However, these models are not sufficiently capable of addressing issues such as the non-neutrality of technology and digital artifacts, or the cultures-of-use that digital tools bring to human-computer interaction. For this reason, current studies on OIEs provide ample data on students' visible learning outcomes during intercultural exchanges, but significantly lack analysis of the cultural affordances of digital technologies. The present study addresses this gap in the literature by analyzing the affordances of the digital artifact in question, i.e., film annotation, in relation to intercultural learning. By asking, not only whether film annotation can mediate intercultural learning, but also how, the study provides insights into how digital tools can act as interlocutors for intercultural learning. It also provides a critical approach to a digital artifact—the subtitling apparatus—, which teachers have traditionally used in second language classrooms without critical analysis of its potential cultural affordances. In particular, the following section analyzes in detail the subtitling apparatus, its current restrictions, and potential affordances for intercultural learning.



## Using Film Annotation to Mediate Intercultural Learning

Taking cue from Dervin's (2011) liquid interculturality approach, this study focuses on how digital artifacts can mediate intercultural learning. In doing so, the study looks at the intercultural learning, as well as at intercultural learning outcomes. This means that, while an existing map of intercultural learning outcomes guides this study's search for evidence of intercultural learning, it predominantly focuses on the *process* through which participants construct this intercultural learning along with other entities, i.e., film annotation and others (peers). The relevance of this topic stems from the theoretical proposition that learning/cognition is not an activity that takes place only in

the human mind. Instead, learning/cognition takes place within an environment that provides individuals with infinite cognitive resources. These cognitive resources are cognition-enabling entities that, through their affordances, co-construct learning along with human individuals. Such cognition-enabling entities—also called cultural artifacts in sociocultural theory—take myriad forms; they can be human others, things in the environment, language, or even digital tools. This study specifically looks at how one digital artifact, film annotation, can enable intercultural learning.

To explore this idea, I define film annotation as textual on-screen notes that provide cultural contextualization for the film in question. This textual information is added to the film—in this case, film clips—using video editing software designed to add interactive features to existing videos. Aiming to explain how film annotation can mediate intercultural learning, here I explain several ideas regarding the creation and use of annotation in this study, namely:

- The need to provide cultural contextualization to film through annotation
- How the affordances of film annotation can enable intercultural learning
- How I created the annotations, including deciding on the type of annotations, themes in the film that could contribute to intercultural learning, and how the added notes questioned cultural themes that appear in the film "Even the Rain."

**Cultural Contextualization of Film through On-screen Annotation**

Scholars (Huczynski & Buchanan, 2004; Kaiser, 2011; Kramsch, 1995) agree that film is a useful tool to teach culture, given that it presents the following affordances for intercultural learning, including: (a) it afford viewers the opportunity to explore the thoughts and interactions of people with distinct backgrounds; (b) it provides the

necessary distance that viewers need to explore cultural issues; and (c) its detailed narratives allow viewers to empathize with fictional characters, and simulate selves in the real world. For this reason, naturally, scholars and educators have long been interested in using film to teach culture.

The type of studies that explore intercultural learning through film vary. Most notably, they focus on pedagogical guidelines to use film in the second language classroom. For example, Varey (1996) described the use of film segments to discuss foreign and national cultures, including co-cultures and countercultures. Similarly, Roell (2010) compiled a description of films followed by a blueprint for their possible uses to explore issues of racism, intercultural and intergenerational conflict, cultural traditions, and stereotypes, among others. A qualitative study by Tognozzi (2010) looked at how short clips from foreign languages could be included in language and cultural higher-education classrooms. In the same line, Briam (2010) described how the film Outsourced (Jeffcoat, 2006) could help "create an intercultural experience for students, serve as the basis for a case analysis of cross-cultural adjustment" as well as "create powerful metaphorical images to expand classroom discussions to broader issues" (p. 383).

