"¿Triste estás? I don't know nan molla"

Multilingual pop song fandubs by @miree_music

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Fandubbing, or dubbing made by fans of any audiovisual product, is a lin-
guistically and technologically sophisticated enterprise enacted by many
devoted fans. This study presents the case of Miree, a 24-year-old fandubber
with more than 1 million subscribers on *YouTube* and more than 300 multi-
lingual fandubbed songs. Using a qualitative-interpretive approach, we con-
ducted an in-depth interview with Miree and analyzed her top 30 videos by
views to reveal how Miree performed fandubbing, how she expressed her
fan identity through fandubbing, and which were some of the implications
of fandubbing for language learning. Results show that Miree realized both
interlinguistic genuine fandubbing and *intralinguistic parodic fandubbing*,
strategically adopting translanguaging to orchestrate a multimodal perfor-
mance, engage her fanbase, and activate several informal language learning
opportunities and contexts afforded by fandubbing.

Keywords: fandub, dubbing, fan translation, informal language learning,
translanguaging, identity

1. Introduction

Fandubbing refers to "the activity performed by Internet users who edit and
dub video clips selected from some original contents (mostly TV programs and
films) and share these self-made productions on video-streaming websites" (Wang
& Zhang, 2016, p.173). Contemporary manifestations of fandubbing have been
referred to as a form of *cyberdubbing* (Díaz-Cintas, 2018), "performed by Internet
users as media fans who exhibit a positive emotional engagement with popular
audiovisual culture" (Baños, 2020, pp. 210–211).

While the choice of the prefix "cyber-" might seem slightly obsolete to rep-
resent the embeddedness of the digital in mundane activity and the growing
hybridization of spaces and practices, what stands out is the connection of fan-

dubbing with pop culture (Werner, 2018; Werner & Tegge, 2021) and fan communities. In applied linguistics and language learning, there emerge three main approaches to explore the intersection of language and pop culture: (1) the actual language used in pop culture with its multiple linguistic realizations and implications on linguistic subsystems (e.g. Werner, 2018), (2) ways in which, through language play, pop culture induces consumers and producers (fans or otherwise) to learn and develop their linguistic repertoires, including first and foreign languages (Sauro, 2017), and (3) ways in which knowledge acquired about the language used in pop culture and how pop culture users learn and develop languages can be transferred into formal educational settings (Reinhardt & Thorne, 2019). In the words of Werner (2018), studies on language in pop culture contain "structures and linguistic phenomena [that may be] introduced in the instructed setting, and thus they [potential students] may appreciate the relevant artifacts more fully if they have the linguistic means to do so" (p.17).

The thought of including pop culture into language instruction is not a novel topic. Including pop cultural products into formal settings is linked to the widespread notion that exposure to "authentic language" is beneficial for language learning (Gilmore, 2007; Mishan, 2005). While the concept of authenticity is outside of the scope of our study and probably refers to a continuum rather than separate compartments of authentic versus instructionally designed materials, the reality is that students in language classrooms do engage in consuming pop culture contents in their spare time. These students engage in associated practices to show their appreciation of such pop culture contents. Comics, music and lyrics, TV and movies, or video games, are straightforward examples of pop culture products from fans' diverse repertoires. We will turn to some examples whereby fans engage with pop culture out of "cultural interest" as a motivational factor (Dörnyei, 2010, p.76) in ways that are meaningful for language use, development and/or learning.

For instance, there are fans who consume pop culture products, such as people who consume TV shows, movies, or streaming content in their L2, often with the help of subtitles and captions, or individuals who play video games, a performative action entailing visual, oral, and reading comprehension of a language (Thorne, Fischer, & Lu, 2012). There are also fans who are content creators, for example by writing fanfiction. This fosters language learners' identity development (Black, 2007) as fans often self-insert into (Strmel, 2014) or reinvent the literary or media pieces that inspire their stories (Sauro, 2019). Such a creative output often demonstrates appreciation or critique of the source text, cult product or celebrity person inspiring it, and may materialize in multiple ways, such as (1) creating, posting and distributing memes (image-text constructions with a humorous or satirical effect) about the product or person behind the fans' interests, (2)

modifying the affordances of a game to alter its configuration or enhance the gaming experience (often known as *modding*), (3) translating any text because it is not available in local languages or because the official local translation is deemed of lower quality than what the fans would expect (Baños, 2020) or (4) changing the script of a movie or the lyrics of a song in a parodic way intralinguistically, among many other (see Sauro, 2017, for a compilation of frequent online fan practices).

The prior examples illustrate how fan practices expand over many contexts, and clear-cut boundaries are difficult to set. Fan practices are complex and multifarious. They have also exponentially increased in number and complexity due to digital and hybrid modes of communication.

Fandubbing represents a linguistically intensive fan-practice that mediates across cultures and languages and enhances the experience of consuming and participating in the pop culture behind the act of *dubbing*. We are interested in exploring fan practices that harbor some form of interlinguistic or intercultural mediation, since mediation, including amateur translation and interpreting, is regaining momentum in language education (Council of Europe, 2020). Past research focused on translating fanfiction, fansubbing (subtitling made by fans for fans), scanlation (scanning and translation of manga or comics), or fan translation of games (see Sauro, 2017). Past research has also shown potential for language learning in relation to these practices (see Sauro, 2014). Less is known about fandubbing, and the language development/learning it may inspire.

Before delving into our study, let us review the literature in connection with (1) language learning in the digital wilds, and (2) fan translation and fandubbing as research topics.

2.   Conceptual framework and literature review

This study aligns with *language learning in the digital wilds* (Sauro & Zourou, 2019). The term refers to technology-enhanced or mediated contexts where people use, develop and learn languages informally in multiple ways. Learning in such contexts does not necessarily follow patterns assigned to formal language education, such as formal evaluation or certification. Language learning in the digital wilds often involves people who are so engaged in a fan practice that they go online to participate in interest-driven communities. There is increasing interest in fan-inspired linguistic practices online, due to the popularization of activities once restricted to experts, such as video gaming, and widespread access to digital technologies and social media. Reassessing the value of pop culture for the study of language and for language learning beyond consuming music or movies as realia is becoming more central (Werner & Tegge, 2021). The interrelation-

ship between consumption and production practices online (Jenkins, Mizujko, & boyd, 2015) makes it relevant to know how young people use and develop literacies and languages outside of the classroom to valorize vernacular learnings and practices (Barton & Papen, 2010). Moreover, recent studies (Sauro & Thorne, 2021; Werner & Tegge, 2021) show that fan practices help acquire language skills that are transferable to formal education.

