

# AMIMARU TRANSLATION STYLE GUIDE

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## SECTION 1 - CHARACTERIZATION

### 1.1. CHARACTER

(a)

It's important to use a style of language that's appropriate for the character. As a basic example, it would be odd for a particularly quiet and introverted character to greet their parents with, "S'UP RENTS?" Similarly, it would be strange for a 1-year-old to say "MOTHER" instead of "MAMA".

(b)

Additionally, if you give a character a verbal idiosyncrasy, be consistent, but don't also overdo it for every character that speaks a little slangy in their Japanese speech. It looks good when it's well done, but lazy when it's overused.

I LOVE SINGING AND DANCIN'. ✕

I LOVE SINGIN' AND DANCIN'. ○

### 1.2. CONTRACTED SPEECH

(a)

When translating spoken word, contractions such as "they're", "we'll" and "he's" are more natural than "they are" and "he is" for most contexts. (The main exception is when the character wants to emphasize the contracted part, in which case it should be italicized AND bolded.)

I KNOW YOU THINK HE ISN'T, BUT I THINK HE ***IS*** TRYING HIS BEST.

(b)

For formal narrative (quotes, exposition from an unknown "voice", etc.) and highly formal speech, contractions don't need to be used.

THERE IS A TIME WHEN WE ALL HAVE TO GROW UP. THIS IS THE STORY OF A BOY WHO IS ABOUT TO FIND OUT WHAT THAT MEANS...

MY COMRADES, WE HAVE A DUTY TO OUR COUNTRY. WE WILL DEFEND OUR ISLAND!

In general though, manga on Renta! features first-person exposition. You can tell by the speech patterns in the exposition as well as the objects of verbs (“I love him...” where him would most likely refer to the love interest).

(c)

Contractions involving “have” such as “I’ve” (I have) and “you’ve” (you have) usually sound formal when used in present tense on their own. In natural speech, we usually pair these with “got” or some other variation.

I’VE AN APPOINTMENT TOMORROW AT SIX O’CLOCK. ✕

I’VE GOT AN APPOINTMENT TOMORROW AT SIX O’CLOCK. ○

YOU’VE A NICE CAR THERE. ✕

YOU’VE GOT A NICE CAR THERE. ○

### 1.3. DIALECT

(a)

Don't worry too much about dialect. If the characters can understand the accent just fine, feel free to ignore it and write Standard English. However, if the characters are having difficulty understanding the accent, write it out in **easy-to-read** but **hard-to-understand** English.

A: ええやん。 THAT'S GOOD.

B: 何? HUH? ×

A: ええやん。 THAT'S LUSH.

B: 何? HUH? ○

A: ええやん。 THAT'S GOOD.

B: だろ! I KNOW, RIGHT!? ○

### 1.4. TABOO WORDS

(a)

Swear words are acceptable if they fit the context, but should not be overused as it looks like lazy writing. Also, make sure the swearing suits the character. For example, a teacher would most likely use "be quiet" for "うるさい", as opposed to "shut the fuck up".

(b)

Do not use words designed to insult people based on race, religion, nationality or sexual orientation. One exception is when a character is specifically using hate-speech in the Japanese to show how horrible a person they are, but even then, please exercise caution in English.

## SECTION 2 - LOCALIZATION

### 2.1. CENSORING

(a)

Sometimes famous companies/institutions/etc. will appear censored. In that case, feel free to make up an appropriate name, but don't simply write the censored word.

東●大学へようこそ！

WELCOME TO TODAY UNIVERSITY! ○

WELCOME TO TOKYO UNIVERSITY! ×

WELCOME TO THE UNIVERSITY OF TOKYO! ×

WELCOME TO TODAI! ×

(b)

If the Japanese does not censor the word, you don't need to either.

東京大学へようこそ！

WELCOME TO TOKYO UNIVERSITY! ○

WELCOME TO THE UNIVERSITY OF TOKYO! ○

WELCOME TO TODAI! ○

(c)

Swearing or crude language generally doesn't need to be censored, even if it is in the Japanese.

チ○コ痛い！

MY COCK HURTS!

