PSG

Resonance:
Journal of Global Music Studies
panorama-sg.com

ISSN 3053-4410
Publisher: Panorama Scholarly Group

Vol. 2, No.2, 11-21, 2026
DOI:10.63802/rjgms.V2.I2.321



Research Articles

From Lyrics to Legibility: Translation, Vernacular Metadata, and Transnational Music Publics in East Asian and Sinophone Platform Ecologies

Haoyang He[1*]

[1] *School of Chinese, Faculty of Arts, The University of Hong Kong*
[*] *Correspondence*

Corresponding author:
borgia.ho.hoi-yeung@connect.hku.hk



Received: 26 May 2026
Accepted: 20 August 2026
Available online: 09 September 2026

Abstract
Cross-linguistic music circulation on digital platforms depends not only on recordings but also on translated titles, lyric subtitles, Romanization, captions, hashtags, playlist labels, sound pages, and comment-based explanation. This article examines how these practices organize musical legibility within East Asian and Sinophone-centered platform ecologies. It develops the concept of translated sonic publics to describe interpretive communities that arise when sonic fragments become searchable, emotionally intelligible, reusable, and socially addressable through translation and vernacular metadata. The study uses an interview-led qualitative comparative design based on twelve semi-structured interviews with fan translators/subtitlers, short-video creators, transnational listeners, and playlist/community curators, together with participant-elicited platform cases. Three findings emerge. Translation creates affective entry points while producing tensions between immediacy and cultural specificity; vernacular metadata functions as an infrastructure of searchability and cross-platform movement while compressing genre and place; and publics form through mediated intimacy, learning, and misrecognition. The article contributes a regionally grounded model that differentiates translated sonic publics from networked, affective, and fan publics by foregrounding the joint operation of sonic form, cross-language mediation, platform legibility, and partial understanding.

Keywords: music translation; vernacular metadata; platform mediation; East Asian digital music; Sinophone platforms; translated sonic publics

1. Introduction

Music that crosses linguistic borders rarely arrives as a self-contained work. On digital platforms, a song is encountered through an assemblage of sound and paratext: translated or Romanized titles, timed subtitles, captioned lyric fragments, playlist labels, pinned explanations, hashtags, sound pages, and comments that name an emotion, situation, genre, or place. These elements are easy to dismiss as secondary to the recording, yet they often determine whether a listener can identify a track, understand the social situation of a lyric, reuse a fragment without obvious contextual harm, or move from a short-video encounter to sustained listening. The platform life of cross-language music therefore depends on more than distribution. It depends on practices that render sonic material searchable, emotionally intelligible, and publicly addressable. This problem is especially visible across East Asian and Sinophone-centered platform ecologies, where Chinese characters, Romanization, multilingual subtitles, regional genres, diaspora memories, and platform-specific conventions intersect across Bilibili, Douyin, TikTok, YouTube, Spotify, NetEase Cloud Music, Xiaohongshu, and related spaces. The geographical dispersion of users does not make these materials culturally representative of music circulation worldwide. Rather, it reveals how a regionally concentrated set of languages and platforms can sustain transnational movement. The analytical task is thus not to infer a universal global public from dispersed locations, but to explain how cross-linguistic music becomes legible within a specific, internally heterogeneous platform sphere.

This article is published in *Resonance: Journal of Global Music Studies* under the terms of the Creative Commons Attribution 4.0 International License (CC BY 4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.

Existing scholarship offers indispensable but incomplete explanations. Music translation research demonstrates that lyrics are inseparable from melody, rhythm, performance, and multimodal form (Low 2005; Franzon 2008; Kaindl 2005; Minors 2013; Desblache 2019). Audiovisual translation and fansubbing studies show how subtitles coordinate reading, timing, participation, and cultural access (Díaz Cintas and Muñoz Sánchez 2006; Pérez-González 2014; Lee 2011). Platform studies explains how infrastructures and algorithms organize visibility, classification, curation, and cultural production (Gillespie 2014; Beer 2017; Bucher 2018; Nieborg and Poell 2018; Poell, Nieborg, and van Dijck 2019), while theories of networked and affective publics account for circulation, address, and feeling (Warner 2002; boyd 2010; Papacharissi 2015). What remains under-theorized is the conjunction of four conditions: a sonic object whose temporal and affective features matter; cross-language recoding that provides an entry point; vernacular metadata that makes the object retrievable and reusable; and platform circulation through which a public forms despite partial understanding. This article addresses that gap through three questions: (RQ1) How do translation practices recode musical meaning for audiences in East Asian and Sinophone-centered platform ecologies? (RQ2) How do platforms mediate the visibility, searchability, and reusability of translated musical materials? (RQ3) What kinds of transnational music publics emerge through platform-ready translation and vernacular metadata within these ecologies? Drawing on twelve semi-structured interviews and three participant-elicited case clusters, the article develops the concept of translated sonic publics. Its claim is deliberately scoped: the concept is built from East Asian and Sinophone-centered evidence and offered as a transferable analytical proposition, not as a claim of global representativeness.

2. Literature Review

2.1. Music Translation beyond Lyrics

Studies of song translation have long challenged the premise that translation is a purely verbal transfer. Lyrics are embedded in melody, rhythm, vocal delivery, performance convention, genre memory, and audience expectation. Low's (2005) pentathlon approach treats translation as a negotiated balance among singability, sense, naturalness, rhythm, and rhyme. Franzon (2008) similarly distinguishes between leaving a song untranslated, translating it for reading, adapting it for performance, and replacing it with a functionally equivalent text. Kaindl (2005) emphasizes the plurisemiotic relation among words, music, voice, and image, while Minors (2013) treats music, text, and translation as intermedial practices. Desblache (2019) extends this analysis into digital environments, where music translation includes subtitling, circulation, and audience participation. Together, these approaches establish that translated music is not a stable semantic equivalent but a re-performance of meaning across modes.

Platform circulation expands the translational object beyond the lyric. A title determines whether an unfamiliar track can be clicked or recovered; a caption frames a chorus as mourning, romance, irony, protest, or nostalgia; a pinned note explains an idiom or regional reference; and a hashtag routes a sonic fragment into a recognizable situation. Audiovisual translation scholarship is relevant because subtitles coordinate verbal meaning with temporal and visual attention (Díaz Cintas and Muñoz Sánchez 2006; Pérez-González 2014). Fan translation research likewise shows that amateur subtitling can constitute organized cultural labor rather than an informal copy of professional practice (Lee 2011). Genette's (1997) concept of paratext explains how thresholds guide access to a work, but platform paratexts differ from printed thresholds: they are editable, searchable, ranked, linked to sound pages, and reused as components of circulation. Translation on platforms is therefore both interpretive and infrastructural.

