of access

Exactly. In any case, it was a stage that arose due to the lack of offer, we had no official offer, no possible contact with them, so we forced contact with them and it was through the fansubs that contact was forced, but today everything is so diversified , overcrowded, and legal than anything, it is a beautiful stage that perhaps many people of the new kids who are joining do not know or did not get to know, but that was part of the trajectory of it, I think also, I do not know how you are facing your thesis, but it is also a part of globalization in this sense of how something that occurs in a country as hermetic as Japan, because if you think about it, they are very nationalistic in the sense that they are only now understanding that is a business to sell to other countries, after the gigantic massification of K-Pop, which have understood it much better than Japan in the sense that all their music is heard around the world, one enters Spotify and YouTube and what is most listened is these Korean guys, and Japan is just now realizing it or seems to want to get out of a structure of only Japan like if we make it global we will earn more money, I know that animation and all Japanese entertainment is the fourth product or the fourth industry that most generates the national GDP. When they didn't understand it, we had to resort to these things because obviously there are fans all over the world. After all, it is a popular product.

¿Consideras tú que la animación que no es de japón se puede considerar Anime?

Que pregunta más difícil. Si vos te pones a pensar Anime es una palabra japonesa que es la forma a lo que ellos llaman animación, entonces para mí no. será una caricatura o un dibujo animado estadounidense, o europeo, chino, coreano, pero no Anime, en eso no se si hay lugar, de todas formas, he visto que hay muchas producciones chinas en Japón, y que actualmente se adaptan muchos Manwas que es la versión coreana del Manga con muchas historias, sé qué hace poco. Bueno, sé que el que más insiste con todo esto es Crunchy Roll que está incluso produciendo series de China o de Corea, o sea de historias chinas o coreanas, y que están siendo populares, sino me equivoco la temporada pasada a la anterior hubo una producción de Crunchy que fue muy popular que fue Tower of God, no recuerdo bien cómo se llama, solo recuerdo que hay un personaje que se llamaba Khun Agüero, porque me dio mucha gracia, pero es una adaptación de una historia coreana hecha en una producción japonesa que también tiene una relación interesante entre coreanos y japoneses por las cuestiones de la guerra. Supongo que si me haces la misma pregunta de aquí a dos años no se si te puedo responder lo mismo, pero hoy día te puedo decir que, que no, que Anime es japonés y lo demás son animaciones de su país, no sé cómo le llamaran ellos allá.

Do you consider that animation that is not from Japan can be considered Anime?

What a difficult question. If you stop to think Anime is a Japanese word that is the form of what they call an animation, then no, for me. It will be a cartoon or an American, or European, Chinese, Korean cartoon, but not Anime, in that sense I don't know if there is room, anyway, I have seen that there are many Chinese productions in Japan and that currently many Manwas are adapted that It is the Korean version of the Manga with many stories, I know that recently. Well, I know that the one that insists the most with all this is Crunchy Roll, which is even producing series from China or Korea, that is, Chinese or Korean stories, and that are being popular, correct me if I'm wrong last season there was a Crunchy production that was very popular that was Tower of God, I don't quite remember what it's called, I only remember that there is a character called Khun Agüero, because I found it very funny, but it is an adaptation of a Korean story made with a Japanese production who also has an interesting relationship between Koreans and Japanese because of the war. I suppose that if you ask me the same question two years from now, I don't know if I can

¿Tu cuando veías Anime llego un punto donde te sentías desconectado de alguno de los temas que se te presentaban en la serie?

¿Me podrías explicar la pregunta?

When you watched Anime, did you get to a point where you felt disconnected from any of the issues that were presented to you in the series?

Could you explain the question to me?

Cuando tu veías una serie, sentías que algunos de los temas que estaban mencionando, mostrando por cuestiones culturales te sentías lejano a ellos.