## 2.2. FURIGANA

(a)

If the Japanese uses kanji that has a different word written in furigana above it, choose whichever word suits the context the most. Don't write one translation of the kanji and then put the furigana translation in brackets.

彼女を許さない！

I WON'T FORGIVE HER (YASUKO)! ×

I WON'T FORGIVE HER! ○

I WON'T FORGIVE YASUKO! ○

## 2.3. HONORIFICS

(a)

Don't use honorifics such as "san", "chan", "kun" or "senpai".

(b)

If a character uses "chan" in a derogatory manner, feel free to make up a childish nickname instead.

たつやちゃんってまだ子供だね。

YOU'RE SO CHILDISH, TATSUYA-CHAN. ×

YOU'RE SO CHILDISH, TATS. ○

(c)

If a character uses "chan" as part of a nickname, feel free to also make up a nickname.

まっちゃん、明日暇？

HEY MACCHAN, YOU FREE TOMORROW? ×

HEY MAC, YOU FREE TOMORROW? ○

松本先輩！

DAISUKE SENPAI! ✕

MATSUMOTO SENPAI! ✕

DAISUKE! ○ (if his first name has come up previously)

MATSUMOTO! ○ (if his first name never comes up or it fits the situation)

先生、どこですか？

WHERE ARE YOU, TEACHER? ✕

WHERE ARE YOU, SIR? ✕ (people don't call teachers sir or ma'am in the US)

WHERE ARE YOU, MR. MORI? ○ (if his name has come up previously)

**(d)**

Depending on the context, "sama" can be translated in a variety of ways, such as "LORD" or "MR." Use your judgment when translating to make the best fit for the situation.

"san" doesn't necessarily have to be translated as "MR./MISS/MS./MRS.", as we don't usually use these terms with first names in English and are unlikely to use them with friends, either.

## 2.4. JAPANESE FOOD/DRINK

### (a)

If you don't see the Japanese food/drink outside of a Japanese restaurant in an English-speaking Western country, then it should be written in easy-to-understand English. If the food/drink contains katakana-ized English, then translate that part into English.

親子丼大好き！

I LOVE *OYAKODON*! ✕

I LOVE PARENT-AND-EGG RICE BOWLS! ✕ (not easy to understand)

I LOVE EGG-AND-CHICKEN RICE BOWLS! ○

### (b)

If food involves rare fish, as Japanese cuisine is wont to do, feel free to simplify it to just “salmon” rather than “golden-flake heaven salmon” (if such a fish existed) or the Japanese equivalent in italics, unless the story calls for it.

## 2.5. KATAKANA ENGLISH (和製英語)

### (a)

Be aware of how English words are used in Japanese. Their meanings often differ to the original English. For example, the word *カンニング* is different to the English word “cunning”; it means “to cheat on an exam”, or *フェミニスト*, which refers to what we'd call a “gentleman” in English.

## 2.6. MADE-UP COUNTRIES/INSTITUTIONS/TIMES AND DATES

### (a)

Surprisingly, this phenomenon is common enough for us to have a section dedicated to it.

Sometimes the Japanese will refer to a country as, for example, T 国 or ○○国. When this happens, please make up an appropriate country name.

This also applies to company names such as T 社 or ○○社, schools (○○高校 or K 大学), and also time and dates such as XX 月 XX 日 or ○○時 (and anything else similar looking).

### (b)

Please make sure the new names you create do not infringe on copyrights and make a note of the names you create as they may be used later on in the manga again.

## 2.7. NAMES

### (a)

Obviously, keep the spelling of names consistent. If you're not sure how to translate a name into English, you can check here, for example: <http://name.m3q.jp/>

### (b)

However, be careful of double お s in names as they can make the pronunciation look different than it actually is.

大野先生、ありがとうございます！

THANK YOU, MR. OONO! ✕

THANK YOU, MR. ONO! ○

THANK YOU, MR. OHNO! ○

### (c)

Be careful of over-Westernizing Japanese character names, unless the character is meant to be half-Japanese or something along those lines. Changing an R or L here and there is fine but please try to avoid completely Westernizing a character.

本村敬（まつもとけい）と申します。

I'M KAY MATSUMOTO. ✕

I'M KEI MATSUMOTO. ○

ありさ、こっち来い！

COME HERE, ARISA! ○

COME HERE, ALISA! ○

(d)

When people are talking to each other, the speaker should refer to the listener as “you” and not by their name.