2.2. Platform Mediation and Digital Music Circulation

Digital platforms govern culture through infrastructures of visibility and classification. Algorithms operate as relevance-making devices (Gillespie 2014), while their social power lies in organizing categories, possibilities, and action (Beer 2017). Striphas (2015) names this broader condition algorithmic culture, and Bucher (2018) shows how users experience algorithmic power through everyday encounters with what appears, disappears, or becomes recommended. Transparency does not by itself disclose how such systems exercise power (Ananny and Crawford 2018). In music, platform mediation occurs through search fields, playlists, sound pages, recommendation feeds, creator dashboards, comments, and sharing functions. Streaming services reorganize curation and musical experience (Morris and Powers 2015), Spotify operates as a datafied and partially black-boxed infrastructure (Eriksson et al. 2019), and playlists concentrate curatorial power while addressing listeners as individualized profiles (Prey 2018, 2020; Bonini and Gandini 2019).

Short-video platforms intensify these dynamics by converting tracks into reusable temporal units. TikTok and Douyin share sound-page and reuse affordances while remaining embedded in different governance and cultural ecologies (Kaye, Chen, and Zeng 2021). Visibility labor depends on platform vernaculars and attention economies (Abidin 2021), and participatory video cultures are produced through user practices as much as formal design (Burgess and Green 2018). Music recommendation research further shows that algorithmic distribution affects consumption, production, and diversity even when internal criteria remain opaque (Hesmondhalgh et al. 2023; Freeman, Gibbs, and Nansen 2023). For cross-language circulation, however, the relevant unit is often not the full track but a translated chorus, a beat drop attached to a caption, a repeated lyric on a sound page, or a playlist entry linked to a Romanized title. Platform mediation and translation are therefore analytically inseparable at the point of discovery and reuse.

2.3. Vernacular Metadata, Fan Labor, and Searchable Culture

Metadata is commonly understood as technical description: artist, title, genre, language, album, tag, or category. In practice, it is cultural infrastructure. Metadata allows music to be searched, remembered, sorted, recommended, collected, and recontextualized. Platformization theory clarifies why this matters. Cultural production increasingly depends on platform infrastructures (Nieborg and Poell 2018), and platform logics penetrate cultural practices and institutions (Poell, Nieborg, and van Dijck 2019; Poell, Nieborg, and Duffy 2022). Platform capitalism and connective infrastructures organize social life through linked economic, technical, and governance arrangements (Srnicek 2017; van Dijck, Poell, and de Waal 2018). Vernacular metadata is the user-facing part of this process: ordinary actors translate cultural materials into categories legible both to platforms and to other users.

Fan translators, creators, curators, and commenters perform this work through bilingual titles, Romanization, time-coded subtitles, tags,

annotations, playlist descriptions, and linked comments. Participatory culture describes users as producers and circulators rather than passive consumers (Jenkins 2006), but the music-platform context adds a problem of retrievability. A listener may remember a timbre or melodic fragment yet be unable to type the title. Conversely, an English nickname, Romanized phrase, or translated chorus can convert an ephemeral encounter into a durable listening object. Searchability is thus not merely a technical convenience; it is a condition of cultural access. In attention markets, abundance increases the importance of mechanisms that organize discovery (Webster 2014). Vernacular metadata is one such mechanism, but it also compresses complex scenes into platform-readable categories.

2.4. Publics, Partial Understanding, and Cultural Legibility

Publics are not simply pre-existing audiences. Warner (2002) conceptualizes publics as formations produced through circulation and address, while boyd (2010) emphasizes the persistence, replicability, scalability, and searchability of networked publics. Papacharissi's (2015) affective publics explain how feeling can organize participation before consensus or shared knowledge. These ideas are especially relevant to cross-language music, where listeners may gather around a chorus or caption without possessing full linguistic competence. Baym (2018) shows how mediated connection produces forms of intimacy between musicians and audiences, while DeNora (2000), Hesmondhalgh (2013), and Born (2011) demonstrate that music supports everyday emotion, identity, and collective experience. Such work explains why partial understanding can still sustain intense attachment.

Legibility is nevertheless unequal. Global cultural flows move through asymmetrical infrastructures (Appadurai 1996), and representation constructs rather than merely reflects meaning (Hall 1997). Mediated reality is assembled through communicative systems (Couldry and Hepp 2017), while datafied classification can reorganize social relations and identities (Couldry and Mejias 2019; Cheney-Lippold 2017). Sound itself is inseparable from histories of format and mediation (Sterne 2012). Cross-language musical intimacy therefore does not eliminate distance. It reorganizes distance through available scripts: heartbreak, healing, nostalgia, city melancholy, foreign aesthetic, or heritage memory. These scripts can create a public, but they can also substitute emotional recognizability for cultural knowledge.

2.5. Platform Exoticism and the Compression of Musical Difference

The tension between access and simplification is illuminated by scholarship on musical otherness and exoticism. Born and Hesmondhalgh (2000) show how musical difference is represented and appropriated through relations of power rather than encountered as neutral diversity. Taylor (2007) argues that exoticism often renders non-Western sound fungible by converting historical and cultural difference into consumable signs. Feld's (2001) analysis of the global circulation of a lullaby demonstrates how mobility can detach sound from the social relations and ownership histories that gave it meaning. Meintjes (1990) likewise shows that cross-cultural musical meaning is mediated through contested narratives of collaboration, authenticity, and political context. These works caution against treating circulation as evidence of symmetrical cultural exchange.

Platform exoticism names a specific contemporary version of this process. It occurs when metadata and reusable captions reduce a located genre, dialect, or performance practice to an othered affective category such as "Asian sad song," "foreign aesthetic," or "world-music atmosphere." The term does not imply that every mood label is exoticizing. It identifies the point at which platform legibility depends on stripping away the historical, linguistic, or social distinctions that would complicate easy consumption. This lens is secondary to the article's main framework, but it explains why the same practices that enable access can produce genre flattening and misrecognition. It also directs attention to counter-practices—annotation, bilingual titling, contextual notes, and corrective comments—that preserve traces of specificity within compressed circulation.

3. Theoretical Framework: Translated Sonic Publics

Translated sonic publics are interpretive formations that emerge when sonic events become cross-linguistically addressable through translation, vernacular metadata, and platform circulation. The concept is narrower than a general theory of networked publics and broader than a theory of lyric translation. Networked publics identify the affordances through which people and content become connected; affective publics explain how feeling organizes participation; fan translation identifies a form of cultural labor; paratext theory explains interpretive thresholds; and platformization explains infrastructural dependence. None of these concepts alone specifies how a temporally unfolding sonic object is recoded across languages, made retrievable through user-generated metadata, converted into a reusable platform unit, and interpreted by a public that knows its understanding is partial. Translated sonic publics name this conjunction.