Sí, Sí totalmente. De por sí con el tiempo, al principio sí, pero con el tiempo no me pasaba mucho, más que nada me pasaba con las series o románticas o ecchi, que era una forma de querer a la gente tan distinta a la que yo, por lo menos estoy acostumbrado en Argentina. Qué era cómo bueno esto es hasta ridículo, no puede ser. Tengo mucho respeto por la saga Monogatari, o sea el autor te vendió un harem de una forma interesante, pero me pasa, no sé si la has visto. Me pasa que cerca de los últimos capítulos cuando parece que ha pasado de todo y recién Senjougahara le pide darle la mano, es cómo o sea pasó de todo y recién al final de la historia vas a darle la mano wow me parece muy lento; incluso con otras cuestiones referidas a la mujer hay una diferencia abismal entre lo que yo pienso o lo que piensa la comunidad, y lo que ven ellos, más que nada con este tipo de series, con las series tipo ecchi, son cosas que no pasan, y que no solamente no pasan sino que si vos comentas esto en otra parte del mundo te van a mirar raro, así de sencillo, entonces sí, en eso sí. Hay muchas cuestiones culturales que no comparto, ni entiendo y que me sorprenden, o sea que me sorprendería que un día… y era así de no puedo creer que decepción por más que yo la haya estado viendo y era como mirar hermano estuviste años viendo esto, era obvio que iba a ser así.

When you saw a series, you felt that some of the topics they were mentioning, showing for cultural reasons you felt distant from them.

Yes, yes totally. In itself with time, at first yes, but with time not much happened to me, more than anything it happened to me with series or romantics or ecchi, which was a way of loving people so different from me, for the least I'm used to in Argentina. It was like well this is even ridiculous, it can't be. I have a lot of respect for the Monogatari saga, that is, the author sold you a harem in an interesting way, but it happens to me, I don't know if you've seen it. It happens to me that near the last chapters when it seems that everything has happened and Senjougahara just asks him to hold his hand, it is like everything happened and just at the end of the story you are going to hold his hand wow it seems very slow to me; Even with other issues referring to women, there is an abysmal difference between what I think or what the community thinks, and what they see, more than anything with this type of series, with ecchi-type series, they are things that do not happen, and that not only do they not happen, but if you comment on this in another part of the world they will look at you strange, that simple, then yes, yes. There are many cultural issues that I do not share, nor do I understand and that surprise me, that is, it would surprise me that one day ... and it was like that I cannot believe it what a disappointment no matter how much I have been seeing it and it was like look brother, you were watching this for years, it was obvious that it would be like this.

¿Y cosas en común?

Okay. Hay algo común a todas las familias, a todas las culturas que es lo familiar, eso sí lo vi muy en común, también el hecho de que en todas las culturas hay violencia y racismo; y uno desde este lado del mundo entiende como a no Japón gente que estudia, cultural y uno después ve los programas japoneses y es como bueno, podrá tener todo eso, pero también tiene un humor muy tonto y son bastante extraños en la forma de actuar, entonces. Sí en común tenemos eso que es común a todas las culturas, una que su idioma por más distinto que sea al nuestro tiene palabras iguales para los mismos sentimientos, y las mismas estructuras familiares y de gobierno son iguales, y eso pasa más allá de la animación, es algo que uno ve porque es parte de su cultura. Toda la cultura con las diferencias que tiene repiten estructuras, familia, escuela, gobierno, pareja, monogamia, son cuestiones que uno encuentra siempre, vea lo que veas, salvo que sea, no sé, muy radical la cultura de ese país tipo medio oriente o de ese tipo. Con el tiempo uno veía que aparecían iglesias cristianas en Japón, y era como de bueno qué onda con eso; o recuerdo, bueno yo nunca fui muy fan, pero recuero

haber visto todo Oreimo y el final que es bueno, Oreimo que es una serie polemiquisima por donde la veas, por más comedia que le quieran meter es polemiquisima, y ese final cuando muestran la boda y el beso entre dos hermanos, que es bastante fuerte, pero es una iglesia cristiana, porque era el mismo formato, no tenía nada que ver con el sintoísmo, ni con el budismo.

And things in common?

OK. There is something common to all families, to all cultures, which is the familiar, I did see that very much in common, also the fact that in all cultures there is violence and racism; And one from this side of the world understands people from japan like people who study, with culture, and then one sees Japanese programs and it's like well, they can have all that, but they also have a very silly humour and they are quite strange in the way they act, so. Yes, we have in common that which is common to all cultures, one that their language, no matter how different it may be to ours, has the same words for the same feelings, and the same family and government structures are the same, and that goes beyond animation, it's something you see because it's part of their culture. All the culture with the differences it has repeat structures, family, school, government, couple, monogamy, these are issues that one always encounters, whatever you see, unless the culture of that Middle Eastern country is very radical, I don't know or of that kind. Over time, one saw that Christian churches appeared in Japan, and it was kind of well what's up with that; or I remember, well I was never a fan, but I remember having seen all of Oreimo and the ending that is well, Oreimo, which is a very controversial series wherever you see it, no matter how much comedy they want to put into it, it's very controversial, and that ending when they show the wedding and kiss between two brothers, which is quite strong, but it is a Christian church because it was the same format, it had nothing to do with Shintoism, or with Buddhism.