川村を愛している... (The speaker is talking directly to 川村.)

I LOVE KAWAMURA... ✕

I LOVE YOU, KAWAMURA... ○/△ (depending on the context)

I LOVE YOU... ○

(e)

For foreigner names that are not immediately obvious in English, please try to keep it as authentic as possible (Google-fu is the path to victory). Please feel free to ask us for help if you're having trouble.

Handsome Middle Eastern man:

私はクトゥブ・バーシルと申します。

MY NAME IS KUTORVE BARSILLE. ✕

MY NAME IS QUTUB BASSEL. ○ (actual Middle Eastern names)

## 2.8. PHRASES UNIQUE TO JAPANESE

(a)

Phrases such as いただきます, 宜しくお願いします, and お疲れ様です can be hard to translate into English. Try not to use a stilted, textbook translation and instead feel free to be creative in using a phrase that a native English speaker would use in that situation.

いただきます！

I SHALL PARTAKE IN THIS MEAL! ✕

I GLADLY ACCEPT THIS MEAL. ✕

TIME TO CHOW DOWN! ○

LET'S EAT! ○

ただいま。

I HAVE RETURNED. ×

I'M HOME. ○

I'M BACK. ○

おかえり。

WELCOME BACK. Δ (makes sense but do people actually use this often?)

HEY. ○ (depending on the situation, this feels the most natural)

A : 俺と結婚してくれ。

B : はい！これからも宜しくお願いします。

A: WILL YOU MARRY ME?

B: YES! I'LL BE COUNTING ON YOU FROM NOW ON AS WELL. ×

B: YES! LET'S CHERISH EACH OTHER. ○

## 2.9. PLURALIZATION OF JAPANESE WORDS

(a)

Don't pluralize Japanese words such as "MANGA" or "SAKE". However, if it's a word that's often used in English, such as "TSUNAMI" or "SAMURAI", feel free to pluralize it.

## 2.10. POP REFERENCES

(a)

For copyright reasons, try to avoid pop references. If the Japanese references something, try to use something that's familiar to Western audiences but avoids copyright infringement.

LET'S WATCH "THE TERMINATOR"! ✕

LET'S WATCH "THE ROBOTINATOR"! ○

(b)

Names of actual people are fine, unless they're a brand.

IS THIS LIKE "HARD GAY" OR SOMETHING? ✕

WHAT IS THIS, "50 SHADES OF GAY"? ○

## 2.11. SENPAI, JOB TITLES

### (a)

If a character refers to another character by titles such as 先輩, 社長, 部長, 先生, try to use the character's name or an appropriate title if the name never shows up in the manga. However, do NOT make up names for characters if their name never appears.

松本先輩！

DAISUKE SENPAI! ×

MATSUMOTO SENPAI! ×

DAISUKE! ○ (if his first name has come up previously)

MATSUMOTO! ○ (if his first name never comes up or it fits the situation)

先生、どこですか？

WHERE ARE YOU, TEACHER? ×

WHERE ARE YOU, SIR? × (people don't call teachers sir or ma'am in the US)

WHERE ARE YOU, MR. MORI? ○ (if his name has come up previously)

### (b)

In business, the Japanese often speak to their superiors using the person's job title as opposed to the person's name. In English, it is common to use a person's last name along with Mr. or Ms., or alternatively use "sir" or "ma'am".

社長、お電話です。

PRESIDENT/C.E.O., YOU HAVE A CALL. ×

SIR/MA'AM, YOU HAVE A CALL. ○

BOSS, YOU HAVE A CALL. ○

MR./MS/MISS ONODERA, YOU HAVE A CALL. ○

## SECTION 3 - PUNCTUATION

### 3.1. ASTERISKS

(a)

Sound effects that are inside normal speech bubbles should use asterisks.

Sound effects in sound effects bubbles or floating around the picture do not need asterisks. Usually the shape of sound effects bubbles will be different, and the text will be in a different font.



(b)

The following are examples of sound effects, as it would sound odd to say them in normal conversation:

GASP, PANT, SIGH, COUGH

When in a normal speech bubble, the above words would require asterisks.