Table 1. Conceptual Boundaries of Translated Sonic Publics

Concept	Primary analytical object	What it explains	Limit for this study	Specific extension
Paratext	Thresholds around a work	How titles, notes, and framing guide interpretation	Does not by itself explain ranking, search, reuse, or public formation	Treats platform paratexts as dynamic and infrastructural
Fan translation	Participatory translation labor	Norms, expertise, and circulation of amateur translation	Does not encompass listeners, curators, metadata, or sound-page reuse	Connects translation labor to distributed public formation
Networked publics	Network affordances and address	Persistence, searchability, scalability, replicability	Does not specify cross-language sonic mediation	Adds sonic temporality, translation, and metadata dependence
Affective publics	Networked feeling	How affect organizes participation	May understate linguistic mediation and cultural specificity	Explains affect as translated and platform-framed
Platformization	Infrastructure and cultural production	How platform logics penetrate cultural practice	Does not specify how listeners interpret musical difference	Links infrastructure to situated listening and misrecognition
Translated sonic publics	Cross-linguistic sonic circulation	How sound, translation, metadata, and platforms jointly create publics	Regionally grounded rather than globally representative	Explains mediated intimacy, partial understanding, and cultural politics

The adjective sonic is analytically necessary because the circulating object is not reducible to text. Voice, timbre, melodic contour, beat drops,

repeated choruses, performance gesture, and audiovisual synchronization shape what can be clipped, remembered, and reused. A lyric may be translated accurately while the platform encounter is organized by a vocal break, an upbeat melody attached to sad words, or a repeated phrase aligned with a visual transition. The model therefore begins with a sonic event rather than a text. Translational recoding supplies an interpretive orientation; vernacular metadata makes the event searchable and classifiable; platform mediation organizes visibility and reuse; and public formation occurs through commenting, saving, playlisting, correction, and repetition. The order is analytical, not deterministic: each stage identifies a necessary mediation, while feedback from comments, playlists, and reuse can revise earlier framings.

The framework is an original synthesis of paratext theory, networked and affective publics, and platformization scholarship (Genette 1997; boyd 2010; Papacharissi 2015; Nieborg and Poell 2018; Poell, Nieborg, and van Dijck 2019). It is grounded in East Asian and Sinophone-centered evidence and should be treated as a regionally generated concept with comparative potential. Application beyond music or beyond these platform ecologies would require empirical testing because other audiovisual media do not share the same sonic temporality, listening practices, or sound-page affordances. Figure 1 therefore visualizes a bounded theoretical proposition rather than a universal causal law.

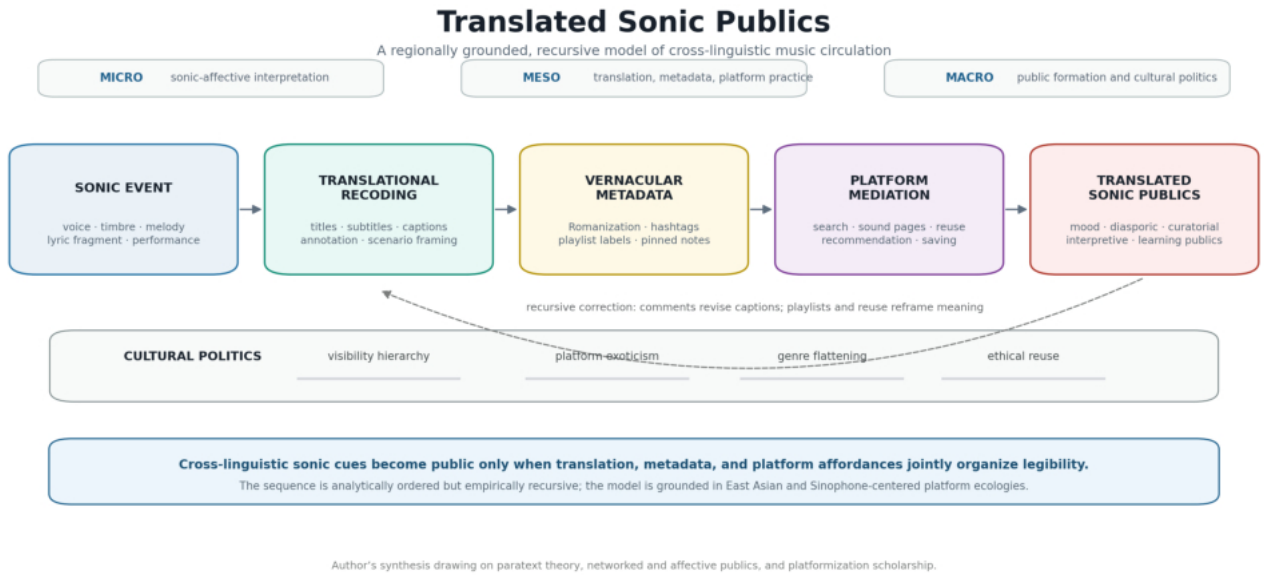


Figure 1. Translated Sonic Publics Model. The analytically ordered but empirically recursive model shows how sonic events become cross-linguistically legible through translational recoding, vernacular metadata, platform mediation, and public formation, while cultural politics shape every stage. Source: Author's original synthesis drawing on Genette (1997), boyd (2010), Papacharissi (2015), Nieborg and Poell (2018), and Poell, Nieborg, and van Dijck (2019).

4. Analytical Focus and Research Questions

The analysis concerns East Asian and Sinophone-centered cross-linguistic music circulation rather than global musical circulation in the aggregate. The platform ecology includes Bilibili, Douyin, NetEase Cloud Music, Xiaohongshu, TikTok, YouTube, Spotify, Instagram Reels, Bandcamp, Discord, and X because participants move among them for different tasks. Short-video services support discovery and reuse; video platforms host subtitles, performance clips, and explanatory comments; streaming services stabilize saving and playlisting; and community spaces provide contextual discussion. Although participants are located in multiple countries, the dominant musical and linguistic references concern Chinese, Mandarin, Cantonese, Hokkien, Korean, Japanese, C-pop, K-pop, and adjacent repertoires. Geographical dispersion is therefore distinguished from cultural-linguistic representativeness throughout the analysis.

The three research questions correspond directly to the analytical themes and coding structure. RQ1 asks how translation practices—titles, lyric subtitles, captions, annotations, and scenario labels—recode musical meaning for audiences within these platform ecologies. RQ2 asks how platforms mediate the visibility, searchability, and reusability of translated musical materials through Romanization, hashtags, sound pages, playlist labels, and linked explanations. RQ3 asks what kinds of transnational music publics emerge from these practices and how such publics negotiate intimacy, learning, misrecognition, and exoticizing compression. The interview sample includes translators/subtitlers, short-video creators, listeners, and playlist/community curators because each group occupies a different point in the mediation chain.

5. Methodology

5.1. Research Design

The study uses an interview-led qualitative comparative design combining semi-structured interviews, participant-elicited platform examples, paratextual analysis, vernacular metadata analysis, and cross-case thematic comparison. This design examines how actors interpret and negotiate translation practices within platform-based music circulation, focusing on the practical relation among subtitles, captions, titles, tags, sound pages, playlists, comments, and listening behavior.

5.2. Empirical Corpus and Participant-Elicited Case Clusters

The empirical corpus comprises twelve anonymized interviews, each organized around six core questions, yielding seventy-two substantive question-response sequences before follow-up probes. The interviews were designed to last approximately 45–60 minutes. No date-stamped independent platform archive or separate collection interval was created; the study therefore makes no claim about a platform collection period or the prevalence of particular artefact types. Instead, the analysis groups recurrent participant examples into three case clusters selected because they recur across actor groups, link directly to the research questions, and contain sufficient detail for comparative interpretation.