In more recent studies, Hoff (2013) used Byram's *savoirs* (1997) to explore how learners develop intercultural competence while watching the television show The Wire (Simon, 2002). Hoff's account described six stages of ICC development, including incomprehension, focus, provocation, reflection, comprehension, and finally, broadening of perspective. A quasi-experimental intervention by Busse and Krause (2016) used film analysis as a pedagogical tool in the analysis of cultural critical incidents. Finally, Yue

(2019) looked at the intercultural processes students experienced while watching a Disney film that presented cultural issues.

Among the most important contributions from these studies is the heuristic value of their design, along with the insight they provided into learners' internal mental processes in relation to culture. For instance, Varey (1996), Roell (2010), Briam (2010) and Tognozzi (2010) focused on pedagogical intervention designs using film, and provided important guidelines for educators. Meanwhile, other investigations like Hoff (2013) and Yue (2019) looked at intercultural learning as a process, a positive contribution that set the ground for differentiation between intercultural learning processes and outcomes. However, these studies also presented significant limitations. With only a few of these reports (Busse & Krause, 2016; Hoff, 2013; Yue, 2019) being backed by empirical research designs, none of these investigations directed specific attention to the use of film as a digital tool for intercultural learning.

Aiming to fill these gaps in research, the present investigation highlights the role of digital tools, i.e., film annotation, as a mediator for intercultural learning. Although mental processes are a significant part of this investigation, I analyze such processes based on whether digital tools enable them, rather than analyzing them as the main goal of the investigation.

An additional shortcoming of these past studies deserves further attention. Although these studies use foreign-language film in the second language classroom, they provide little information about the role that subtitles played in intercultural learning. This lack of attention is common in studies on film in the second language classroom,

unless the study particularly concerns the use or creation of subtitles. Even so, there are many reasons why this lack of attention is a problematic oversight.

Within the field of literary translation studies, scholars in translation studies (Appiah, 1993; Brisset 1990, 1996; Harvey, 1998; Nornes, 1999; Spivak, 1992) have long taken issue with translations that focus on source to target language equivalence at all costs, i.e., literal or close-to-literal translations. Such translations, scholars argue, come at the expense of providing cultural contextualization for the source text, which is often pulled out of its cultural context and inscribed in a new one. In this new context, the source text, now translated, often needs to present readers with additional information such as an introduction, foreword, footnotes or translator's note, that explain the translation.

A prominent example of scholars' critique to this issue is Appiah's proposal of *thick translation* (1993). According to Appiah, thick translation is "translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context (p. 399)." In this definition, he referred to the addition of footnotes, annotations, glosses and other relevant information to literary texts, in particular. For Appiah, the purpose of including such information to translations was to visibilize cultural differences for the sake of the reader. By helping readers face difference in this way, translators could also "challenge themselves and engage in a genuinely informed respect for others" (p. 399).

Although the type of translation Appiah refers to appears mainly in books, lack of cultural contextualization is not a problem exclusive to literature. As a type of audiovisual translation, subtitles have also received the same critique. Referring

specifically to issues in subtitling of foreign-language films, Nornes (1999) rejected what he called a "corrupt" subtitling practice. Such a corrupt practice entailed subtitlers forcing the complex spoken word of the source language into an extremely conservative and restrictive framework, namely, the subtitling apparatus. For Nornes, this practice was problematic because it invisibilized the subtitler, and such invisibilization led to the viewer's misconception that subtitles are a complete rendering of the original or source language. To correct this issue, subtitlers needed to create abusive subtitles, which meant placing the subtitle in areas other than the bottom of the screen, changing font colors, among other techniques. It was Nornes' idea that this process would reveal the subtitling process, thus allowing the viewer to realize that there was more to the source language than fit into the subtitles.

The proposal of film annotation, which I present in this study, draws its form and rationale from both of these authors. From Appiah, film annotation takes the notion of "thickness," repurposing it for foreign-language films. From Nornes, it takes the rationale of using such "thickness" to make visible a process that tends to minimize cultural differences. I propose that, as a continued practice, film annotation has the capacity to complete, contextualize and explore in depth the cultural elements that subtitles often leave unaddressed. To explore this idea in depth, this study's film annotations complement the subtitles and cultural elements presented by four film clips extracted from the Spanish-language film, "Even the Rain" (2010). In the next section, I explain in detail my perspective on how the affordances of film annotation are likely to enable intercultural learning.