Fan translation has become an increasingly popular research topic, especially after the user empowerment prompted by the social web (O'Hagan, 2012). Publicly distributed and commented, fan translation highlights fans' pragmalinguistic competence with varying and sometimes conflicting findings, which may be explicated by the culture-specific nature of translation. For instance, Švelch (2013) found out that most consumers of fan-translated subtitles of *Game of Thrones* in Czech would rather not assess the quality of the subtitles and limit their online feedback to praising the fan translator or remaining in what he calls "silent gratitude" (p.305). By contrast, Zhang & Cassany (2019, 2020) showcased an active user engagement through *danmu* commentary (superimposed text while watching videos) on the Chinese video sharing and social media site *BiliBili*.[1] Users critically positioned themselves before the topics and contents of the audiovisual product, the Chinese subtitles and prior *danmu* comments.

Translating games, manga and TV series subtitles implies attention to the multimodality invested in the source texts. For instance, to translate video games fans often rely on translation software provided by game developers, which often restricts the number of characters they can use for their translation segments (Vazquez-Calvo, 2018). A similar restriction applies to subtitles or manga, where the materiality of the screen or manga format limits how a translated segment would appear in written form. Multimodal fan translation includes fandubbing, which has received considerably less attention so far in both translation studies (Baños, 2019, 2020; Dwyer, 2018) and from a language-learning perspective (Vazquez-Calvo et al., 2019). However, its characteristics make it a potentially interesting field of enquiry for translation, applied linguistics, and language learning.

In Baños (2019), the author relies on the concept of cyber-subtitling (elaborated by Díaz-Cintas, 2018) to map out the reality of online dubbing practices or cyber-dubbing (including fandubbing) based on four variables: (1) *commissioner* (commissioned and paid, commissioned and unpaid or self-commissioned), (2) *producer* (amateur or non-amateur, which includes trainee translators and professional translators), (3) *aim or purpose* (altruist, promotional or activist), and (4) *relationship with the source text* (serious or genuine, trying to convey the

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1. https://www.bilibili.com

original meaning into the target text, and parodic or fake, with partial or total modifications as to the original meaning of the source text for an alternative intent or purpose, carrying some activism with it). Baños (2019) argues that the "fan" component has lost its appeal to some fandubbing communities who want to professionalize their dubbing activity. Yet, being a fan is not in opposition to being a professional in producing a fan product. Other authors favor the "pro-amateurs" notion. Pro-amateurs are serious and committed amateurs and/ or quasi-professional individuals who, for some reason, are yet to receive institutional recognition but who find in online spaces a place to be socially recognized (Knobel & Lankshear, 2014; Leadbeater & Miller, 2004). Baños also acknowledges that the "fan" aspect is still very present among and validated by community members of gaming and anime cultures (Baños, 2020), where fandubbing thrives as our analysis of Miree's practices will exemplify.

For the purposes of explicating fandubbing practices to a broader readership in applied linguistics and from a sociocultural perspective, we think it is interesting to complement Baños's variables with concepts such as (1) *type of translation* (interlinguistic or intralinguistic), (2) *directionality* (if interlinguistic, the dubbing can imply direct or reverse translation), or (3) *transemiotic work* (if there is any reinterpretation or remake of non-verbal aspects surrounding the text to dub). These characteristics are also found in scattered work, such as Shafirova and Cassany's study (2019), which identified how adult male "bronies", a blend of brother and pony and fans of the American TV animated cartoon series *My Little Pony*, dubbed episodes from English into Russian. The fandubbing by the bronies illustrates (1) the relevance of fandom to make language learners engage in complex linguistic activity through (unorthodox) fan practices, and (2) the importance of fandom communities to unearth invisible practices that alter social conceptions through an active use of languages. Specifically, the bronies seemed to challenge roles of masculinity in Russian-speaking territories through a discursive re-appropriation of animated, female ponies via fandubbing. Thus, the fan aspect might be powerful in validating translation as a pedagogical tool for interlinguistic transfer, for intercultural awareness, and multilingual/multicultural identity development.

Inspired by preceding studies, while investigating fan practices in Spain, we encountered the case of @miree_music, a fandubber on *YouTube*. We argue that Miree's case is worthy of a detailed analysis to expand the scant knowledge on fandubbing as a language-intensive transcultural practice, to understand how it interacts with identity and language development through multiple expressive resources, and to identify some of the main implications for (informal) language learning. Our research questions are:

RQ1:   How does Miree perform fandubbing and express her fan identity through it?

RQ2:   What are the implications of fandubbing for language learning?

After some methodological notes (Section 3), we delve into the case study of Miree (Section 4.1), by focusing on two types of fandubbing: *interlinguistic genuine fandubbing* and *intralinguistic parodic fandubbing* (Section 4.2). Following the analysis of fandubs, we present findings on informal language learning opportunities facilitated by fandubbing (Section 4.3). Finally, we provide some reflections for future lines of research on pop/fan culture in language education (Section 5).

3.   Methodology

3.1   Miree, the fandubber

This is a qualitative-interpretative case study on Miree, a 25-year-old female fandubber from Catalonia, with techniques from online data collection (screenshot and video collection, diary) (Androutsopoulos, 2018) and an in-depth semi-structured interview with Miree (Yeo et al., 2014). This is an unusual case study, because Miree is a highly active and productive fandubber (over 1 million followers, 421 uploaded songs on April 21, 2022). However, it is interesting to access and explain her activities, as these allow us not only to explicate her intercultural and interlinguistic mediation, but also the influence on Miree's followers or Asian pop and anime songs in Spanish and Catalan, in an approach referred to as snowball sampling in naturalistic, qualitative research (Cohen, Manion & Morrison, 2007).

Miree was a participant in two funded research projects (see Acknowledgements), which explored fandom and audiovisual cultures in Spanish youth in connection with identity development and language learning. Through these projects, we obtained her support for this investigation and permission to reproduce her image and screenshots of her *YouTube* channel. For the purposes of this study on Miree's fandubbing, we base our results and analysis on a (1) subset of our corpus of data of the top viewed videos produced by Miree, and (2) a semi-structured interview with her.

3.2   Data collection and corpus

3.2.1   *Miree's top 30 videos by views*

We collected the top 30 videos on Miree's channel according to total views on April 24, 2020 (see Appendix 1). The dataset included fifteen solo performances

and five songs in collaboration with other Hispanic fandubbers. Most lyrics were written in Spanish, but Korean, Japanese, and English lexical items were also noticeable (lyrics, video description, comments section).

On average, each video received 1,109,331 views, 2,500 comments, 48,500 likes and 1,983 dislikes. The total length of the videos was 1 hour 51 minutes 41 seconds. Of these 30 videos, 9 songs of different genres were transcribed multi-modally, from which we annotated distinct linguistic and visual strategies adopted by Miree to create the fan translation and orchestrate the multimodal performance. The annotated songs are those ranked 1–2th and 24–30th in Appendix 1.