Table 2. Empirical Corpus and Participant-Elicited Case Clusters

Case cluster	Grounded evidence	Sonic/paratextual focus	Platforms	Analytical purpose
A. Title–subtitle–annotation chain	SP01, SP05, SP09	Translated titles, lyric subtitles, dialect/idiom notes, live-performance framing	Bilibili, YouTube, TikTok, NetEase Cloud Music	Compare emotional immediacy with contextual specificity (RQ1)
B. Short-video sound-page fragment	SP02, SP06, SP11	Repeated lyric, beat drop or chorus; farewell/nostalgia captions; Romanization and linked comments	TikTok, Douyin, YouTube Shorts, Spotify	Trace reuse, searchability, and contextual mismatch (RQ2)
C. Playlist and diasporic framing	SP04, SP08, SP09, SP10, SP12	Mood labels, bilingual descriptions, "diaspora longing," local-scene and family-memory cues	Spotify, Bandcamp, NetEase Cloud Music, Discord, Xiaohongshu	Examine public formation, exoticism, and recontextual attachment (RQ3)

The mini-cases are analytic reconstructions rather than identifiable post profiles. This choice follows the ethical commitment not to reproduce ordinary users' handles or searchable comments. Case A compares how a short emotional title can attract attention while annotation preserves idiom, dialect, and performance context. Case B follows a reusable sonic moment—a repeated line, beat drop, or recognizable chorus—as it acquires a dominant farewell or nostalgia meaning on a sound page and then becomes recoverable through Romanization or linked comments. Case C examines how playlist labels and bilingual descriptions organize temporary mood, curatorial, and diasporic publics. Together, the cases provide concrete musical and platform analysis without presenting participant-described examples as a representative platform corpus.

5.3. Participants and Recruitment

Participants were recruited through purposeful and snowball sampling. Purposeful sampling sought actors directly involved in translating, subtitle production, short-video reuse, playlist/community curation, or cross-language listening. Snowball recruitment was used where participants identified other relevant actors. The sample comprises twelve participants aged 18–35 across four groups: three fan translators/subtitlers, three short-video creators, three transnational listeners, and three playlist/community curators. Participants were geographically located across Hong Kong, Mainland China, Singapore, the United Kingdom, the United States, Thailand, Canada, Australia, the Philippines, Malaysia, Germany, and online transnational spaces.

Table 3. Interview Participant Matrix

Code	Actor group	Age	Platform/cultural context	Language repertoire	Main platforms	Relevant practice
SP01	Fan translator/subtitler	22–25	Hong Kong / Mainland China	Chinese, English, Korean	Bilibili; YouTube; Douyin	Lyric videos and cultural annotation
SP02	Short-video creator	18–21	Singapore / Southeast Asia	English, Mandarin, Malay	TikTok; Instagram Reels	Foreign-language hooks with captions
SP03	Transnational listener	26–30	United Kingdom / diaspora	English; basic Mandarin	Spotify; YouTube; TikTok	C-pop and Chinese indie discovery
SP04	Playlist/community curator	22–25	United States / online fandom	English; Spanish; basic Japanese	Spotify; YouTube; Discord	Mood playlists and explanation threads
SP05	Fan translator/subtitler	26–30	Mainland China / Japanese fandom	Mandarin; Japanese; English	Bilibili; NetEase; YouTube	Japanese live clips and title glosses
SP06	Short-video creator	22–25	Thailand / K-pop and C-pop reuse	Thai; English; Korean basics	TikTok; YouTube Shorts	Translated fragments for edits
SP07	Transnational listener	18–21	Canada / multilingual student	English; French; Cantonese	TikTok; Spotify; Xiaohongshu	Comments and hashtags for interpretation
SP08	Playlist/community curator	31–35	Australia / independent music	English; Mandarin	Spotify; Bandcamp; YouTube	Regional indie with bilingual notes
SP09	Fan translator/subtitler	18–21	Philippines / fan translation	Filipino; English; Mandarin basics	TikTok; YouTube; X	Mandarin/Hokkien clips for Filipino audiences
SP10	Short-video creator	26–30	Malaysia / multilingual creator	English; Malay; Mandarin; Cantonese	TikTok; Douyin; Xiaohongshu	Local-context reframing of nostalgic songs
SP11	Transnational listener	31–35	Germany / global pop discovery	German; English; Spanish	Spotify; YouTube; TikTok	Translation-thread discovery
SP12	Playlist/community curator	22–25	Mainland China / international discovery	Mandarin; English	NetEase; Spotify; Bilibili	Playlist notes for non-English music

The sample is geographically dispersed but culturally concentrated. Participant repertoires extend beyond East Asia—SP04 reports Spanish and Japanese, SP11 discusses Latin, Chinese, and Korean music, and several participants work in multilingual Southeast Asian contexts—but the recurrent examples remain anchored in East Asian and Sinophone circulation. The analysis therefore treats the sample as strategically heterogeneous within a bounded cultural-linguistic field, not as representative of global listeners.

5.4. Interview Procedure, Transcript Status, and Translation

The interview guide asked participants which platforms they used, what form of translation first made a song intelligible, how captions and metadata changed interpretation, what platform cues shaped search and reuse, where misunderstanding occurred, and what kinds of publics formed. Follow-up probes requested concrete examples, platform effects, losses, and user responses. The retained research record contains English-language transcripts and participant profiles but not a session-by-session interview-language log, source audio, or a separate back-translation audit trail. Accordingly, the manuscript treats the English transcripts as the evidentiary text and does not claim word-for-word equivalence to any unpreserved non-English utterance.

Quotations are reproduced from the English transcript file with only typographic normalization of quotation marks, dashes, and capitalization. No quotation was rewritten to align with the theoretical argument. Participant language repertoires are reported as profile information rather than inferred interview languages. This distinction is important: multilingual competence shaped the examples participants could discuss, but it does not establish the language in which each session occurred. The absence of a preserved language log is acknowledged as a methodological limitation.

5.5. Ethics, Data Management, and Researcher Position

The project involved non-clinical interviews about everyday media practices and was treated as low risk. Participants received an information and consent statement describing the study purpose, the approximate 45–60-minute interview, voluntary participation, the right to skip questions, withdrawal before anonymization and analysis, and the use of short anonymized excerpts. Names, handles, private contact details, and other identifying information were removed and replaced with SP01–SP12 codes before analysis.

The analytic dataset consisted of de-identified local document files: participant profiles, English transcripts, a quote bank, coding tables, cross-case matrices, and analytic memos. Public platform content was not reproduced as a searchable corpus. Ordinary users' comments are paraphrased or described in aggregate; no handles or verbatim public comments are disclosed. This reduces reverse-search risk but does not eliminate the ethical significance of public content. The researcher is a Chinese-English bilingual media scholar familiar with Sinophone platform cultures; interpretation of Japanese, Korean, Hokkien, Thai, Malay, German, Spanish, and other repertoires relied on the English transcript record and participants' own contextual explanations. This position supports contextual familiarity while limiting independent verification across all languages.