¿Alguna vez te llegaste a sentir identificado con algún personaje o con alguna serie?

Sí, me encantan los dramas familiares y todo eso que tenga que ver me llama mucho la atención; me acuerdo ver visto Umineko, que ya había visto Higurashi, había que ver Umineko, y en un momento, lo recuerdo patente porque me emociono bastante, fue tonto, pero me emociono mucho, en un momento, o sea era una serie donde se mataban los unos a otros, y en un momento era capítulo 18 ponele. Krauss que era el hermano mayor de la familia

comenta que la mujer le había hecho no sé qué cosa, comenta que eran dos hermanos que tampoco puede ser tan malo y que en el fondo tenía aprecio por ella, fue como a mira, mira que dice, y ese mínimo rasgo de humanidad en una serie donde era todo tan sanguinario fue como qué lindo, qué lindo eso. Después un vínculo con personajes parecidos no sé, yo creo que nunca, sé que muchas de las series genéricas buscan eso que uno se sienta ese personaje y que crea que lo que le pasa a este personaje le puede pasar a uno. No sé si me pasó, pero si me llegue con algunas, no lo recuerda tal cual, con algunas series sí me paso que los personajes me gustaban mucho y no de sentirme identificado, pero si tenía mucho aprecio, que quizá uno quería o buscaba tener cosas de ese personaje

Have you ever felt identified with a character or with a series?

Yes, I love family dramas and everything that has to do with it really catches my attention; I remember seeing Umineko, I had already seen Higurashi, so I had to watch Umineko, and at one point, I remember it clearly because I got quite excited, it was silly, but I got very excited, at one point, that is, it was a series where they killed each other, and at one point it was chapter 18. Krauss, who was the eldest brother of the family, comments that the woman had done him I don't know what, he comments that they were two brothers who couldn't be that bad either and that deep down he had an appreciation for her, it was like look, look what she says, and that minimal trace of humanity in a series where everything was so bloody was like how cute, how cute that. After a link with similar characters, I do not know, I think I never know that many of the generic series seek that one feels that character and believe that what happens to this character can happen to one. I do not know if it happened to me, but if it came to me with some, I do not remember it as it is, with some series it did happen to me that I liked the characters a lot and I did not feel identified, but if I had a lot of appreciation, that perhaps one wanted or wanted to have things of that character

Pero el máximo para ti era Krauss

Sí, pero es por una frase por el resto de la serie era un tipo horrible, era una persona muy egoísta que estaba robando la herencia del padre, no sé si es tan ejemplo a imitar, pero bueno esa frase sí la recuerdo, han pasado desde que la he visto ocho años y todavía la sigo recordando así que me tiene que haber tocado.

But the one for you was Krauss

Yes, but it's because of a sentence for the rest of the series he was a horrible guy, he was a very selfish person who was stealing his father's inheritance, I don't know if he's such an example to imitate, but hey that phrase I do remember ==since I've seen it have passed eight years and I still remember that phrase so it must have touched me.==

¿Alguna vez jugaste la novela visual?

La verdad es que no, creo que, porque no la busque porque me gustaba mucho, y eso que todo el mundo se quejó de la adaptación, es más ahora que está saliendo la nueva versión de Higurashi, está latente de bueno quizá si venden bien quieren hacer de nuevo Umineko que le haría falta. Eso más que nada, pero no nunca jugué la novela de por sí creo haber jugado una o dos novelas, pero no seguía mucho por, no sé. No metí mucho en eso de las novelas, por lo menos las novelas visuales no.

Have you ever played the visual novel?

The truth is that no, I think. After all, I did not look for it because I liked it a lot and that everyone complained about the adaptation, and now that the new version of Higurashi is coming out, it is latent that well maybe if they sell well they want to do it again Umineko that it needs that. That more than anything, but no, I never played the novel myself, I think I played one or two novels, but I didn't follow much, I don't know. I didn't get much into the novels thing, at least the visual novels didn't.

¿No sé si tengas algo más que agregar que te gustaría comentar?