**(c)**

Exclamation marks and ellipses should appear outside asterisks.

\*GASP...!\* ✗

\*GASP!\*... ✗

\*GASP...\*! ✗

\*GASP\*...! ○

**(d)**

Words that we would actually say, such as “PHEW”, are not considered sound effects and do not require asterisks, but do require punctuation. Whether “HUFF”, “HFF” and “HF” have asterisks or not is up to you, but please keep it consistent. In general though, it’s more preferable to have “HFF” and “HF” with asterisks since “HUFF” is an actual word.

**(e)**

If the English requires asterisks, keep ellipses outside them.

\*GASP...\* ✗

\*GASP\*... ○

**(f)**

Exclamation points should appear inside asterisks.

\*GASP\*! ✗

\*GASP!\* ○

**(g)**

Exclamation points should always come **after** ellipses, never before, so an exclamation point and ellipsis should appear **outside** asterisks.

\*GASP...!\* ✗

\*GASP!\*... ✗

\*GASP\*...! ○

## 3.2. COMMAS

**(a)**

Separate two sentences with a period, not a comma.

DON'T WORRY, BE HAPPY. ✗

DON'T WORRY. BE HAPPY. ○

The following situations require commas:

**(b)**

Before “but”:

I LIKE APPLES, BUT I DON'T LIKE APPLE PIE.

YOU'RE NOT WRONG, BUT...

**(c)**

Before “so”:

I LIKE CAKE, SO I ATE SOME.

IT'S GETTING HOT IN HERE, SO TAKE OFF ALL YOUR CLOTHES.

**(d)**

If “but” or “so” begin a sentence, they need a comma after them instead.

BUT, IT'S COLD OUTSIDE!

SO, WHAT'RE WE DOING TODAY?

**(e)**

Before a name/name substitute:

COME HERE, JAEJOONG.

GET LOST, IDIOT!

**(f)**

Before a question:

YOU LIKE THIS, DON'T YOU?

THIS IS THE PLACE, RIGHT?

**(g)**

After filler words:

RIGHT, LET'S GO!

WELL, NOW THAT YOU MENTION IT...

**(h)**

After "if":

IF I WERE YOU, I WOULDN'T DO THAT.

IF THAT'S HOW YOU FEEL, MAYBE YOU SHOULD LEAVE.

### 3.3. CUTTING OFF/TRAILING OFF

**(a)**

If someone cuts themselves off mid-word, please use a hyphen and ellipsis.

A: I LIKE Y-...

B: ?

**(b)**

If someone is cut off by someone or something else mid-word, please use a hyphen only.

A: I LIKE Y-

B: DON'T SAY IT!

**(c)**

If someone is cut off at the end of a word, please use an ellipsis only.

A: I LIKE YOU...

B: DON'T SAY IT!

### 3.4. EXCLAMATION POINTS

**(a)**

Try to keep the same number as the Japanese, but don't use more than three exclamation points at once.

**(b)**

Even if there isn't one in Japanese, you can use an exclamation point in English if you think it'll work well. Conversely, if they're not exclaiming in English, you don't need an exclamation point.

**(c)**

Exclamation points should appear before question marks.

WHY?! ✗

WHY!? ○

**(c)**

Exclamation points should appear after an ellipsis.

A SPOON!... ✗

A SPOON...! ○

**(d)**

Exclamation points should appear inside asterisks.

\*GASP\*! ✗

\*GASP!\* ○

**(e)**

Exclamation points should always come after ellipses, never before, so an exclamation point and ellipsis should appear outside asterisks.

\*GASP...!\* ✗

\*GASP!\*... ✗

\*GASP\*...! ○

**(f)**

Small つ s at end of sentences (not in the middle) should usually be written as ! in English. However, if an exclamation point would be odd in English, don't feel that you need to use one.

私っ あなたのことが好きっ

!! LOVE YOU! ✕

I... LOVE YOU! ○

I... I LOVE YOU! ○

**(g)**

Small つ s in sound effects should be written as ! in English.

ドキッ → B-DMP!

ドキッ... → B-DMP...!