5.6. Coding and Comparative Analysis

Analysis combined inductive and deductive procedures. First-cycle open coding identified emotional entry points, translated titles, Romanization, subtitle nuance, sound-page meanings, playlist labels, contextual notes, search failure, reuse, genre flattening, diasporic attachment, and ethical concern. Second-cycle focused coding organized these observations into three themes aligned with the research questions: affective recoding, platform legibility, and public formation. The theoretical model was developed after this focused comparison rather than used as a fixed codebook at the outset. This sequence prevents the interviews from functioning merely as confirmation of a predetermined concept.

Table 4. Revised Coding Framework

Theme	Code	Definition	Evidence	RQ
Affective recoding	Emotion-first translation	Mood or scenario precedes full semantic comprehension	Captions; subtitles; interview accounts	RQ1
Affective recoding	Contextual annotation	Idioms, place, genre, dialect, or performance context is added	Pinned notes; glosses; translator accounts	RQ1
Affective recoding	Accuracy–access tension	Actors disagree over speed, simplification, and nuance	Translator–creator contrasts	RQ1
Platform legibility	Searchable labeling	Titles, Romanization, tags, and playlists enable retrieval	Metadata and search narratives	RQ2
Platform legibility	Reusable fragmenting	Hooks, repeated lyrics, beat drops, and choruses become units of reuse	Sound-page and creator accounts	RQ2
Platform legibility	Algorithmic anticipation	Actors choose labels according to perceived visibility logic	Creator and curator accounts	RQ2
Public formation	Mediated intimacy	Listeners form attachment through translated emotion and memory	Comments, playlists, listener accounts	RQ3
Public formation	Learning and correction	Publics ask, correct, annotate, and contextualize	Translation debates and comment practices	RQ3
Public formation	Exoticism and flattening	Located music becomes a generic or othered mood category	Negative cases and curator critique	RQ3

Quotation selection followed three criteria: analytical richness, direct relevance to an RQ, and cross-case contrast. The revised findings therefore include evidence that complicates the main argument, including creators' preference for fast emotional hooks, translators' concern with annotation, listeners' acceptance of partial understanding, curators' resistance to generic labels, and cases of inappropriate reuse. Cross-case analysis compared not only dominant patterns but also tensions among actor positions.

Table 5. Cross-Case Differences and Internal Tensions

Actor position	Dominant priority	Counter-pressure	Analytical implication
Fan translators/subtitlers	Nuance, annotation, linguistic and cultural texture	Notes may slow circulation and reduce clickability	Access and accuracy are negotiated, not jointly maximized

Actor position	Dominant priority	Counter-pressure	Analytical implication
Short-video creators	Immediate emotional legibility and reusable hooks	Context may reveal that a trend is misleading or disrespectful	Platform efficiency can conflict with ethical reuse
Playlist/community curators	Searchable categories and guided discovery	Generic labels flatten local scenes and genres	Metadata is both infrastructure and cultural compression
Transnational listeners	Emotional access and recoverability	Closeness may be mistaken for cultural knowledge	Partial understanding can support learning or misrecognition

5.7. Validity and Limitations

Analytic credibility was pursued through triangulation among full transcripts, participant profiles, the quote bank, coding matrices, and analytic memos. Claims about platform algorithms are treated as participants' experiential accounts rather than technical evidence. Negative cases were retained: participants described happy-sounding melodies with sad lyrics, sacred or political songs reused as jokes, subtitles that were semantically correct but culturally misleading, diaspora readings that over-produced heritage meanings, and labels that reduced local scenes to "Asian sad song" or "foreign aesthetic." These cases test the boundaries of the framework rather than being dismissed as exceptions.

The study provides an interpretive account of translation, metadata, and platform-mediated music circulation within East Asian and Sinophone-centered ecologies. Future research may extend this framework through larger datasets, longitudinal platform analysis, or comparative studies across additional linguistic and musical regions.

6. Findings

6.1. Theme One: Affective Recoding between Immediate Access and Cultural Specificity

The first theme answers RQ1 by showing that translation creates a listening posture before it delivers comprehensive semantic knowledge. Case Cluster A—the title–subtitle–annotation chain—reveals a division of labor and a disagreement among actors. Short-video creators such as SP02 treat the first two seconds as decisive and use a compact scenario to align a sonic fragment with a visual story. Fan translators such as SP05 instead describe three layers: a searchable title, a lyric subtitle, and annotation for idiom, dialect, or social texture. The difference is not simply professional versus amateur accuracy. It reflects divergent platform situations. A creator needs an affective hook that synchronizes with an image; a translator anticipates viewers who may debate the singer's intention and the cultural level of the wording. Sonic features matter because a repeated line, vocal break, or melodic contrast can carry an emotional script even when the translated sentence is incomplete.

> "A caption like 'when you miss a place you cannot return to' can make a song emotionally legible even if viewers do not understand the lyrics. That kind of caption is translation as framing." (SP02, short-video creator, age 18–21, Singapore/Southeast Asian platform context)

> "The first layer is usually the title. A good translated title should be searchable but not misleading. The second layer is the lyric subtitle. The third layer is annotation, especially when the song uses cultural references, dialect, old-fashioned words, or idioms." (SP05, fan translator/subtitler, age 26–30, Mainland China/Japanese music fandom context)

Listeners and curators do not resolve this tension in a single direction. SP07 openly values a vibe label before accuracy, but then searches for a fuller translation to test the initial feeling; SP08 argues that a label should present one route into a song rather than close interpretation. The transcripts also identify failure. SP02 describes a happy-sounding melody whose sad lyric can be misused, while SP01 notes that poetic restraint may become excessively direct in English. Translation is therefore neither transparent access nor inevitable distortion. It is staged recoding: an initial emotional doorway can be followed by annotation, correction, or debate. The strongest practices preserve this sequence rather than forcing every cultural detail into the first caption or allowing the first caption to become the final meaning.

> "The most attractive thing is a caption that explains the vibe. I do not need a perfect translation at first. I need to know whether the song is romantic, nostalgic, rebellious, or comforting. After that I look for lyric translation because I want to know whether my first feeling was accurate." (SP07, transnational listener, age 18–21, Canada/multilingual student context)

> "Misrecognition is common when viewers read a song through a drama, meme, or edited clip and forget the original scene. Sometimes a lyric becomes a slogan. The translation may be correct at the sentence level but wrong at the cultural level because the usage changes its meaning." (SP05, fan translator/subtitler, age 26–30, Mainland China/Japanese music fandom context)

6.2. Theme Two: Platform Legibility between Searchability and Cultural Compression

The second theme answers RQ2 by showing that vernacular metadata is an infrastructure of movement across platforms. Case Cluster B follows a reusable sound fragment whose circulation depends on both sonic recognizability and textual recoverability. Participants identify beat drops, repeated lyrics, and recognizable choruses as strong units of reuse. A sound page may then attach a dominant meaning—farewell, nostalgia, romance—to the fragment even when the full track is more complex. Romanization, English nicknames, linked comments, and translated lyric lines allow users to move from TikTok or Douyin discovery to YouTube explanation and Spotify or NetEase Cloud Music saving. Without those bridges, a sound may be viral yet effectively unfindable. Metadata therefore does not merely describe the track after circulation; it enables the circulation chain.