3.2.2   *Semi-structured interview*

Our knowledge of Miree and her fandubbing practice was also built upon a semi-structured face-to-face interview (1 hour 26 minutes 27 seconds), conducted by the first author with Miree on June 16, 2017. Apart from biographical information, the investigator suggested a set of open-ended questions to explore: (1) Miree's own trajectory and understanding of being a fandubber and the practice of fandubbing, (2) the overall development and situation of fandubbing in Spain, and (3) influences of fandubbing on her university study and personal life. The interview served to understand the motivation and workflow of Miree's fandubbing, the management of multiple social media platforms as self-promotion and space for interaction with fans, the emergence of her own fanbase, and the experience and perceptions of Miree as an autonomous learner of English, Japanese, and Korean.

3.3   Data analysis

Before analyzing the videos individually, we conducted a thematic classification of the dataset, identifying the song genres (anime, K-pop, Western pop), discursive categorization (genuine or parodic fandub) and quantitative information (length, views, likes, dislikes, comments). This step provided an overall understanding of the data, from which we constructed a data subset of nine representative videos for transcription and detailed analysis. To analyze the transcribed videos, we drew upon a toolkit of concepts in applied linguistics to study fandom and amateur translation. First, embracing a fluid and dynamic view of languages, we recognized Miree's multilingual competence and looked at instances of translanguaging (Cenoz & Gorter, 2020; García & Li Wei, 2014) in Miree's lyrics. This notion helped us unpack how different linguistic repertoires were purposefully adopted and arranged to create fan-translated versions of songs that differed from official ones. Closely related to translanguaging is our second focus on identities on social media (Schreiber, 2015; Yus, 2016), which examines the lyrical practices

as discursive practices (Davies & Bentahila, 2008; Lin, 2014) and moments of translanguaging as markers of affiliation or membership to broader collectivities or communities.

Another concept interconnected with translanguaging is multimodality, which "reconceptualizes language as a multilingual, multisemiotic, multisensory, and multimodal resource for sense- and meaning-making" (Li, 2018, p. 22). Following increasing attention on multimodal composition in applied linguistics research, we sought to explore how Miree creatively appropriated translinguistic and semiotic resources in her performance. These conceptual tools helped us understand not only Miree's huge popularity as a fandubber, but also the latent learning opportunities derived from fandubbing as a vernacular digital literacy practice (Barton & Lee, 2013; Sauro, 2017).

3.4   Ethical statement

In keeping with the standards of the International Association of Internet Researchers (Markham & Buchanan, 2012), we sought consent from Miree to reproduce any content presented here and strived to preserve the anonymity of possible third parties involved in the data collection of online content.

4.   Findings

4.1   A fandubber of songs

A little less than ten years ago, Miree created her channel @miree_music on *YouTube*. As a music lover, her initial intention was simple: to create a space to show her passion and talent for singing. For this reason, she performed multilingual pop songs in Spanish, English, Japanese, and Korean, with basic self-taught knowledge of the last two languages. These videos were what traditionally is known as *covers*, which maintained the original lyrics and melody but changed elements such as key and tempo. As an *otaku* (heavy consumer of Japanese anime and manga), Miree grew up watching anime series on Catalan television and continued to explore new anime series online, from which she produced covers of the opening and ending songs of her beloved series. However, the attention she received was limited. Although some of her older videos are no longer visible through the channel, Miree recounted having "no social life on the Internet" and felt "sluggish" (Miree, 16/06/2017, own translation). In 2014, reading comments on her anime songs, Miree realized that some viewers were not interested in listening in Japanese as they did in their childhood; instead, they asked if Miree

could sing in their shared mother tongue, Catalan. Responding to the request, Miree decided to make a change and went beyond making music covers to undertake a novel audiovisual, interlinguistic practice: *fandubbing*.

Unlike covers, a fandub entails the translation of the original language. In the case of anime songs, this enterprise becomes extra challenging due to the linguistic barrier and adaptation of lyrics. To circumvent the linguistic distance, Miree used English translations as a reference point to access the originals in Japanese. When analyzing and contrasting English translations available online, she also frequented Japanese websites to find reliable translations published by Japanese speakers. Thanks to her being an *otaku* and an incipient Japanese language learner, she had learnt to navigate through these websites and find the translations she needed. To adapt the lyrics, Miree started by memorizing the song in Japanese to internalize the rhythm and melody. This step was crucial to retain the naturalness and familiarness of her lyrics for an audience who were faithful viewers of the anime at an early age. To better understand this point, we will first consider a fragment from her fandub of a song from the anime *Detective Conan* (Figure 1).

The transcription coming with Figure 1 illustrates a series of sophisticated strategies adopted by Miree, cosplaying the main character in her home studio. Miree follows common rules in song translation for singability that she learned on the go, through tutorials or by imitating other fandubbers on *YouTube*. Singability in song translation refers to the relative ease of vocalization (Low, 2016), which requires linguistic adaptive work and play, while frequently keeping fidelity to the original song, its meaning and effect (if not modified deliberately). Figure 1 shows Miree's two basic strategies:

(1) *Stressed syllables.* To make the lyrics reminiscent of the original version, Miree paid attention to the stressed syllables in Japanese (*ni*) and recreated the vocal effect in Catalan (*tinc*). She also made sure that the final vowels in Japanese corresponded to those in Catalan (*wo* and *amor; no* and *cor*).

(2) *Assonant rhyme and meter.* Miree's lyrics rhymed (*amor* and *cor*) and a similar number of syllables was maintained between the original and adapted lyrics.

The production was also an iterative process. Miree kept revising and improving the lyrics, sometimes even after recording the song. In this way, Miree provided renderings that not only preserved the cohesion of lyrics and the original meaning (unless otherwise intended, see Section 4.3), and turned out to connect emotionally with her audience. Miree described how engaged, supportive, and grateful her audience were:

Original	この世であなたの爱を 手に入れるもの
Romaji (transliteration)	*kono yodeanata noaiwo* *te **ni** ireru mono*
Catalan	*L'únic que desitjo és el teu amor* *et **tinc** dins del meu cor*
Our translation	[The only thing I desire is your love I have you inside my heart]

Figure 1. Excerpt of Miree's fandub in Catalan of the opening song "Nazo" from *Detective Conan*

> For example, I upload a cover of The Beatles, and they say 'I like it a lot', but if you upload a cover of Detective Conan, they say 'you just reminded me of my childhood, what memories you have brought me, thank you for translating it into my language, I didn't know what the song said and now I like it better'.
>
> (Miree, 16/06/2017, own translation)

Such meticulous work paid off. Fandubbing has been no less than a metamorphic experience for Miree. As an ordinary village girl, Miree featured among the finalists in many local and national singing competitions, and her first air travel was thanks to an invitation from TV producers in Japan. They saw Miree's performances online and invited her to fly to Tokyo and participate in a national TV talent show.[2] Analogous to a Eurovision contest of anime songs with participants

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2. https://www.vimeo.com/202686400

from across the globe, her Japanese TV appearance was her international debut as a recognized singer of anime songs from a Spanish/Catalan-speaking context.