**Enabling Intercultural Learning through Film Annotation**

I originally conceived of film annotation as an addition to subtitled foreign-language films, whether these films were used in the language classroom, or outside structured learning environments. This is because film annotation builds on the already existing affordances of commercial video-streaming platforms, as well as on the affordances that commercially available films already present to learners and viewers but which have certain limitations. To expand on this idea, below I list some of the relevant limitations of subtitles, which I address through film annotation:

- Natural breaks in speech must agree with the timing of the subtitles on screen; therefore, subtitles are often reduced to meet the audiovisual timestamp of a humorous line, or on-screen event
- The speed at which viewers read the subtitles often determines the length of the subtitles themselves
- Subtitles may only take a maximum of two lines, and no more than forty characters
- The switch from spoken to written language means that subtitlers must make significant reductions of the dialogue

These restrictions, noticed by Nornes (1999) and De Linde & Kay (2014) have largely remained the same across time. However, the cause for this continued practice is not necessarily related to the affordances of technology. Current features of digital video-streaming platforms challenge these restrictions to subtitling. For instance, the use of digital formats and interactive platforms allows users to manipulate and customize their user experiences, in ways such as adding subtitles to video on-the-go with subtitle-

generating technology (YouTube, 2019), or customizing user experience to decide color, font, language and availability of subtitles (Hulu, 2019).

Concerning film annotation, the screen overlay feature of video-streaming platforms is particularly relevant. Video-streaming services frequently use screen overlay to present content such as video playback buttons, video scroll bar, production and trivia notes on the film or television show, among other information. Overlays usually appear when users hover over the video interface, or they appear without user interaction directly on the screen but may be closed or disabled by the user at any given moment. This means that, unlike subtitles, textual information that may appear on screen overlays is not subject to the restrictions of subtitles. Instead, screen overlay can appear at any point of the video, adding a second level of information and/or interactivity to the screen. This makes screen overlays an ideal space to present relevant information concerning the video/film, information that may very well consist of film annotations for intercultural learning.

Thus, my idea of film annotation for intercultural learning proposes using these screen overlays to include additional information that would otherwise not appear in subtitles, or that can expand on the cultural framework or context of a film. For example, in the film clip "Speak in Christian" (available in appendix D) Spanish colonizers ask natives from South America to speak in Spanish. The colonizer uses the expression "to speak in Christian," which gives the title to the film clip. By adding cultural annotation to this scene, viewers can access referential historical information that is useful to understand the origin and use of this idiomatic expression.

I propose that adding this type of content to learners' film viewing experiences is likely to promote intercultural learning in the following ways:

a. Film annotation may provide a referential framework for learners who may not be familiar with the cultural context of the film, or with how cultural practices and perspectives affect language.

b. Film annotation can provide further information on the source language, expanding on cultural meanings that may have been lost in translation, or in the reduction of language that comes with the subtitling process.

c. Film annotation may reduce the cognitive load of second-language learners who encounter the foreign film while having the already significant cognitive demand of processing a second language at the same time.

d. Film annotation may challenge, or contradict learners' prior cultural or linguistic knowledge, thus sparking an interest in discovery and curiosity about other cultures. It is important to note here that, evidently, film annotations may also confirm learners' cultural predictions or prior knowledge. Therefore, it is essential to think critically about the content of annotations, so as to not reinforce potential negative stereotypes.

Having explained these affordances, I continue by describing the process through which I created annotations for four (4) film clips extracted from the Spanish-language film "Even the Rain" (Gordon & Bollaín, 2010). Such annotations constituted the main instructional material for this study.

**Creating the Annotations**

In order to build a study around annotated film clips, it was important to use clips from a film that provided many opportunities for adding relevant cultural annotations.