> "Reusable songs often have a strong moment: a beat drop, a repeated lyric, or a recognizable chorus. Translation helps if the line can be quoted in English or another language. If the original title is hard to type, people need Romanization or an English nickname. Otherwise the sound may be viral but not searchable." (SP06, short-video creator, age 22–25, Thailand/K-pop and C-pop reuse context)

> "I have found songs through TikTok and then failed to find them on Spotify because I did not know how to type the title. Romanization, English nicknames, and linked comments are extremely useful. They let the song move from discovery to lasting listening." (SP11, transnational listener, age 31–35, Germany/global pop discovery context)

Case Cluster C demonstrates the price of legibility. A playlist titled "diaspora longing" offers a different interpretive frame from "viral global pop," while "post-industrial city melancholy" preserves more place and texture than "Asian indie." Curators are not simply resisting platform categories; they depend on categories to make unfamiliar music retrievable. SP12 states the dilemma directly: metadata that is too academic fails to circulate, whereas metadata that is too simple erases character. This tension is a form of platform exoticism when local scenes are converted into generic othered moods. Yet the interviews also identify counter-practices: bilingual descriptions, regional genre names, annotations, and pinned explanations can leave a trace of specificity while retaining searchability.

> "A song in a 'diaspora longing' playlist is heard differently from the same song in a 'viral global pop' playlist. I try to explain when a song has a cultural reference that should not be flattened into generic sadness." (SP04, playlist/community curator, age 22–25, United States/online fandom context)

> "If I describe a song as 'post-industrial city melancholy,' listeners hear a place and a texture. If I simply tag it 'Asian indie,' I flatten it." (SP08, playlist/community curator, age 31–35, Australia/independent music community context)

> "If metadata is too academic, nobody finds the song. If it is too simple, the song loses character. I think good metadata should be concise but leave a trace of cultural specificity." (SP12, playlist/community curator, age 22–25, Mainland China/international music discovery context)

6.3. Theme Three: Public Formation through Mediated Intimacy, Learning, and Misrecognition

The third theme answers RQ3 by identifying several publics that coexist without becoming a single global audience. Case Cluster C shows how playlist and diaspora framings produce mood publics, curatorial publics, and memory publics. SP09's Mandarin and Hokkien subtitles invite Filipino and English-speaking listeners to connect lyrics about home or grandparents with family history and language loss. SP10 describes a Mandarin old song as nostalgia on Douyin, local identity on Malaysian TikTok, and lifestyle aesthetics on Xiaohongshu. These publics are layered because participants enter through different relations to language, place, creator identity, and musical form. Translation enables the layers to meet, but it does not erase their unequal knowledge or motivations.

> "The caption gives intimacy. Comments often become personal storytelling spaces, especially when people relate the song to family history." (SP09, fan translator/subtitler, age 18–21, Philippines/online fan translation context)

> "The public is layered. Some viewers are there for nostalgia, some for language, some for the creator persona, and some for the song. Translation allows these layers to meet without becoming identical." (SP10, short-video creator, age 26–30, Malaysia/multilingual creator context)

Public formation also contains disagreement about what intimacy permits. SP03 accepts that personal meaning can precede official meaning but warns against mistaking interpretation for cultural knowledge. SP07 describes comments as a loose classroom where users ask questions and correct one another. SP11 gives translation an ethical function: learning that a song concerns mourning or political struggle changes whether it can be reused casually. Misrecognition is therefore not an external failure after a public forms; it is one of the conditions through which the public negotiates itself. Translated sonic publics are sustained by dependence on translators, commenters, and curators, and by the possibility that correction can interrupt exoticizing or careless reuse.

> "Sometimes I attach my own meaning to a song before learning the official meaning. The risk is when I assume my interpretation is the real cultural meaning. Translation should make room for curiosity, not give the illusion that I fully understand the culture." (SP03, transnational listener, age 26–30, United Kingdom/diaspora listening context)

> "Metadata changes the moral relationship to the song. If a caption says the song is about mourning or political struggle, I will not use it casually in a joke. Translation creates responsibility as well as access." (SP11, transnational listener, age 31–35, Germany/global pop discovery context)

> "Translated songs create small publics of learning. People ask questions, correct each other, and share other songs. It is not just fandom; it is a loose classroom where emotion motivates cultural curiosity." (SP07, transnational listener, age 18–21, Canada/multilingual student context)

7. Discussion

7.1. Translation as Sonic and Affective Mediation

The findings move translation from the status of linguistic aftercare to a constitutive part of musical circulation. Song-translation scholarship has established that lyrics are constrained by musical form and multimodal performance (Low 2005; Franzon 2008; Kaindl 2005; Minors 2013; Desblache 2019). The present study adds that platform translation acts before, during, and after listening. It selects a lyric fragment, names an affective situation, synchronizes words with a visual transition, and gives a listener a reason to search or save. The object being translated is therefore not only a text but a sonic event organized by duration, repetition, voice, melody, and performance.

This emphasis explains why affective access and semantic accuracy cannot be treated as a simple opposition. Participants describe staged legibility: a short caption opens the encounter, while subtitles, annotations, and comments deepen or revise it. Theoretically, this is a model of mediation rather than transfer. It asks how a song becomes actionable within another listening practice—how it can be clicked, felt, placed, reused, and discussed—without assuming that action equals full understanding.

7.2. Vernacular Metadata as Cultural Infrastructure

The analysis confirms that vernacular metadata is cultural infrastructure. Romanization, bilingual titles, translated chorus lines, playlist names, hashtags, and pinned comments allow listeners to recover a track after an ephemeral encounter. They also coordinate movement among platforms with different affordances. Platformization is therefore reproduced through ordinary acts of labeling as well as through proprietary algorithms (Nieborg and Poell 2018; Poell, Nieborg, and van Dijck 2019; Poell, Nieborg, and Duffy 2022). Users make music legible to platforms while making it legible to one another.

Infrastructure, however, is never neutral. Searchable categories privilege scripts, languages, genres, and moods that fit existing attention economies. The curator's problem—too academic to find, too simple to remain specific—captures the political economy of platform legibility. The value of the metadata concept lies precisely in holding access and compression together. A bilingual title can repair exclusion, while a generic "foreign aesthetic" tag can reproduce it in another form.

7.3. The Distinctiveness of Translated Sonic Publics

Translated sonic publics differ from affective, networked, fan, or platform publics in four linked respects. First, their object is sonic and temporal: a public may gather around a vocal line, beat drop, melodic contrast, or performance fragment. Second, participation depends on cross-language mediation rather than merely network connection. Third, vernacular metadata enables retrievability and reuse across platform boundaries. Fourth, these publics are reflexively partial: members frequently announce that they do not understand the language, request translation, or depend on curators and commenters. Partial understanding is not a temporary defect outside the public; it is a constitutive relation within it.