### 3.5. DASHES/HYPHENS

**(a)**

Dashes should be avoided because it's hard to tell what's a dash and what's a hyphen in tiny manga speech bubbles.

If you want to use a dash, use a comma instead.

SOOHYUN--MY ONE TRUE LOVE--LIVES FAR AWAY. ✕

SOOHYUN, MY ONE TRUE LOVE, LIVES FAR AWAY. ○

**(b)**

Hyphenate adjectival phrases when appropriate.

THE SAUCE COVERED GIRL... ✕

THE SAUCE-COVERED GIRL... ○

(c)

If a sound effect is split across the page, label both (or all) parts of it and join each part with a hyphen.



### 3.6. LITTLE つ

(a)

Small つ s at end of sentences (not in the middle) should usually be written as ! in English. However, if an exclamation point would be odd in English, don't feel that you need to use one.

...つ → ...!

...つ! → ...!!

つ... → ...!

私っ あなたのことが好きっ

!! LOVE YOU! ✕

I... LOVE YOU! ○

I... I LOVE YOU! ○

### 3.7. PERIODS/ELLIPSES

(a)

All speech, whether spoken, thought, or floating randomly, needs some form of punctuation. If you're not using a question mark, exclamation point or ellipsis, use a period.

(b)

Sound effects do not need punctuation unless it exists in the Japanese.

(c)

For clarity, as everything is in capitals, acronyms should have periods after each letter.

THE U.S. AND THE E.U. ARE BOTH IN DIRE STRAITS.

(d)

Use a period at the end of all contractions such as "DR." or "MR."

(e)

Don't use an extra period after contractions or acronyms.

I'M GONNA MISS THE E.U.... ✕

I'M GONNA MISS THE E.U... ○

(f)

If a sentence is broken, use an ellipsis where the sentence first breaks. The Japanese usually won't have any punctuation, but please use an ellipsis in English. Even if the Japanese uses a comma, use an ellipsis.

ONCE...

TWICE...

THREE TIMES A LADY.

**(g)**

Don't put an ellipsis at the start of the second half of the break unless there's one in Japanese.

**(h)**

If an ellipsis is at the start of a sentence, do not use a space after it. If it follows and is followed by another word, use a space.

... WHAT DID YOU SAY? ×

...WHAT DID YOU SAY? ○

I LOVE YOU...YOU LOVE ME. ×

I LOVE YOU... YOU LOVE ME. ○

**(i)**

When using an ellipsis with a question mark or exclamation point, always put the ellipsis first and do not use a space after it.

WHAT!?... ×

WHAT... !? ×

WHAT...!? ○

**(j)**

Don't separate words between speech bubbles unless the Japanese specifically does so for effect.

**(k)**

When someone trails off half-way through a word, use a hyphen and an ellipsis. When someone trails off at the end of a word, use an ellipsis only. If someone is cut off by someone or something else half-way through a word, don't use an ellipsis.

A: I LOVE Y-...

B: ?

A: I LOVE YOU...

B: YOU LOVE M-

KA-BLOOM!!

**(l)**

If a sound effect uses an ellipsis, usually it's best to use them in English. However, if it's a really tiny bubble, it's fine to leave them out.

**(m)**

If the English requires asterisks, keep the ellipsis outside them.

\*GASP...\* ✕

\*GASP\*... ○

**(n)**

If there is a long line of dashes in Japanese, this can usually be written as an ellipsis in English.

-----何？

...WHAT?

**(o)**

If there is an ellipsis at the end of every translation you have, please change it up with some periods.

### 3.8. PUNCTUATION MISCELLANY

(a)

Do not feel like you have to adhere strictly to the punctuation (or lack thereof) in the Japanese version. If the Japanese text has no punctuation but the character is yelling, feel free to add exclamation points. If the Japanese ends in a question mark but the English translation doesn't require it, you can take it out. If your translation is overrun by ellipses, feel free



to delete a few and replace them with periods. Do what's best for your translation and the scene at hand.

### 3.9. PUNCTUATION-ONLY TEXT

(a)

Punctuation on its own in a speech bubble, thought or floating around still needs to be rewritten. Please number the text and put the appropriate English punctuation (even if it's the same as the Japanese). The letterers will match the font to the rest of the text.