Such annotations needed to address cultural elements in ways that were relevant for intercultural learning. This means that it would not suffice to choose a film that made sporadic jokes or references to culture. Instead, the clips I would extract from this film needed to feature scenes in which the cultural content was essential to understand the story. These types of references are known as extralinguistic culture-bound references. According to Pedersen (2005):

> Extralinguistic Culture-bound Reference (ECR) is defined as reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience (p. 2)

Given that ECRs are bound to wider frames of reference, it was important to determine whether the annotations would focus on highlighting references to historical, social, economic, political, or linguistic practices and perspectives.

**Deciding What Annotations to Include**

According to existing intercultural competence frameworks (Blair, 2016; Deardorff, 2006), cultural self-awareness and deep cultural knowledge are two of the basic foundational attributes on which learners build their intercultural learning. This is because by acknowledging how cultural forces shape their own selves, learners are able to acknowledge the existence of culture as part of themselves and the world around them. After acknowledging the existence of culture, learners can then begin to recognize and articulate basic facts in the home and target culture's history and society, and potentially compare and contrast their home culture—or even themselves—with the target culture.

Because these attributes are at the foundation of intercultural competence (Byram, 1997; Deardorff, 2006), they were an ideal place to start conducting research on how film annotation could mediate intercultural learning.

With this in mind, the selected film from which I would extract the clips would need to be able to provide specific scenes in which I could highlight relevant basics of the home and target cultures that could potentially lead to intercultural learning. I selected the film "Even the Rain" (Gordon & Bollaín, 2010) due to its salient cultural content, its references to historical processes, and its contrast of historical cultural practices with present-day intercultural relationships. The synopsis below describes the film's plot:

> Filmmaker Sebastian is directing a film about the iconic Christopher Columbus. In his film, Sebastian is determined to overturn the myth of the arrival of Western Civilization in the Americas as a force for good. His film will show the obsession with gold, the taking of slaves, and the terrible violence visited on the natives who fought back. Meanwhile, Sebastian's partner and producer, Costa, is only interested that the film comes in on time and within budget. Despite Sebastian's fury, they will shoot in Bolivia, the cheapest Latin American country with a large indigenous population. While the shoot progresses in and around the city of Cochabamba, civil and political unrest simmer, as the entire water supply of the city is privatized and sold to a British/American multinational.

Synopsis of the film "Even the Rain" (Gordon & Bollaín, 2010)

With its contrast of present-day and historical colonial practices, "Even the Rain" was an ideal film to promote learners' historical knowledge, as well as their comparison and contrast of Latin America and the U.S. as colonized territories. I decided that, in order to highlight these features, the most relevant type of notes to include were those that referred to *historical* and *linguistic* cultural practices, whether they were current or historical.

**Cultural Themes in the Film "Even the Rain."**

As mentioned in the synopsis, the film focuses on the intercultural relationships built upon the European colonization of South American territory, and how these relationships continue to affect present-day dynamics between Spain and Bolivia. To better understand these intercultural relationships, here I address the concepts of *colonialism* and *coloniality*.

Part of the historical event of European colonization of America, colonialism is "the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically" (Rodney, 1972). The film "Even the Rain" (Gordon & Bollaín, 2010) portrays the Spanish-South American iteration of colonialism, in which Spanish economic interest in America's riches resulted in the Spanish occupation of South American territory. During this occupation, Spanish colonizers' interest in accumulating capital involved a necessary self-expansion: in order to satisfy European interest in controlling South American riches, it was necessary to control native populations by imposing European religion (Catholicism), language (Spanish), and epistemologies upon them. The movie depicts these two processes: first, it shows colonialism through the historical representations of Columbus's arrival to America; second, it shows a second concept, *coloniality* (Quijano, 2000), through present-day intercultural relationships between the Spanish filmmakers and the native actors.