Though her initial songs featured covers in Japanese or Korean, she soon realized that it was the intercultural work in her fandubbed versions that connected her to the audience. Since then, she has uploaded at least one new fandub per week, her followers have grown by 200,000 since our interview, and she has found her vocation in dubbing. She affirmed that the most exciting part of being a fandubber is the ability to identify and utilize the emotions and nuances associated with the original stories in the lyrics. Next, we will examine how Miree embedded partial representations of her identity and that of her followers into her fandubbed songs through several verbal and non-verbal resources.

4.2   Translanguaging, multimodality, and collective identity in Miree's fandubbing

Nowadays, Miree's music productions are diversified and multilingual. Among the top 30 videos on Miree's channel, the most common genres were pop songs in English or Spanish (8), K-pop or Korean popular music (6), viral songs on *YouTube* and *TikTok* relating to certain fandom of anime or video game (7), and famous opening or ending songs of anime series (5). In addition, there were more specialized genres such as electronic songs created with the singing voice synthesizer Vocaloid[3] (2), and impression videos where Miree imitated voices of anime characters in Japanese as requested by her followers (2). Except for the impression videos and one anime song, all songs were translated to and performed in Spanish, and half of the videos included her own lyrics as subtitles. Instead of "fandub español" or "fandub català", Miree now prefers "cover español" in the title of the video, which could indicate her intention to reach a wider audience.

4.2.1   *Interlinguistic genuine fandubbing and translanguaging*

According to the categorization of cyberdubbing practices discussed earlier, most (29 of 30) of Miree's videos belonged to *interlinguistic genuine fandubbing*, that is, fan-made translations that "adhere closely to the message and linguistic formulation of the original text" (Díaz-Cintas, 2018, p. 134). Two main strategies were noted:

(1)   *Translating songs.* Miree devised and applied meticulous translation and adaptation strategies, maintaining as much as possible as the original prosody, stressed syllables, and even ending vowels (see Figure 2). She used

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3. https://www.youtube.com/watch?v=4GrElI5CUgE

both the source language (Korean, Japanese) to check for the musicality of lyrics and songs as well as meaning, and English as an intermediary language to check for unknown meanings and a language reference closer to Spanish/ Catalan. Studies on other modalities of fan translation depict in greater detail the use of major languages as intermediary language in assisting the translation process, normally through the use of language resources like *Google Translate.*   (Vazquez-Calvo & Cassany, 2017)

(2) *Free translating.* Utilizing her specialized knowledge as a member of the fan community, Miree adopted "free translation" when necessary to establish special connections to the audience. By free translation we mean a more detached version of the original lyrics, normally known as transcreation: "a portmanteau used in multicultural marketing to suggest the reconceptualization, cultural adaptation, or creative reworking of the source text" (Washbourne, 2012, p.3). Such free translation is occasionally achieved through translanguaging. In other words, when translating to Spanish or Catalan, Miree would intentionally incorporate words or phrases in the original language (Korean, Japanese or English), which were recognized by fellow fans as a nod to the community. This practice is an example of what Gee (2005) tags as the internal and external grammar of social semiotic spaces online; members of those communities "effectively learn the structures of language and also how to use language" embedded in such contexts (Barton & Lee, 2013, p.134). Let us see how it works linguistically in Miree's adaptation of BTS's "Fake Love" lyrics, as illustrated in Figure 2.

BTS, a South Korean idol boy band, has achieved striking success and generated a transnational and transcultural fanbase, the ARMY (McLaren & Jin, 2020). The original song "Fake Love" has gained more than 880 million views on *YouTube* and the excerpt "Why you sad? I don't know nan molla" (or "Idk nan molla") (Figure 2) has been subject to numerous memes among the ARMY. "Nan molla" is an informal way of expressing lack of knowledge/information in Korean but can also carry the "unapologetic" connotation 'I don't care'. To produce this nod to BTS and K-pop lovers, Miree maintained the meme in romanized Korean. When performing this line for the first time, she smiled, indicative of the strategic humorous effect she pursued to attract favor from the ARMY. Her trilingual, translanguaged lyrics differed from the monolingual English translation provided by BTS's *YouTube* official account. Unsurprisingly, this fandub was Miree's top video with over four million views.
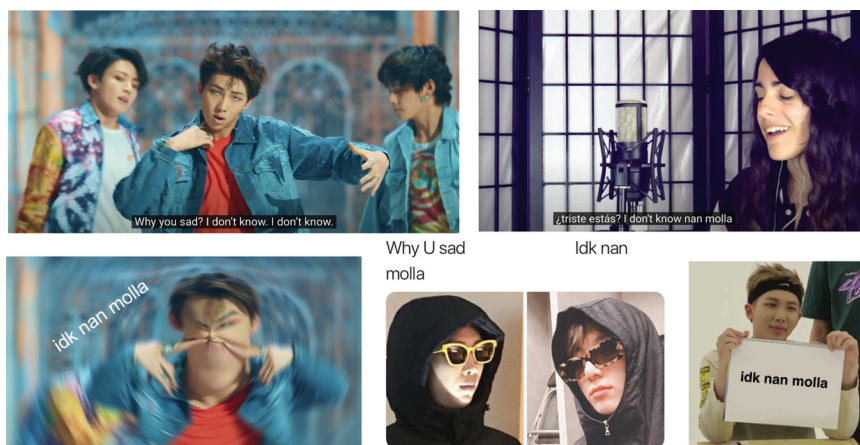
BTS's lyrics	Why you sad?
	I don't know 난 몰라
Official translation	Why you sad?
	I don't know. I don't know
Miree's fandub	¿Triste estás?
	I don't know nan molla

Figure 2. Excerpt of Miree's translation of "Fake Love" from BTS (top) and "Idk nan molla" memes (below) (https://www.youtube.com/watch?v=uPyGoqbnaJU)

4.2.2 *Intralinguistic parodic fandubbing and multimodality*

One video differed from the interlinguistic genuine fandubbed songs, because this song (1) featured intralinguistic adaptation (within the Spanish diasystem) and (2) sought a parodic effect: the video entitled "Despacito Otaku"[4] (over 500,000 views), a satirical version of the original song "Despacito" (composed by Erika Ender and Luis Fonsi, interpreted by Luis Fonsi and Daddy Yankee).