(b)

If it's a ㄨ and nothing else, please write ! (exclamation point).

Please don't make up a translation to replace the punctuation.

If it's stylistic punctuation (i.e. an exclamation mark that looks stylistically hand-drawn), not typed out, it still needs to be numbered, but you can write 翻譯不要 as it doesn't need to be re-written.



### 3.10. QUOTATION MARKS

(a)

Use quotes for flashbacks and to repeat something another character said.

Please use “double” quotation marks, and not ‘single’ ones, because they can easily be confused with apostrophes.

Use ‘single’ quotation marks only for quotes within quotation marks.

“DID SOMEONE SAY ‘PARTY’?”

(b)

American English traditionally has punctuation inside quotation marks, but if someone isn't quoting a question, or is trailing off after quoting, put the punctuation outside.

A: DID YOU SAY "PARTAY"?

B: NO, I SAID "PARTY" ...

(c)

There are three options with flashbacks:

1. Remembering a whole scene, with pictures and everything.
2. Remembering something that was said earlier in the manga.
3. Remembering something that hasn't been mentioned before.

With the first option, quotation marks aren't necessary because we can see what's happening and can (usually) understand that it's something that happened in the past.

With the second and third, quotation marks are necessary to explicitly show that it's a flashback, otherwise it could just look like floating words.



### 3.11. QUESTION MARKS

(a)

If you translate something as a question, please add a question mark.

あそこじゃない

ISN'T IT OVER THERE. ✕

ISN'T IT OVER THERE? ○

IT'S OVER THERE. ○

(b)

Don't add a question mark if you've translated something as a statement, even if there's a question mark in Japanese.

きゃ!?

EEK!? ✕

EEK! ○

(c)

Two question marks looks a little odd, so either use one or three.

(d)

Question marks should appear after an exclamation point if there is one.

SHE SAID WHAT?! ✕

SHE SAID WHAT!? ○

(e)

Question marks should appear after an ellipsis if there is one.

KITTENS?... ✗

KITTENS...? ○

### 3.12. STAMMERING

(a)

Stammering should be expressed with hyphens, even if that word is only one letter in length.

I, I, I, I LIKE YOU VERY MUCH. ✗

I-I-I LIKE YOU VERY MUCH. ○

(b)

Words should be broken up according to their pronunciation.

T-THAT'S RIDICULOUS! ✗

TH-THAT'S RIDICULOUS! ○

### 3.13. SYMBOLS

(a)

If the Japanese uses symbols such as hearts or music notes, the English should use them, too. The symbol counts as a punctuation mark, so do not use a period before/after it. Do use question marks, exclamation points or ellipses if necessary.

YOU'RE PRETTY.♥ ✗

YOU'RE SO CUTE♥ ○

AREN'T YOU CUTE?♪ ○

LET'S GET IT ON!♪ ○

(b)

If the symbol is hand-drawn, you do not need to re-write it. The letterers will move it around as appropriate.



## N. Tildes

Do not use tildes, even if the Japanese uses them.

やだ~~~~!

NO WAY~~~~! ✕

NO WA~~~~Y! ✕

NO WAAAY! ○

## SECTION 4 - STYLE

### 4.1. ABBREVIATIONS

(a)

Please do not abbreviate NUMBER into NO. (as in NUMBER ONE into NO. ONE). Since everything will be in all caps, it's hard to distinguish between "NO." (as in the opposite of YES) and "NO." (as in number).

### 4.2. CONTRACTIONS

Use a period at the end of all contractions, such as "Dr.", "Mr.", etc..

DR. MCFLY, THIS IS PROF. EMMETT BROWN.

### 4.3. EMPHASIS

(a)

When you want to emphasize a word, please use italics and bold. We require both because with certain fonts, it can be hard to tell that something's been emphasized if only one effect is used. Also, be conscious of the meaning emphasis provides.

*I* HATE HIM. → It's me who hates him.

I **HATE** HIM. → I feel nothing but hate for him.

I HATE **HIM**. → I hate him specifically.

(b)

Even if there's an emphasis in the Japanese, only translate it into English if it makes sense. If there's no emphasis in the Japanese but you feel that it would make sense in natural speech, feel free to add it.