This formulation also clarifies the concept's boundary. It should not be applied to every audience that encounters translated media. A translated sonic public exists when translation and metadata are active conditions of address and when participants organize interpretation through circulation—commenting, correcting, playlisting, saving, and reusing. The concept is therefore narrower than "music publics" and not automatically transferable to film, games, or other audiovisual forms. Comparative research would need to establish whether sonic temporality and platform sound affordances perform a similar constitutive role elsewhere.

7.4. Platform Exoticism and the Politics of Legibility

The exoticism lens explains why legibility can reproduce asymmetry. Music scholarship has long shown that representation and appropriation convert difference into consumable forms (Born and Hesmondhalgh 2000; Taylor 2007). Feld's (2001) account of decontextualized global sound and Meintjes's (1990) analysis of mediated cross-cultural meaning demonstrate that circulation can obscure ownership, politics, and local valuation. Platform exoticism updates this problem for metadata economies. A localized scene becomes "Asian indie," a dialect song becomes heritage nostalgia, and a culturally dense lyric becomes a reusable sentence about sadness.

The interviews nevertheless resist a deterministic account. Platform legibility can also support ethical and contextual repair. Translators annotate dialect; listeners ask for the original title; curators retain place and instrumentation; commenters correct misuse; and creators abandon a trend after learning its political or sacred context. Translated sonic publics are therefore sites where exoticizing compression and contextualization contest one another. The model's cultural-politics layer is not an endpoint after public formation but a pressure operating throughout the chain.

7.5. Regional Grounding and Comparative Transferability

Participants live in multiple countries, but the recurring evidence is organized around East Asian and Sinophone languages, genres, and platforms. This concentration is analytically productive because it reveals interactions among character-based titles, Romanization, diaspora listening, regional platform cultures, and multilingual Southeast Asian contexts. It also limits the claim. The article does not establish that Latin American, African, Arabic-language, South Asian, or European minority-language music circulates through identical mechanisms.

The concept should therefore travel as a question rather than a template: when music crosses languages, which sonic cues become detachable; which translational actors make them legible; which metadata fields enable retrieval; which platforms organize reuse; and what forms of intimacy or misrecognition follow? Comparative work can test whether the sequence changes across different scripts, colonial histories, rights regimes, genres, and platform markets. Regional grounding is not a retreat from global music studies; it is a condition for making comparative claims accountable to evidence.

8. Conclusion

This article has argued that cross-linguistic music circulation in East Asian and Sinophone-centered platform ecologies is produced through the interaction of sonic form, translation, vernacular metadata, and platform mediation. The concept of translated sonic publics identifies interpretive formations that arise when a lyric fragment, voice, melody, performance, or sound-page unit becomes searchable, emotionally intelligible, reusable, and publicly addressable across languages. The interview-led analysis shows three linked processes: affective recoding creates entry points while generating tension between immediacy and specificity; metadata enables search and cross-platform movement while compressing genre and place; and publics emerge through mediated intimacy, learning, correction, and misrecognition. Methodologically, the study contributes an explicit interview-led design that distinguishes participant-elicited platform cases from a systematic scraped corpus and treats actor disagreement as evidence rather than noise. Theoretically, it differentiates translated sonic publics from networked, affective, fan, and platform publics by foregrounding sonic temporality, translation dependence, metadata infrastructure, and reflexive partial understanding. Its claims remain regionally grounded and non-representative. Future research should construct time-bounded multilingual platform corpora, compare named song trajectories across language pairs, preserve source-language and translation audit trails, and examine whether platform exoticism and contextual repair operate differently in other musical regions. For platforms and curators, the practical implication is a layered approach to legibility: concise titles and captions can open access, but Romanization, source-language visibility, contextual notes, and correction

pathways are necessary if circulation is to invite curiosity without reducing difference to a consumable mood.

Author Contribution

The author conceptualized the study, designed the research framework, conducted the analysis, and wrote the manuscript.

Ethics and Consent Statement

The project involved non-clinical interviews about everyday media practices and was treated as low risk. Participants received an information and consent statement, participated voluntarily, could skip questions, and could withdraw before anonymization and analysis. Participant codes are used throughout, and names, handles, private contact information, and identifying details were removed.

Data Availability Statement

The de-identified interview transcripts, participant profiles, coding framework, and analytic memos contain contextual information that could increase re-identification risk and are not publicly deposited. The interview guide, participant matrix, coding framework, and case-cluster description are reported in the manuscript. Additional non-identifying methodological information may be provided upon reasonable request where this does not compromise participant confidentiality.

Funding

No external funding was received for this research.

Competing Interest Declaration

The author declares no competing interests.

Acknowledgments

The author thanks the interview participants for sharing their experiences of translating, curating, reusing, and interpreting cross-language music on digital platforms, and the anonymous reviewers for their constructive comments.