La verdad que no, la verdad es que es un mundo que era muy interesante quizá ahora está más básico porque eso es lo que hace un poco el sistema de mercado, nos facilita todo y es como bueno vos consumís y ya. Pero valoro mucho todo este tiempo qué ha pasado qué uno también es medio parte de la cadena de distribución que lo hace también valorable y nada. Me ha servido esto la charla para en cosas que no, hace mucho no pensaba. Que siempre había tenido más o menos en mente porque sabía que en algún momento, o sea había leído un par de investigaciones respecto a la historia, por eso te comentaba también de esto de lo poquito que sabía, por suerte hay algo de información que la tenes que haber conseguido, o sea de que es un fansub y de como son. Se que hay muchos estudiosos, no sé si muchos, pero

hay estudios de investigación que es buena historia porque es un mundo interesante que básicamente está muy apagado pero que en su momento fue la única solución que había o la única respuesta que hubo de todo un continente no vamos a ir más lejos, o sea de todo un continente para acceder a este contenido.

I don't know if you have anything else to add that you would like to comment on?

==The truth is that no, the truth is that it is a world that was very interesting, perhaps now it is more basic because that is what the market system does a bit, it makes everything easier for us and it is like well how you consume and that's it. But I value all this time what has happened that one is also half part of the distribution chain that makes it also valuable== and nothing. This has served me the talk for things that I did not think of long ago. That I had always had more or less in mind because I knew that at some point, that is, I had read a couple of investigations regarding the story, that is why I also told you about this about how little I knew, luckily there is some information that you have to have achieved, that is, what is a fansub and how they are. I know there are many scholars, I do not know if many, but there are research studies that are a good story because it is an interesting world that is very off but that at the time was the only solution there was or the only answer that there was a whole continent we are not going to go any further, that is to say, a whole continent to access this content.

¿Alguna vez tuvieron contacto con fansubs europeos sobre todo de España?

La verdad no lo recuerdo, sí he visto las obras de España por ejemplo lo que hace Selecta Visión que es su traductora de la localidad y la verdad no me gusta. Eso si me acuerdo haber visto Noragami con doblaje de Selecta, con traducción de Selecta y no me gustaba, para mí había términos raros y que usaban mal, de por sí es la eterna historia de las diferencias de interpretación entre España y Latinoamérica. Siempre ha sido un drama, es más hace poco que fue 12 de octubre, en Twitter era una caterva de mensajes y había leído que mucha gente de España le molestaba que siguiéramos molestándolos a ellos por sus traducciones, o los títulos, pero bueno, es raro lo que hacen no tienen mucho respeto por la, es como bueno traducimos todo y ya.

Have you ever had contact with European fansubs especially from Spain?

The truth is I don't remember, I have seen the works of Spain, for example, what Selecta Visión does, which is its local translator, and I don't like it. I remember seeing Noragami with Selecta dubbing, sorry Selecta's translation and I didn't like it, for me, there were strange terms that were misused, in itself it is the eternal history of the differences in interpretation between Spain and Latin America. It has always been a drama, more recently that it was October 12, on Twitter it was a bunch of messages and I had read that many people in Spain were annoyed that we continued to annoy them for their translations, or the titles, but hey, it's weird what they do, they don't have much respect for it, it's like well we translate everything and that's it.

Bueno es que cuando a Rápido y Furioso le pones A Todo Gas no puedes exigir nada.

Totalmente, y hace que pierda todo sentido. Es una cuestión muy cultural de ellos no se sí es cultural o es de mercado, la verdad es que no se, hay cosas de España que escapan de la razón literal, tampoco digo que vivo en el paraíso, vivo en Argentina que siempre ha sido un drama, pero hay cosas en España que me sorprenden mucho y un poco me agrada saber las enormes diferencias que tenemos en muchas cuestiones. Eso quizás un poco racista, pero, me pasa eso de que tenemos muchas diferencias y bueno mejor así. También habla de nuestra vida como excolonias, al fin al cabo México ha sido colonia española y toda Latinoamérica, salvo Brasil y un par de islas, han sido de España y fíjate que muy distintos somos en muchas cuestiones, creo que hoy día conservamos el idioma y la religión, pero ni siquiera tenemos el mismo formato de gobierno, ni las mismas leyes, o sea hemos cambiado mucho.

Well, when you name Fast and Furious, A Todo Gas you can't demand anything.