The intralinguistic fandub of "Despacito" was innovative in several aspects. First, using her identity as a fandubber and influencer on *YouTube*, Miree incorporated her critical thinking of the values of the song into the productive process. According to Miree, despite the catchy melody and rhythm of "Despacito", this song needed a serious and total revision of lyrics to be appropriate for youngsters, including her younger sister, a prominent fan of the song. Thus, the main motive to rewrite "Despacito", as stated in the presentation note of the video, was to crit-

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4. https://www.youtube.com/watch?v=-T2ra4vH4jc

icize certain behaviors related to contemporary music consumption and production, alerting potential harmful messages (hypersexualization) and the absence of critical awareness. Moreover, in transforming "Despacito" into a song for anime and manga fans, Miree claimed the necessity to valorize and disseminate the otaku/geek culture. For instance, the lyrics refer to how difficult it is to gain access to anime, often not officially translated or circulated in many countries. The song also shows gratitude to the altruist work of fansubbers (amateur subtitlers) who produce Spanish subtitles for Japanese anime, frequently not translated due to a lack of commercial interest.

To make "Despacito otaku", Miree and a fellow fandubber (1) adapted the original lyrics in Spanish (which had some sexualizing underlying tone) to project novel content inspired in their fannish activities, (2) recorded her performance of the song's story similar to a music video, and (3) asked Miree's followers to self-record singing or interpreting segments of the new lyrics. The final product was a collaborative performance of Miree and her fans, remixing scenes of Miree singing and fans showing written signs, drawings, customs, figures, and other fan collections. The adapted lyrics and video/audio segments are superimposed onto the original instrumental base, producing a multimodal, polychoral composition with several stance-takers. It is also a translanguaged version that includes Japanese lexical references entwined with Spanish. The lyrics featured both common and specialized genre terms in the otaku culture, for example, manga, anime and fanfiction, fansubs, specific anime series Shingeki, Pokémon o Boku no Hero. She also refers to practices in the fandom culture like *shipping* ('the desire by fans for two or more characters to be in a romantic relationship') and cosplay, and romanized fandom slang like *husbandos* ('male to whom an otaku fan might be attracted') and *waifus* ('female to whom an otaku fan might be attracted'). See the full transcription and translation of "Despacito Otaku" in Appendix 2.

Finally, the speech act of *thanking* in "Despacito Otaku" merits detailed analysis as it provides a fine example of the multimodal orchestration in the video as a whole (see Table 1). The analysis is an adaptation of Benson's proposal (2015) for analyzing initiation-response comments on *YouTube*, but within the same video and through various semiotic modes. Similarly, we have used this kind of analysis for the oralized written discourse in Catalan on *Telegram* (Vazquez-Calvo, 2020).

The segment in Table 1 shows a complex translanguaged, multimodal orchestration to collectively show appreciation towards the fansubbing community who subtitled anime (for instance, the use of Japanese words to signal a collective identity and membership to Otaku culture or the multiple symbolic forms, inherent in oralized written discourse, to reinforce the illocutionary force of the intention conveyed, such as expressive orthotypography, punctuation, drawings or kaomojis to reinforce enthusiasm and gratitude). The song is a grassroots manifestation

Table 1. Stancetaking and multimodal interaction development *in Despacito Otaku* to 'thank' the work of anime fansubbers
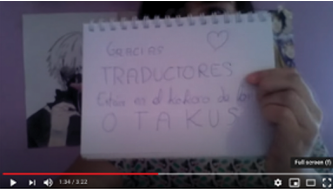
	Stance, transcription, and translation	Resources	Description
Miree: Initiation	ES: Agradezco a los fansubs haber traducido […] EN: I thank fansubbers for having translated […]	***Verbal***	
		Textualization	Lyrics segments with white-colored subtitles produced by Miree
		Linguistic	Standard Spanish
		Translanguaging	Deliberate lexical choices: *fansubs*: truncated from the English word "fansubbers"
		Oralization	Sung
		Non-verbal	
		Mimicking	Heart-hand gesture signaling gratitude
		Characterization	Miree performs in cosplay, using a Japanese-style school uniform in white and pink
		Scenography	Sun-lit, outside garden, green vegetation featuring pink roses
Interactants / **Fan 1 in clip: response 1**	ES: Gracias [heart drawing] TRADUCTORES. Están en el kokoro [lit. hearts in Japanese/emotional meaning] de los OTAKUS EN: Thanks [heart drawing] TRANSLATORS. You are in the kokoro [lit. hearts in Japanese/emotional meaning] of OTAKU	***Verbal***	
		Textualization	Handwritten text shown to camera
		Linguistic	Standard Spanish, with traces of a Latin-American variety: Verbal conjugation "you, plural": The interactant uses 3rd person plural (*ustedes*) instead of 2nd person plural (*vosotros*)
		Translanguaging	Deliberate lexical choices: – *kokoro*: Romanized Japanese word meaning "heart (in a metaphoric/emotional sense)" – *otaku*: adapted to Spanish plural form as "otakus" meaning either "geek" (in a pejorative sense) or "fan of traits and products from Japanese/Asian culture" (in a denotative sense). The

Table 1. *(continued)*

Stance, transcription, and translation	Resources	Description
		interactant uses otaku in a denotative sense.
	Paralinguistic (orthotypography)	Orthotypography: Alternate use of upper and lowercase to show emphasis on sender and receive of the gratitude note: from OTAKU fans to TRANSLATORS
	Non-Verbal	
	Drawing	Symbols: Use of heart-shaped drawing to reinforce gratitude
	Scenography	Inside, in front of camera Anime poster in the background
ES: *Sheet 1:* Muchas gracias a todos los fansubs *Sheet 2:* Arigato [lit. thank you in Japanese]! (Smiling kaomoji) By [fan's nickname] EN: *Sheet 1:* Many thanks to all the fansubbers *Sheet 2:* Arigato [lit. thank you in Japanese]! (Smiling kaomoji) By [fan's nickname]	***Verbal***	
	Textualization	Handwritten text shown to camera
	Linguistic	Standard, informal: absence of opening exclamation point
	Translanguaging	Deliberate lexical choices: *fansubs*: truncated from the English word "fansubbers" *arigato*: Romanized Japanese word meaning "thank you"
	Paralinguistic	Symbols: Use of kaomoji =) (Asian emoticon): smile to reinforce gratitude Expressive orthotypography: capital letters to reinforce enthusiasm for gratitude
	Non-Verbal	
	Scenography	Inside, in front of camera Anime-styled stuffed cat

(left margin, rotated: Fan 2 in clip: response 2)

of fake or parodic and guerrilla fandubbing incited by Miree and taken up by her followers. It is fake or parodic because it unashamedly departs from the message conveyed in the original lyrics (Díaz-Cintas, 2018). It is guerrilla because it re-narrates the original song "Despacito" (which hints at making love "slowly"), directly intervenes the content (lyrics and video) with multiple verbal and non-verbal resources, and resists hegemonic practices of cultural consumption/production in society. Finally, it is also a prosumption practice (Beer & Burrows,

2013), which counters a banal distinction between production and consumption. Through prosumption practices like Miree's fandubbing, ordinary people are gaining an increasing participation in the formation of media content.