ああ、お前か。 → OH, IT'S **YOU**.

## 4.4. FLASHBACKS

(a)

There are three options with flashbacks:

1. Remembering a whole scene, with pictures and everything.
2. Remembering something that was said earlier in the manga.
3. Remembering something that hasn't been mentioned before.

With the first option, quotation marks aren't necessary because we can see what's happening and can (usually) understand that it's something that happened in the past.

With the second and third, quotation marks are necessary to explicitly show that it's a flashback, otherwise it could just look like floating words. Please use “double” quotation marks, and not ‘single’ ones, because they can easily be confused with apostrophes. Use ‘single’ quotation marks only for quotes within quotation marks.

Sometimes there will be one or two pictures to show the person who was speaking, but it won't be a whole scene. Without the quotes showing that that the pictured person is speaking, it could seem that the narrator is still thinking, and is just thinking about that pictured person.



## 4.5. FOREIGN LANGUAGES

### (a)

Sometimes, a character will be speaking a foreign language where the text is still in Japanese for the reader to understand. You can tell because the font in the Japanese version usually changes to show that it's a different language, and other characters can't understand as well. In cases like these, italicize the text to help the letterer know to differentiate the font when they add in the text.

### (b)

Likewise, if the Japanese needs to be left in (say the characters are talking about *tanabata* or *obon*), please italicize the text so that the reader knows it's not an English word.

## 4.6. LISTS

### (a)

Sometimes, there will be lists with names in the art, such as the address book in a phone or the list of students in a class. They're arranged in the あいうえお order in Japanese, so make sure when you translate them that you rearrange the names into alphabetical order as well.

## 4.7. LOL, OMG, AND OTHER SIMILAR ABBREVIATIONS/SLANG

### (a)

Sometimes, the Japanese text will have (笑) or something similar that may be equivalent to LOL in English. Please remember that this is supposed to be spoken dialogue and no one says "el-oh-el" or "lawl" in regular speech unless you swing that way. A better equivalent would be HAHA or something along those lines. The same goes for other Internet-ish slang like OMG or DA FUQ.

## 4.8. LONG SENTENCES

(a)

Try to keep the English translation as close to the original Japanese in length where possible to fit in the speech bubble. (The size of speech bubbles cannot be altered.)

この野郎！！！！

YOU GODDAMN SON OF A BITCH-ASS MOTHER FUCKER!!! ✕

YOU BASTARD!!! ○

(b)

However, if the speech bubble has a lot of extra space around it, feel free to use that bit of extra space to aid your translation, IF necessary.

(c)

Sometimes, the space that the letterers have to work with can be very small, like thin-but-long boxes or bubbles made for one or two vertical lines of Japanese text. As such, try to use short words whenever you can.

お前は優秀な部下だな。

YOU'RE AN EXCELLENT SUBORDINATE. △ (depends on the size of the bubble)

YOU'RE A GREAT CO-WORKER. ○



## 4.9. NUMBERS

**(a)**

Numbers from one to ten should be written in letters; numbers beyond that up to a million should be written in digits.

I OWN FIVE CATS AND THREE DOGS.

24 HOURS TO EAT 70 PIES? CHALLENGE ACCEPTED!

**(b)**

As in the examples below, sums, cash, dates, time and measurements (including 1 to 10) should be written in digits, up to a million.

$1 + 2 = 3$

THAT COST OVER \$9000!!

IT'S JANUARY 1<sup>ST</sup>! HAPPY NEW YEAR!

I GET UP AT 6:30.

I OWN... OVER ONE MILLION DOLLARS!

**(c)**

Ordinals can be written in either letters or digits, but please keep it consistent.

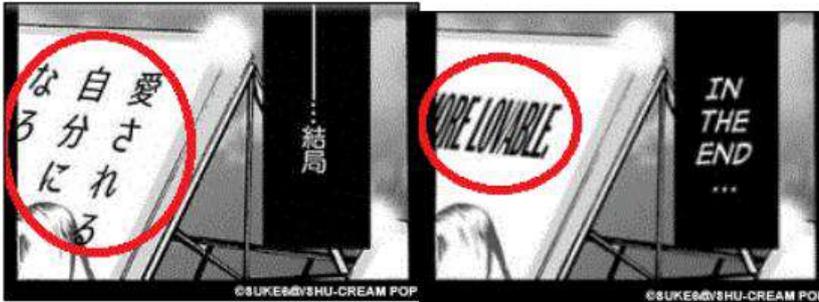
I CAME 5<sup>TH</sup>.