Totally, and it makes you lose all sense. It is a very cultural issue for them, I do not know if it is cultural or market, the truth is that I do not know, there are things in Spain that escape literal reason, I do not say that I live in paradise, I live in Argentina which has always been a drama, but there are things in Spain that surprise me a lot and I am kind of pleased to know the enormous differences we have on many issues. That may be a bit racist, but it happens to me that we have many differences and well, better that way. that also talks about our life as ex-colonies, after all, Mexico has been a Spanish colony and all of Latin America, except Brazil and a couple of islands, have been from Spain and note that we are very different in

¿Qué tan internacional era el fansub? Porque bueno Kulco en México, tú en Argentina, ¿Frost creo que es de Chile no?

De Chile sí, Zero era de Ecuador. Nuestro líder anterior y un gran compañero que era DarkAngel era de Costa Rica y teníamos a nuestro encoder que creo que era de Honduras. Era sí quieres llamarlo así, una forma de integración Latinoamericana, tipo patria grande, era muy parecido, porque sí era muy raro encontrar gente del mismo país, es más yo de Argentina no recuerdo a muchos compañeros que tuviéramos en ese fansub en particular, y había muchísimos mexicanos, porque bueno es verdad sino me equivoco es el país, salvo Brasil, de Latinoamérica que tiene mayor cantidad de habitantes, entonces era más frecuente encontrarte con un mexicano que a un argentino, pero sí era muy diverso y teníamos gente de todas las nacionalidades, así que yo lo veo como casi un acto latinoamericano el fansub. Seguramente están en otros países, en Estados Unidos también estuvo, en Europa también estuvo, no sé si en África desconozco bastante o en Oceanía. Pero uno a veces buscando RAWs encontraba traducciones en tailandés, o sea había, el que buscaba encontraba traducciones raras y de otros países, en otros idiomas por supuesto que yo no entendía. Pero sí, sí era bastante internacional, por lo menos, insisto volvemos a un país que era muy nacionalista y con muchísimos fans fuera de esa nación que ni siquiera compartían cultura; entonces sí podemos decir que era muy internacional todo.

How international was the fansub? Well, Kulco in Mexico, you in Argentina, I think Frost is from Chile, right?

From Chile yes, Zero was from Ecuador. Our previous leader and a great colleague who was DarkAngel was from Costa Rica and we had our encoder who I think was from Honduras. *I am more from Argentina, I do not remember many colleagues that we had in that particular fansub, and There were a lot of Mexicans, because well it's true, if I'm not wrong, it's the country, except Brazil, in Latin America that has the largest number of inhabitants, so it was more frequent to meet a Mexican than an Argentinian,*

we had people from all nationalities, so I see the fansub as almost a Latin American act. Surely, they are in other countries, in the United States he was also, in Europe he was also, I do not know if in Africa I do not know enough or in Oceania. But one sometimes looking for RAWs would find translations in Thai, that is, there were, the one who was looking would find rare translations from other countries, in other languages of course that I did not understand. But yes, it was quite international, at least, I insist we return to a country that was very nationalistic and with many fans outside that nation who did not even share culture; So we can say that everything was very international.

¿Muy específico el caso no?, porque estamos hablando como decías no solamente de un país sino de un continente entero trabajando en lo mismo.

En lo mismo sí, totalmente. Es más, yo no sé si eso se hubiera dado en otros mercados o en otras industrias, que es la industria del fútbol o de los deportes dónde hay gente de muchas naciones en un mismo equipo, pero es una actividad paga o sea acá estamos hablando de gente voluntaria, creo que esa la cuestión de cuando son organizaciones internacionales ahí es donde encontramos este grado de integración entre naciones.

The case is very specific, isn't it? Because we are talking, as you said, not only of a country but of an entire continent working on the same thing.

In the same thing, totally. What's more, I don't know if that would have happened in other markets or in other industries, which is the football or sports industry where there are people from many nations on the same team, but it is a paid activity, so here we are talking of volunteer people, I think that the question of when they are international organizations is where we find this degree of integration between nations.

Image examples

Figure 1 – Translator Notes, normally offering information regarding cultural topics or sometimes jokes from the translators.

Figure 2- Use of notes to understand the cultural baggage and not fall into the domestication of the language.

Figure 3- Karaoke use on the openings and endings.

Figure 4- Use of colour to differentiate which character is talking.

Figure 5- Use of fonts that are different from the ones used by professional translators.

Figure 6: odd placement for the subtitle.