What I refer to as *coloniality* is the cultural aftermath of colonialism, in which established historical social relations configured the patterns of domination that exist today (Quijano, 2000). With the expansion and imposition of European culture upon

native populations came the implementation of certain practices and perspectives—some of them more immediately visible than others—which privileged and valued certain people while disenfranchising others. In the case of Spanish colonization of America, coloniality highlighted European values, and overpowered native populations and their culture. At its early stage, coloniality led to the expansion of the cultural values listed above, i.e., Catholicism, Spanish language, in addition to some others including technological changes, reorganization of societies and gender roles, the introduction of new weaponry, among others. In addition, coloniality also led to important epistemological changes in what are now Latin American societies. Most notably, scientific thought was established from Europe during a time in which colonialism was suppressing native epistemologies, and so native religiosity and philosophical thought were largely excluded from knowledge. In this way, for instance, Descartes's mind-body dualistic notion replaced the native concept of body/non-body as co-present, inseparable dimensions of humanness (Quijano, 2000, p. 202). This example is particularly relevant to the present study, given that it is precisely the mind-body dichotomy what the sociocognitive approach to learning (Atkinson, 2010, 2014) challenges.

As I mentioned before, "Even the Rain" highlights historical colonialism and present-day coloniality. The film does this by interspersing scenes showing past colonial practices, with current examples of coloniality. In doing so, the film presents two filmmakers, Sebastián and Costa, who are trying to make a film about Columbus's arrival to the New World. To reduce costs, they choose to produce the film in Bolivia, at the expense of misrepresenting the actual historical events in which Columbus arrived to the island of Guanahaní. While filming in Bolivia, the characters experience first-hand how

new colonial practices affect current intercultural relationships between Bolivians and Spanish/Americans. For instance, native people witness the arrival of Bechtel multinational, an American corporation that privatizes and sells Bolivian water increasing prices for local populations. Similarly, the filmmakers exploit locals by using them as cheap labor for the film, paying them two dollars a day to be extras and prepare the set.

Among the practices highlighted in the film are the economic exploitation of native populations' gold during colonization, corporeal submission through force, imposition of religion, language, ways of living/culture, and epistemologies or ways of knowing. For instance, the theme of economic exploitation appears frequently throughout the film in instances such as when Spanish colonizers are collecting their taxes in gold from the natives, as well as in various scenes when Costa refers to "dos putos dólares" (two fucking dollars) which they are paying Bolivians for their hard work on the film. Examples such as this are common throughout the movie, which made it difficult to narrow down the number of clips with which to work. In the end, I selected four film clips that I believed best represented colonialism/coloniality. Below, I provide the titles for each clip, a description of the cultural themes present in each one, and how I addressed these themes by using annotations.

***"Taínos y Quechuas."*** The first of the four film clips shows the opening sequence for the movie, in which three members from the production team candidly joke about the motives for filming in Bolivia. Costa, the film's producer, points out that filming in Bolivia is allowing them to get their money's worth, which would not have been possible had they filmed in another location. This is a problem for Sebastián, the film's director, who considers it problematic to use Quechuan actors to represent *Taínos*—their physical

features and languages are different, he argues. Costa's reply to Sebastián points out that, had they filmed in English, they would have more financial resources. However, Sebastián defends that because Spanish colonizers spoke Spanish, they had to film in Spanish. Maria, who is documenting the filmmaking process, jokingly points out Sebastián's contradiction: if Spanish needs to be accurately represented, why is this not the case for native populations?

Through Maria's comment, the scene highlights the value that historically hegemonic nations—such as Spain—place on their own culture over the culture of the populations they colonized. In addition, Costa's comment on the use of English language in exchange for financial support illustrates the direct relationship between economic value and predominant languages.

***Addressing these themes through annotation***. The figures below show three screenshots from the film clips, which display the annotations included to this scene. Here, the annotations address historical facts including the arrival of Columbus to the island of Guanahaní, the *Taínos* that Columbus found, and the *Taínos'* historical location. These three annotations are meant to direct learners' attention toward the discrepancies between the actual historical facts of Columbus's arrival, and the way the filmmakers present these facts in the movie. Hence, by adding these annotations, I anticipate learners might be able to understand Maria's joke, and notice that there is an important distinction between *Taínos* and *Quechuas*. In this way, the historical facts that appear in the annotation can clarify the frame of reference for Maria's joke, while also delivering background knowledge to students on the native populations represented in the film.