4.3   Informal language learning opportunities in fandubbing

From our analysis of Miree's workflow and selected pieces of fandub, we could discern various contexts and opportunities which may afford language learning, either intentionally or incidentally. Let us briefly discuss these opportunities:

1. *Learning by consuming, curating and producing audiovisual products.* As a heavy consumer of East Asian audiovisual products, Miree spent much time repeating and absorbing the original anime, video game or comic, which later facilitated the translation and adaptation. Whether it is an anime, a movie or a song, video offers an excellent opportunity to place the viewer in an authentic context, in which the language is used in a credible way. Young fans often start studying the language on their own or by taking short courses, but with their experiences as fan producers, they improve their written and oral comprehension, recognize more spoken segments and expand their vocabulary (see also Pavia et al., 2019). In her own words:

    > From singing in Japanese, there are words that, sometimes I don't know for what reason, but I already know directly what it means, and it's like… wow… unconsciously I have learned many things and then I realize it. I realized when I went to Tokyo, I said how do I know this, but it's like you have internalized it.   (Miree, 16/06/2017, own translation)

    Likewise, she claimed that she had come to appreciate other cultures and languages in a manner where:
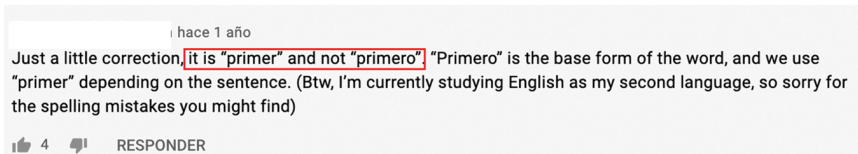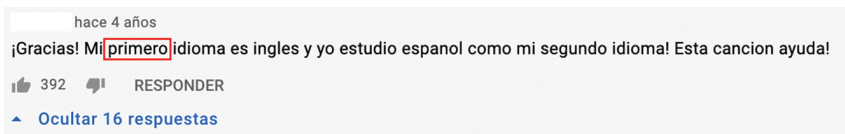
    > If it hadn't been for things like watching Korean drama and anime, I probably wouldn't have reached these languages. I wouldn't even know them. As a result of this, I have developed, let's say, my oriental tastes.
    > (Miree, 16/06/2017, own translation)

2. *Learning by interacting with other people.* The communication between productive fans like Miree and her followers or even among fans themselves also promotes peer learning. Being a fan means belonging to a fandom culture with people from all over the world, sharing the same passion for fandubbing or for a particular audiovisual product. In such fandom, English or Spanish are used as lingua francas for socialization, which is a great motivation for fans to improve their language skills, as Miree indicated:

> When I was in high school, I was very self-conscious and worried about English. I had a very bad time in high school, because I had to get to the B2 level. I even had some negative feelings towards English, like "I don't wanna have anything to do with English anymore, I'm not good at it! I don't speak well!" Later on, from my translating of songs, I was much more interested, I have learned a lot more, and I'm able to communicate with people who, if I don't speak English, I couldn't communicate with.
>
> (Miree, 16/06/2017, own translation)

While we did not collect and analyze viewers' comments systematically, during our online observation and analysis of videos, we paid attention to relevant comments for further analysis. Figure 3 exemplifies language-learning-related interaction, extracted from comments on the fandub "Neon Genesis Evangelion OP – 'A Cruel Angel's Thesis'", ranked 7th in Appendix 1.

hace 4 años

¡Gracias! Mi primero idioma es ingles y yo estudio espanol como mi segundo idioma! Esta cancion ayuda!

👍 392   👎   RESPONDER

▲ Ocultar 16 respuestas

hace 1 año

Just a little correction, it is "primer" and not "primero". "Primero" is the base form of the word, and we use "primer" depending on the sentence. (Btw, I'm currently studying English as my second language, so sorry for the spelling mistakes you might find)

👍 4   👎   RESPONDER

Our translation of the top comment	Thank you! My first* language is English, and I study Spanish as my second language! This song helps [me with my learning]!
Stance 1	- Responds to Miree's fandub - Initiates thread on language learning
Stance 2	- Responds to youtuber's comment (Turn 1) with metalinguistic reflection

Figure 3. Fans reflecting and commenting on language learning and Spanish grammar (https://www.youtube.com/watch?v=m16vVo-2XZs)

In Figure 3, the first fan reacted to Miree's fandub acknowledging how her fandubs helped him learn Spanish. Later, this fan received a response from another fan who politely corrected the learner's comment and introduced valuable information about the morphology of the adjective *primer(o/a/s)*,

which can appear in diverse forms. Through the multiple ways *YouTube* affords (likes, subscribe or comments), fans may share their language learning experiences related to or directly prompted by Miree's fandub. Other fans may respond to these shared comments and provide significant feedback. These interactions may occur over a span of years but remain online for new fans or viewers to reflect upon. With Miree's fandub (which is already a case of intercultural and interlinguistic mediation as seen above), there seems to originate an opportunity for language learning in a safe environment, which leads us to the next point.

3. *Facilitating learning for the audience and creating a safe space for emotional support and language practice.* Miree reported having fans from Russia, France and Poland, who repeatedly listened to her songs to help them practice Spanish. Moreover, followers from Latin America and Madrid were also learning Catalan through her Catalan songs. As arguably the most popular fandubber in Spain, Miree organized a campaign called *Cantemos Juntos* ('Let's sing together') to motivate her fans to sing the songs translated by her. The first call attracted 30 participants, and more than 300 people signed up for the second call. The participants recorded themselves singing Miree's lyrics, and sent the recorded videos to her, which she edited and remixed as a choral performance (Figure 4). Miree was considered a role model and teacher to many fans who wanted learn how to sing, fan-translate songs or edit videos:

> Actually, many people take me very seriously, and sometimes they leave me many comments talking about these issues. They send me their songs because many people feel motivated and driven to try their shots at singing after watching me and my videos. They ask me for much advice, how to sing a song, how to edit a video, for example. Sometimes they tell me some of their problems and certain songs that I sing lift their spirits. They would tell me: "Miree, this happened to me but listening to your songs cheer me up a lot".   (Miree, 16/06/2017, own translation)

Figure 4. Screenshot of the final video of the 'Let's sing together' campaign
(https://www.youtube.com/watch?v=yJ46OCnWmuo)

5.   Discussion and concluding remarks

Responding to RQ1, this study has unearthed a sophisticated translation and adaptation process, in parallel to equally demanding editing and performing stages in the workflow of Miree's fandubbing. The aspiration to produce high-quality translation is comparable to other English-speaking K-pop fans found in Cruz, Seo and Binay (2019) and BTS fans studied by Aisyah and Jin (2017) or the Spanish-Chinese fansub group found in Zhang and Cassany (2016). A distinct characteristic of Miree's translation from official or mainstream work was the translanguaging in lyrics. Davies and Bentahila (2008) have shown that bilingual lyrics could function as affirmations of identity and as in-group markers. In the case of Miree, the fandubbed songs became a full-fledged expression of the shared fan identity through (1) collective performance with her own fanbase, and (2) creatively incorporating original lyrics in Korean (*nan molla*), fandom and global youth sociolectal vocabulary in English (*shipping*) and Japanese lexical adaptations with romanizing word-formation strategies (*husbandos, waifus*).