THIRD TIME'S THE CHARM.

## 4.10. PARTIALLY-MISSING TEXT

(a)

Sometimes you'll see partially-missing text on a door or sign. Just translate it as though you can read the whole word (make up something appropriate if you don't know what it should actually be). The letterers will only add in what's needed.



## 4.11. REPETITION

(a)

Japanese has no problem with repeating words, but it can sound odd in English. Although repetition can be used for effect, for the most part it's best avoided.

(b)

Sound effects are an exception to the rule. If every sound is different, it can make the sound effect stand out too much. Choose a sound to represent a heartbeat or a door opening and stick to it.

(c)

For sounds that are actually actions, repetition can quickly grow old, so think of a few different verbs to represent these movements.

(d)

Sex sound effects can be varied a little, but again, it's a good idea to choose a few sounds instead of using a different one each time.

## 4.12. SOUND EFFECTS

(a)

Sound effects don't need punctuation unless it exists in the Japanese.

(b)

Sound effects that are inside normal speech bubbles should use asterisks.

Sound effects in sound effects bubbles or floating around the picture do not need asterisks. Usually the shape of sound effects bubbles will be different, and the text will be in a different font.



(c)

The following are examples of sound effects, as it would sound odd to say them in normal conversation:

GASP, PANT, SIGH, COUGH

When in a normal speech bubble, the above words would require asterisks.



**(d)**

Exclamation marks and ellipses should appear outside asterisks.

\*GASP...!\* ✗

\*GASP!\*... ✗

\*GASP...\*! ✗

\*GASP\*...! ○

**(e)**

Words that we would actually say, such as “PHEW”, are not considered sound effects and do not require asterisks, but do require punctuation.

“HUFF”, “HFF” and “HF” are up to you, but please keep it consistent.

**(f)**

If you're not sure about a sound, please use online resources such as The JADED Network:

<http://thejadednetwork.com/sfx/>

**(g)**

If every sound is different, it can make the sound effect stand out too much. Choose a sound to represent a heartbeat or a door opening and stick to it.

For sounds that are actually actions, repetition can quickly grow old, so think of a few different verbs to represent these movements.

Sex sound effects can be varied a little, but again, it's a good idea to choose a few sounds instead of using a different one each time.

(h)

If a sound effect is split across the page, label both (or all) parts of it and join each part with a hyphen.



#### 4.13. TEXT ORDER

(a)

Sometimes, it may be tempting to rearrange the text either in a set of speech bubbles or floating text into a way that is easy to read for Western readers (right-to-left changed into left-to-right), but when possible, please keep them as close to the way the Japanese author had intended. It only serves to confuse people who are used to reading manga and doesn't sync up with the way the eye should flow into the next bubble.



## 4.14. THINKING

(a)

If a character is thinking, they should refer to themselves in first person (I, my, me, mine), but refer to other people, even if they are close by, in third person (he/she/they, etc.).

## 4.15. UNITS OF MEASUREMENT

(a)

Please change all measurements to standard American measurements, e.g. kilometers → miles, yen → dollars, and so on. For time, please convert to a 12-hour clock, leave a space after the number and use "A.M." or "P.M."

GET UP AT 6 A.M.!? ARE YOU MAD!?

Numbers from one to ten should be written in letters; numbers beyond that up to a million should be written in digits.

I WOULD WALK 500 MILES...

\$5 FOR THAT!?

## 4.16. WORD LENGTHENING

(a)

Do not use tildes or hyphens to lengthen a word. Lengthen vowel sounds rather than consonants, and think about which sound would actually become longer when speaking. Write the letter you want to lengthen at least three times, as only twice can look like a typo.

はーーい!

OKAAY! ×

OKAYYY! ×

OKKKAY! ×

OKA---Y! ×

OKA-A-A-Y! ×

OKA~Y! ×

OKAAAY! ○