*Figure 4.* Annotation on Columbus's arrival to Guanahaní.


*Figure 5.* Annotation on Columbus and *Taínos*.


*Figure 6.* Annotation on *Taínos* and the Bolivian territory.

**"Speak in Christian."** The scene depicts an example from the time of Columbus's arrival to America. More specifically, it focuses on how indigenous populations were forced to pay taxes in gold to Spanish colonizers, or withstand mutilation as a corporeal punishment, i.e., chopping off their hands. An additional relevant theme in this scene is the role of language in colonialism/coloniality. Spanish colonizers imposed the use of Spanish on Amerindian populations, largely through the practice of religious conversion. This is noticeable in the film when one of the colonizers addresses a native man, asking him to "speak in Christian," meaning to speak in Spanish.

***Addressing these themes through annotation.*** The figures below show the annotations included in this scene. Here, both annotations refer to the idiomatic expression "speak in Christian," which the Spanish colonizer uses to intimidate the native man. The purpose of this note, which explains the historical origin of the idiomatic expression, is to direct learners' attention to the linguistic element, and highlight the role of religion in the expansion of language across territories. In doing so, the notes refer to the period in which Jewish, Muslim, and Christian peoples inhabited Spanish territory, each speaking a different language.

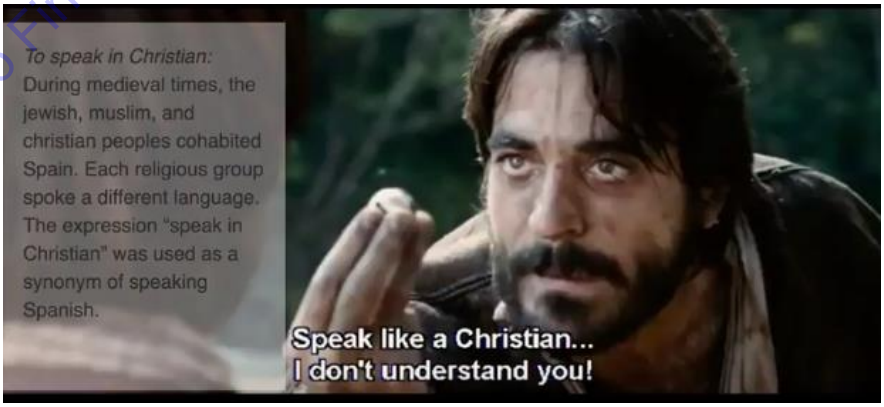

*Figure 7.* Annotation on the idiom "to speak in Christian."


*Figure 8.* Second annotation on the idiom "to speak in Christian."

**"That's fucking great, man."** Language appears again as a central theme of the film in this scene. Here, Daniel is a Quechuan actor who plays the main role in the film that Costa and Sebastián are producing. Costa addresses Daniel's role in the protests against the privatization of water, which are taking place as the producers make the film. He asks Daniel to step back from the public eye while the film is finished. However, during their interaction, Costa receives a phone call from what appears to be an English-speaking investor. Oblivious to Daniel's presence, Costa tells the investor that the movie will make them a lot of money because it is only costing them two dollars a day. However, Daniel—who speaks English—has overheard the conversation and confronts Costa on his hypocrisy.

The theme this interaction examines is the value of English as a language of power and control over non-English-speaking populations. It seems obvious to Costa that a native such as Daniel would not speak English, but Daniel directly challenges that assumption: he does, in fact, speak English, as he spent some time working in the United States. By speaking English, Daniel immediately positions himself as a challenge to

Costa's stereotypes, and as an individual worthy of Costa's respect. In this way, the film highlights the role of English language as a form of power and control.