Regarding RQ2, we have explored informal learning opportunities that were both intentional (finding unfamiliar words in translation) and incidental (watching anime, interacting with English-speaking fans). We see parallel trajectories in other studies, relating the power of fan-fueled autonomous, self-directed learning in informal contexts with willingness and motivation to progress onto more

formal instruction in both individual cases and large-scale studies. For instance, Lee (2020) found out that most higher education students in his study with no overseas experience gained confidence and used cross-communication in EFL more effectively as they engaged in IDLE activities (informal digital learning of English, often entwined with fan practices and pop culture like playing video games, watching anime, or engaging in multimodal fan translation like Miree). The same applies to the case of "N", a Catalan-speaking informal language learner of Korean who, through watching Korean *du-rama* (romantic Korean TV soap operas), gained a working knowledge of the Korean alphabet and basic grammar and vocabulary, which later motivated her to sign up for formal instruction (Ruiz et al., 2020). The common denominator for learners who wish to access distant languages/cultures seems to be pop culture and associated fan practices as an easy-to-grasp, fun way to familiarize with target languages and cultural traits and conventions in a situated manner while maintaining an educational purpose to it.

On the one hand, we think Miree's fandubbing represents a convincing practice of the powerful symbiosis between pop culture and language learning, use and development, which might encourage language teachers and applied linguists to continue exploring uncharted territory in language learning in the digital wilds (Sauro & Zourou, 2019) and its significance for formal education in the form of, for instance, digital literacy practices (Hafner, 2019; Reinhardt & Thorne, 2019). On the other hand, from a critical perspective, Miree's case invites re-thinking of several aspects relating to her celebrity status within the fan community. First, under the monetization policy of *YouTube*, as the views of a video grow, the income of its content creator increases. In Miree's case, while she did not abandon her initial focus on making covers of anime and K-pop songs, she began translating them and expanded on the selection of genres by including Western pop songs and viral songs on *YouTube* and *TikTok*. Such works are more well-known and potentially generate more views. Second, her influencer status could exert a powerful role-modelling effect on language learners, as sketched in Muir et al. (2021). However, as shown in the example of "Despacito Otaku", Miree also intentionally selects particular active fans as co-performers to create a close connection with her own fandom. Third, as an influencer with cross-platform presence (Torrego-González et al., 2021), Miree distinguishes the affordances of each social media platform and posts contents and updates strategically. Our interview and observational data reveal that Miree also (1) maintains her singer profile on *Facebook* (separately from her real-name account), (2) announces upcoming fandubs on *Twitter*, with more casual interactions with fans, and (3) became an artist on *Spotify* and performer on *TikTok* and *Twitch*. These meditated activities illustrate the fan culture and fandom as not merely an on-and-off passion, but a sophisticated and commercial enterprise.

Finally, the lack of generalisability (or not) has long been a complex issue when evaluating case studies (Flyvbjerg, 2006). Based on qualitative and descriptive methods, it also is beyond the scope of this study to calculate and contrast learning outcomes. However, from our perspective, this study has identified online traces of fan/learner experience that could represent a broader emerging phenomenon. We would like to illustrate this point with a personal account. In late 2019, one of the authors of this article presented an invited talk on fan practices and language learning to a score of language teacher students at Malmö University. After the talk, which featured some preliminary comments on Miree's fandubbing, one student came to the author and said: "You know what, I'm learning Spanish thanks to Miree". We immediately asked: "Why is that? How did you come to know her?" He went on replying that he was a gamer, that he accidentally configured one of his favorite games in Spanish, and not in English or Swedish as he would normally do. After that "fortunate" mishap, he became interested in video game songs in Spanish that he would search on *YouTube*, and then was ~~engaged~~ when Miree's fandubbed songs came to play a role in this student's language learning trajectory. While it was not possible to secure an interview or a follow-up conversation with this fan of Miree's, his informal recount illustrates the language learning potential of fan practices and pop culture, the transcultural flow of content, and the possibilities of knowing our students' personal interests. This way, we are able to know that a brillant young Swedish student who wishes to become a language teacher likes video games and plays them in Spanish. We are also able to know that this young learner accessed the translated songs of such video games made by an exceptionally talented village girl back in Catalonia, who puts her passion for singing, anime and Asian cultures out there for everyone to enjoy while mediating and activating her skills in Japanese, Korean, English, Catalan, and Spanish.

To conclude, we think our study has advanced several aspects of informal language learning with pop culture. Some empirical principles and practices that we could extract are:

(1) looking for a third language (English) as an intermediate role to help the comprehension of unfamiliar texts,
(2) adopting an open attitude towards translanguaging practices,
(3) examining critically FL content,
(4) reinvidicating the importance and utility of translation (in any format) as a language learning task,
(5) creating opportunities of interaction with people with similar interests in FL on social media platforms.

Finally, future studies could adopt more ethnographic methods to follow learners, explore the application of fan-activities in language classrooms, or focus on more specific topics such as influencers and language learning, cross-platform presence, etc.

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Appendix 1. Miree's top 30 videos by views (April 24, 2020)

	Title	Link
1	BTS – FAKE LOVE (cover español en acústico)	https://www.youtube.com/watch?v=uPyGoqbnaJU
2	It's Not Like I Like You!! – Cover Español	https://www.youtube.com/watch?v=VSRey7BGlGg
3	Deadman – Omae wa mou (Cover Español)	https://www.youtube.com/watch?v=nIfgu1bv3Gg
4	Descendientes 3 – "Queen Of Mean" (Cover Español)	https://www.youtube.com/watch?v=7oi6z-Gzbq4
5	TOKYO GHOUL:RE – ASPHYXIA (full cover español)	https://www.youtube.com/watch?v=z99PDfYa9hY
6	BTS – IDOL (cover español)	https://www.youtube.com/watch?v=4GbSpmkX1GA
7	Neon Genesis Evangelion OP – "A Cruel Angel's Thesis" ESPAÑOL (FANDUB FULL)	https://www.youtube.com/watch?v=m16vVo-2XZs
8	BTS ft Steve Aoki – THE TRUTH UNTOLD (cover español)	https://www.youtube.com/watch?v=8GsX6qNxGcA
9	Ariana Grande – 7 RINGS (cover español)	https://www.youtube.com/watch?v=ooQz3AGPLeQ
10	BLACKPINK – Kill This Love (cover español)	https://www.youtube.com/watch?v=ZdXsUaFVx94
11	(Cover Español) BENDY AND THE INK MACHINE SONG "Build Our Machine" – DAGAMES	https://www.youtube.com/watch?v=ObbMwtju6mo
12	(Cover Español) BENDY AND THE INK MACHINE – "All eyes on me"	https://www.youtube.com/watch?v=LcvleoD3sdg
13	HIDE AND SEEK – Cover Español + ANIMACIÓN	https://www.youtube.com/watch?v=9HOXDenKpPM
14	Jack Stauber – Buttercup (Cover Español)	https://www.youtube.com/watch?v=SPip7cJFABI
15	DIGIMON – Braveheart (Cover Español)	https://www.youtube.com/watch?v=r-buFrSaKhM
16	BTS – Airplane PT.2 (cover español)	https://www.youtube.com/watch?v=_pwnVEApwqk