References

1. Abidin, Crystal. 2021. “Mapping Internet Celebrity on TikTok: Exploring Attention Economies and Visibility Labours.” *Cultural Science Journal* 12 (1): 77–103. https://doi.org/10.5334/csci.140
2. Ananny, Mike, and Kate Crawford. 2018. “Seeing without Knowing: Limitations of the Transparency Ideal and Its Application to Algorithmic Accountability.” *New Media & Society* 20 (3): 973–989. https://doi.org/10.1177/1461444816676645
3. Appadurai, Arjun. 1996. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press.
4. Baym, Nancy K. 2018. *Playing to the Crowd: Musicians, Audiences, and the Intimate Work of Connection*. New York: New York University Press.
5. Beer, David. 2017. “The Social Power of Algorithms.” *Information, Communication & Society* 20 (1): 1–13. https://doi.org/10.1080/1369118X.2016.1216147
6. Bonini, Tiziano, and Alessandro Gandini. 2019. “‘First Week Is Editorial, Second Week Is Algorithmic’: Platform Gatekeepers and the Platformization of Music Curation.” *Social Media + Society* 5 (4): 1–11. https://doi.org/10.1177/2056305119880006
7. Born, Georgina. 2011. “Music and the Materialization of Identities.” *Journal of Material Culture* 16 (4): 376–388. https://doi.org/10.1177/1359183511424196
8. Born, Georgina, and David Hesmondhalgh, eds. 2000. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press. https://doi.org/10.1525/9780520923799
9. boyd, danah. 2010. “Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications.” In *A Networked Self: Identity, Community, and Culture on Social Network Sites*, edited by Zizi Papacharissi, 39–58. New York: Routledge.
10. Bucher, Taina. 2018. *If...Then: Algorithmic Power and Politics*. New York: Oxford University Press. https://doi.org/10.1093/oso/9780190493028.001.0001
11. Burgess, Jean, and Joshua Green. 2018. *YouTube: Online Video and Participatory Culture*. 2nd ed. Cambridge: Polity.
12. Cheney-Lippold, John. 2017. *We Are Data: Algorithms and the Making of Our Digital Selves*. New York: New York University Press.
13. Couldry, Nick, and Andreas Hepp. 2017. *The Mediated Construction of Reality*. Cambridge: Polity.
14. Couldry, Nick, and Ulises A. Mejias. 2019. *The Costs of Connection: How Data Is Colonizing Human Life and Appropriating It for Capitalism*. Stanford, CA: Stanford University Press.
15. DeNora, Tia. 2000. *Music in Everyday Life*. Cambridge: Cambridge University Press.
16. Desblache, Lucile. 2019. *Music and Translation: New Mediations in the Digital Age*. London: Palgrave Macmillan. https://doi.org/10.1057/978-1-137-54965-5
17. Díaz Cintas, Jorge, and Pablo Muñoz Sánchez. 2006. “Fansubs: Audiovisual Translation in an Amateur Environment.” *The Journal of Specialised Translation* 6: 37–52. https://www.jostrans.org/issue06/art_diaz_munoz.php
18. Eriksson, Maria, Rasmus Fleischer, Anna Johansson, Pelle Snickars, and Patrick Vonderau. 2019. *Spotify Teardown: Inside the Black Box of Streaming Music*. Cambridge, MA: MIT Press. https://doi.org/10.7551/mitpress/10932.001.0001
19. Feld, Steven. 2001. “A Sweet Lullaby for World Music.” In *Globalization*, edited by Arjun Appadurai, 189–216. Durham, NC: Duke University Press. https://doi.org/10.1515/9780822383215-011
20. Franzon, Johan. 2008. “Choices in Song Translation: Singability in Print, Subtitles and Sung Performance.” *The Translator* 14 (2): 373–399. https://doi.org/10.1080/13556509.2008.10799263
21. Freeman, Sophie, Martin Gibbs, and Bjørn Nansen. 2023. “Personalised but Impersonal: Listeners’ Experiences of Algorithmic Curation on Music Streaming Services.” In *Proceedings of the 2023 CHI Conference on Human Factors in Computing Systems*, article 412, 1–14. New York: Association for Computing Machinery. https://doi.org/10.1145/3544548.3581492
22. Genette, Gérard. 1997. *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin. Cambridge: Cambridge University Press.
23. Gillespie, Tarleton. 2014. “The Relevance of Algorithms.” In *Media Technologies: Essays on Communication, Materiality, and Society*, edited by Tarleton Gillespie, Pablo J. Boczkowski, and Kirsten A. Foot, 167–194. Cambridge, MA: MIT Press. https://doi.org/10.7551/mitpress/9780262525374.003.0009
24. Hall, Stuart. 1997. “The Work of Representation.” In *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, 13–74. London: Sage.
25. Hesmondhalgh, David. 2013. *Why Music Matters*. Chichester: Wiley Blackwell.
26. Hesmondhalgh, David, Raquel Campos Valverde, D. Bondy Valdovinos Kaye, and Zhongwei Li. 2023. *The Impact of Algorithmically Driven Recommendation Systems on Music Consumption and Production: A Literature Review*. UK Centre for Data Ethics and Innovation. https://ssrn.com/abstract=4365916
27. Jenkins, Henry. 2006. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.

28. Kaindl, Klaus. 2005. "The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image." In *Song and Significance: Virtues and Vices of Vocal Translation*, edited by Dinda L. Gorlée, 235–262. Amsterdam: Rodopi.
29. Kaye, D. Bondy Valdovinos, Xu Chen, and Jing Zeng. 2021. "The Co-Evolution of Two Chinese Mobile Short Video Apps: Parallel Platformization of Douyin and TikTok." *Mobile Media & Communication* 9 (2): 229–253. https://doi.org/10.1177/2050157920952120
30. Lee, Hye-Kyung. 2011. "Participatory Media Fandom: A Case Study of Anime Fansubbing." *Media, Culture & Society* 33 (8): 1131–1147. https://doi.org/10.1177/0163443711418271
31. Low, Peter. 2005. "The Pentathlon Approach to Translating Songs." In *Song and Significance: Virtues and Vices of Vocal Translation*, edited by Dinda L. Gorlée, 185–212. Amsterdam: Rodopi.
32. Meintjes, Louise. 1990. "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning." *Ethnomusicology* 34 (1): 37–73. https://doi.org/10.2307/852356
33. Minors, Helen Julia, ed. 2013. *Music, Text and Translation*. London: Bloomsbury Academic.
34. Morris, Jeremy Wade, and Devon Powers. 2015. "Control, Curation and Musical Experience in Streaming Music Services." *Creative Industries Journal* 8 (2): 106–122. https://doi.org/10.1080/17510694.2015.1090222
35. Nieborg, David B., and Thomas Poell. 2018. "The Platformization of Cultural Production: Theorizing the Contingent Cultural Commodity." *New Media & Society* 20 (11): 4275–4292. https://doi.org/10.1177/1461444818769694
36. Papacharissi, Zizi. 2015. *Affective Publics: Sentiment, Technology, and Politics*. New York: Oxford University Press.
37. Pérez-González, Luis. 2014. *Audiovisual Translation: Theories, Methods and Issues*. London: Routledge. https://doi.org/10.4324/9781315762975
38. Poell, Thomas, David B. Nieborg, and Brooke Erin Duffy. 2022. *Platforms and Cultural Production*. Cambridge: Polity.
39. Poell, Thomas, David Nieborg, and José van Dijck. 2019. "Platformisation." *Internet Policy Review* 8 (4): 1–13. https://doi.org/10.14763/2019.4.1425
40. Prey, Robert. 2018. "Nothing Personal: Algorithmic Individuation on Music Streaming Platforms." *Media, Culture & Society* 40 (7): 1086–1100. https://doi.org/10.1177/0163443717745147
41. Prey, Robert. 2020. "Locating Power in Platformization: Music Streaming Playlists and Curatorial Power." *Social Media + Society* 6 (2): 1–11. https://doi.org/10.1177/2056305120933291
42. Srnicek, Nick. 2017. *Platform Capitalism*. Cambridge: Polity.
43. Sterne, Jonathan. 2012. *MP3: The Meaning of a Format*. Durham, NC: Duke University Press. https://doi.org/10.1215/9780822395522
44. Striphas, Ted. 2015. "Algorithmic Culture." *European Journal of Cultural Studies* 18 (4–5): 395–412. https://doi.org/10.1177/1367549415577392
45. Taylor, Timothy D. 2007. *Beyond Exoticism: Western Music and the World*. Durham, NC: Duke University Press. https://doi.org/10.1215/9780822389972
46. van Dijck, José, Thomas Poell, and Martijn de Waal. 2018. *The Platform Society: Public Values in a Connective World*. New York: Oxford University Press. https://doi.org/10.1093/oso/9780190889760.001.0001
47. Warner, Michael. 2002. *Publics and Counterpublics*. New York: Zone Books.
48. Webster, James G. 2014. *The Marketplace of Attention: How Audiences Take Shape in a Digital Age*. Cambridge, MA: MIT Press.