***Addressing these themes through annotation***. Costa's attitude toward Daniel shows that he is stereotyping Bolivians as "Indians" who are not able to speak English, the language of power and economic control. Learners who see this clip for the first time might think that Costa's behavior is unproblematic, that such a stereotype is justifiable. Conversely, learners might have a more critical approach to the scene and understand how problematic Costa's attitudes and behaviors are. In both cases, the annotations provide the viewer with an opportunity to confirm, challenge, or otherwise explore the stereotype by looking at statistical facts: while only 22% of Spanish citizens speak English as a foreign language, Bolivians are markedly bilingual or plurilingual. Around 45% of Bolivians speak Spanish in addition to a foreign language—most likely, English—with only 10% of Bolivians speaking only a native language. These notes intend to help the viewer explore stereotypes on bilingualism, and how they are related to perceived cultural value, i.e., Bolivians must not speak English because their economy is weak/their values are minority values.


*Figure 9.* Annotation on Bolivians who speak foreign languages.


*Figure 10.* Annotation on Spanish citizens who speak foreign languages.

**"A terrible decision"** The last of the four selected film clips presents a different take on the relationship between language and power. In the scene, Sebastián is trying to film native women drowning their children in the river due to fear of colonizers killing the children first. When Sebastián explains their role to the Quechuan women who will play the part, they refuse to drown their children. Sebastián explains that they will not actually drown the children—the director will make a cut, and their babies will be replaced with dolls. The children will not actually be in the water at all. Even with this explanation, the women refuse to do it. At this point, Daniel—dressed up as native leader, Hatuey—uses his language skills to translate and interpret Sebastián's point to the women, but they still will not comply. When Sebastián argues that the scene is crucial to the movie, the scene ends with Daniel telling Sebastián that there are more important things to life than his film.

With these events, this scene addresses two themes: the problem of Sebastián attempting to profit from a culture that he does not understand, and the use of symbolic action as language. As mentioned before, the Eurocentric mind-body distinction stands in high contrast to native epistemologies in which the mind and the body are inseparable

dimensions of humanness (Quijano, 2000). Sebastián is asking the women to do something that contradicts their knowledge about the world. Daniel, despite assuming the mediating role of a translator, defends the women's position in the end.

***Addressing these themes through annotation***. Here, two annotations highlight three cultural themes. First, Daniel—dressed up as Hatuey—is able to speak Quechua/Aymara in addition to Spanish, and to English, which he speaks in the previous clip. Throughout the scene, Hatuey/Daniel positions himself as a mediator between both parties—native women at the river and the filmmakers—emphasizing how language proficiency affords power, as well as the possibility of intercultural dialogue and understanding. Second, through the use of language, Daniel is able to question the worldviews the filmmakers are imposing over the native women in order to film the scene, i.e., separation of mind-body. The access to culture that language provides for Daniel allows him to defend the position of the native women. Finally, by highlighting that the native language is not available through subtitles, the last annotation alludes to the fact that subtitles are only created for predominant languages because those are the languages that lead to financial profit.

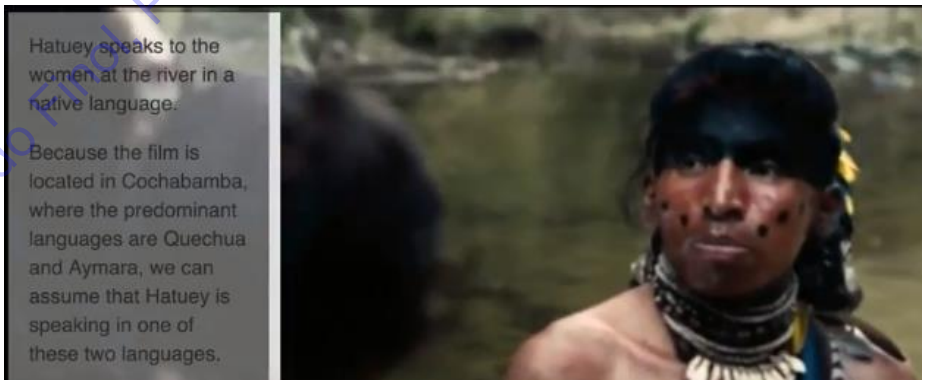


*Figure 11*. Annotation on Quechua and Aymara.


*Figure 12*. Annotation on subtitles provided in the U.S.