	Title	Link
17	JENNIE – SOLO (cover español)	https://www.youtube.com/watch?v=6_dgiiFK4wI
18	(cover español) CUPHEAD RAP – JT Music	https://www.youtube.com/watch?v=LpmEiJLKrnQ
19	Imitando voces KAWAII del ANIME	https://www.youtube.com/watch?v=-m8oHBOQw5Q
20	Imitando voces ANIME (populares 2020)	https://www.youtube.com/watch?v=JeLEBmA6xno
21	Canto la misma canción 8 años después… (Evangelion Opening)	https://www.youtube.com/watch?v=r3BpTaaWTS4
22	The Crush Song – Cover Español	https://www.youtube.com/watch?v=ybthvRdVxOw
23	Vocaloid – Hide and Seek (Cover Español)	https://www.youtube.com/watch?v=4GrElI5CUgE
24	Dua Lipa, BLACKPINK – Kiss & Make Up (cover español)	https://www.youtube.com/watch?v=xT3_uXdWfho&t=84s
25	(Cover Español) BENDY AND THE INK MACHINE – "Another Chapter"	https://www.youtube.com/watch?v=oLaqX7ChlHg
26	Billie Eilish – Bury A Friend (Cover Español)	https://www.youtube.com/watch?v=rSSGWdJQC-w
27	Tones and I – Dance Monkey (Cover Español)	https://www.youtube.com/watch?v=oDgnzGoupOc
28	DESPACITO OTAKU! O_O – Luis Fonsi ft Daddy Yankee (MIREE ft DARIA)	https://www.youtube.com/watch?v=-T2ra4vH4jc
29	TOKYO GHOUL:RE – OP "Asphyxia" (cover español)	https://www.youtube.com/watch?v=pvNynOsUG5s
30	The Zombie Song – (cover ESPAÑOL) *Canción de amor zombie*	https://www.youtube.com/watch?v=Ki2twYJoej8

Appendix 2. Lyrics of "Despacito Otaku" and our literal translation

Sí, sabes que ya llevo un rato esperándote
[Yes, you know I've been waiting for you for a while]
Sacan nuevo episodio hoy
[They release a new episode today]
Vi que habían estado actualizándote
[I saw they had been updating you]
Pásame el link que ahí voy
[Give me the link and there I go]
Tú, tú eres el imán y yo soy el metal
[You, you are the magnet and I am the metal]

Una vez me vicio ya no hay marcha atrás
[Once I get hooked, there is no going back]
He de madrugar y no puedo dejarlo
[I have to get up early and I can't leave it]
Ya, ya me está gustando más de lo normal
[Now, now I'm already liking it more than normal]
La trama de hoy está sensacional
[Today's plot is sensational]
He de comentarlo ya con mis amigos
[I have to talk about it now with my friends]
Des… pa… cito
[Slowly]
Tengo que leer el manga despacito
[I have to read the manga slowly]
Deja que te haga algún spoirelito
[Let me tell you some little spoiler]
Para que me odies con mucho cariño
[So that you hate me with much affection]
Des… pa… cito
[Slowly]
Miremos anime pero despacito
[Let's watch anime but slowly]
Que cuando termina sientes un vacío
[Because when it's over, you feel so empty]
Que no llenarás ni yendo a FanFiction
[That you will not even fill by going to FanFiction]
Agradezco a los fansubs haber traducido
[I thank the fansubbers for having translated]
del japonés a mi idioma
[from Japanese to my language]
Mis anime favoritos
[my favorite anime]
No sé japonés, sin ellos todo suena a chino
[I don't know Japanese, without them it's all Greek to me]
Solo sé cantar a gritos intros sin saber qué digo
[I can only sing, loudly and off-key, intros without knowing what I'm saying]
Ya llevo años deseándolo
[I've been wanting for it for years]
Yo sé que estás pensándolo
[I know you are thinking about it]
Japón está lejano y yo
[Japan is far away and I]
No tengo nada ahorrado, no
[I have no savings, no]
Que ser friki sale demasiado caro (bam, bam)
[That being a geek is too expensive (bam, bam)]
Si eres estudiante, tu cartera hará 'bam, bam'

[If you are a student, your purse will go 'bam, bam']
A ver la temporada si hay buenos personajes
[Let's see this season if there are good characters]
Quiero, quiero husbandos, waifus y alguien shipeable
[I want, want husbandos, waifus and someone shippable]
No pongáis relleno, quiero algo de romance
[Don't pad (the episodes), I want some romance]
También misterioso y que me impacte
[Also something mysterious and that impacts me]
Pasito a pasito, cóselo tranquilo
[Step by step, sew it quietly]
Harás un buen cosplay poquito a poquito
[You will craft a good cosplay little by little]
Y es que ya se acerca, el evento tiene fecha
[Because it is approaching, the event has a date]
Compra la peluca que si no, no llega
[Buy the wig or it will not come in time]
Pasito a pasito, cóselo tranquilo
[Step by step, sew it quietly]
Harás un buen cosplay poquito a poquito
[You will do a good cosplay little by little]
Y es que si no empiezas quedarás a medias
[Because if you do not start, you'll end up halfway through]
Y ya no querrás salir a hacer el pena
[And you'll no longer want to go make an embarrassment of yourself]
Des... pa... cito
[Slowly]
Así va mi wifi cada vez que miro
[This is how my wifi works every time I watch]
Shingeki, Pokémon o Boku no Hero
[Shingeki, Pokémon or Boku no Hero]
Cada vez que pasa me quedo dormido
[Every time it happens I fall asleep]
Pasito a pasito, cóselo tranquilo
[Step by step, sew it quietly]
Harás un buen cosplay poquito a poquito
[You will craft a good cosplay little by little]
Del japonés a mi idioma mis animes favoritos
[from Japanese to my language, my favorite anime]
Pasito a pasito, cóselo tranquilo
[Step by step, sew it quietly]
Harás un buen cosplay poquito a poquito
[You will make a good cosplay little by little]
Solo sé cantar a gritos intros sin saber que digo
[I can only sing, loudly and off-key, intros without knowing what I'm saying]
Des... pa... cito
[Slowly]

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