

## SECTION 1. INDUSTRIAL TECHNOLOGIES AND EQUIPMENT

UDC 7.067

**FEATURES OF TYPOGRAPHY IN TRANSLATED  
JAPANESE COMICS**  
**ОСОБЕННОСТИ ТИПОГРАФИКИ В ПЕРЕВОДНЫХ  
ЯПОНСКИХ КОМИКСАХ***Abramovich N.\* , Prasmytskaya M.**Vitebsk State Technological University, Belarus**e-mail: Abramovich@vstu.by\***Абрамович Н.А.\* , Прасмыцкая М.В.**Витебский государственный технологический университет, Республика Беларусь**Keywords: manga, typeset, optical balance, justification, font composition.**Ключевые слова: манга, верстка, оптический баланс, выравнивание, шрифтовая композиция.*

*Abstract. The analytical study is devoted to the art of layout and the features of font compositions of graphic Japanese literature, the process of manga translation and typeset. It has been studied how a font composition is built in a visual-text way of communication and the adaptation of ideographic writing to alpha-sound writing is carried out, the layout rules in a text cloud (bubble) are analyzed.*

*Аннотация. Аналитическое исследование посвящено искусству верстки и особенностям шрифтовых композиций графической японской литературы, процессу перевода и набора манги. Изучено, как строится шрифтовая композиция при визуально-текстовом способе общения и осуществляется адаптация идеографического письма к альфа-звуковому письму, анализируются правила компоновки в текстовом облаке.*

The object of the study is the influence of visual balance and optical factors on the layout of text in the development of graphic products, the subject of the study is manga, often called "Japanese comics". The purpose of the study is to identify the influence of optical factors on layout in the visual-text way of communication.

Japanese hieroglyphs are read from top to bottom, while in Latin and Cyrillic the text is placed horizontally, moreover, in the first case, the volume of text characters is much smaller. When adapting the text in bubbles to Latin or Cyrillic, certain layout tasks arise: reading direction, use of punctuation marks, different volumes of alphabetic characters and hieroglyphs, optical compensation of alphabetic characters in bubbles.

Graphic Japanese literature or manga is part of modern mass communication and is characterized by the use of a visual-textual method of communication based on the visualization of information and the reduction of the role of text. Visualization, in this

case, refers to the widespread use of visual means – drawings, photographs and videos – for the transfer of information and the solution of certain communication tasks. Manga occupies an important place in modern Japanese culture, which allows us to consider it as a special type of media content that integrates lexical and visual components, which is an integral part of the national communication system. With the development and wide distribution of Japanese, Chinese and Korean comics, there was a need to translate this literature into European languages, as a result of which teams appeared that translate, re-touch and insert text into manga.

The process of creating a good translation is a painstaking work that consists of several phases. The work process is organized as follows: initially, the Japanese version of the comic is translated in usual text format. Subsequently, the cleaner handles foreign digital comics. This is a person whose task is to clean manga pages from artifacts – unwanted side effects that occur during image processing. In addition, the cleaner removes foreign sounds that indicate actions and restores the background behind them. In conclusion, he removes the text from the bubbles – a cloud with the dialogue of the characters, his/her thoughts, where the text is mainly placed. The main difficulty of the cleaner's work is that it is necessary to restore the image that was behind the text. This can be problematic, since some Japanese characters can take up one third of the entire page (Fig. 1).



Figure 1 – Cleaner work: processed image and original image

Typesetting or lettering is the art of arranging text, drawing letters and setting different fonts on a page, in which typefaces are emphasized. The typographer inserts the translation text into the dialogue clouds prepared by the cleaner, and also decorates the sounds. Since the spelling of eastern characters is fundamentally different from western ones, typographers have to adapt the translation to the standards of alphanumeric writing.

Japanese characters are read from top to bottom, while in Latin and Cyrillic the text is placed horizontally. Therefore, in some cases, if the background allows, typographers expand the dialog cloud vertically. This is done in order to be able to place the entire text in the bubble, because one hieroglyph can contain a whole sentence. A special feature is also that the Japanese read text blocks from right to left. In most cases, manga authors draw a variety of bubbles, that is, in addition to the usual rounded ones, there are irregularly shaped clouds, for example, cropped, placed on the right or left, triangular and others. If we are talking about a standard round bubble, then

the text will be located in the middle. There is such a thing as the geometric center of mass, it is that will be the center of the cloud. However, it is worth noting that the human eye tends to see the compositional center higher than it really is. Thus, when placed in a cloud of text, it is necessary to insert it slightly above the physical center, building a visual balance. Also, one of the basic rules is how the text is arranged in the bubble itself. If the bubble is pulled out, you also need to stretch the area with the text. In order for the finished cloud to look like the original and remain readable, you need to find a middle ground between the number of hyphens and the overall shape of the column with text relative to the cloud. Figure 2(a) shows two text layout options. From an aesthetic point of view, the option on the right looks smarter. Figure 2(b) shows one of the most pronounced violations of the composition – the position of the text in the likeness of a "Christmas tree".

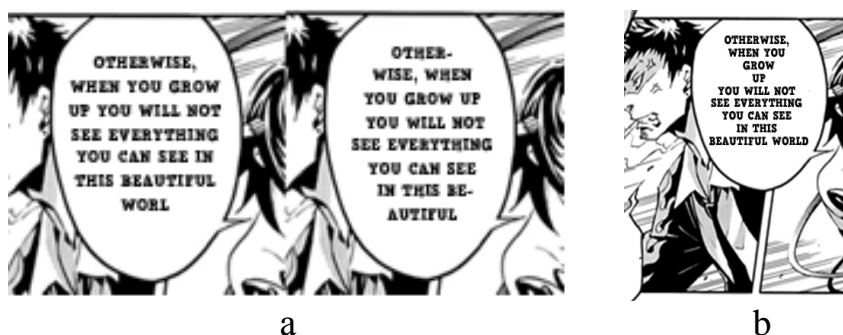


Figure 2 – Better hyphenated form:  
a – use of hyphens; b – torn edge without hyphenation

Breaking down text into phrases should be taken seriously. On the one hand, this is a way to simplify reading, on the other hand, to place accents. Thus, the transfer of words to the next line must be done according to the meaning, so that there is a whole statement on each line. You should also follow the rule: "one bubble – one phrase".

You should pay attention to the font size in general and its size in relation to the cloud. In this case, book publishing standards are used. The font size must be legible, no less than 12 points. In addition to this, the height of the font should be equal to the distance between the text and the frame, as shown in Figure 3.



Figure 3 – The ratio of the size and fields of the cloud

The fundamental rule in type is the rule of punctuation compensation. There are two terms that fit under the concept of punctuation compensation – these are "hanging

punctuation" and "optical alignment". "Hanging punctuation" occurs when quotation marks, brackets, bullets are taken out of the dialing line, since punctuation marks have less weight than letters. However, from the point of view of professional layout, it is more correct to use the concept of "optical alignment". It says that punctuation marks have less weight than letters, however, if certain massive punctuation marks are taken out completely beyond the line, then this will, on the contrary, attract attention and serve as an accident. Therefore, punctuation marks are partially taken out of the line. In typewriter, the issue of compensation is exceptional. The difference is that all the text in the manga is centered. Therefore, for visual balance and text placement in the middle, all characters are compensated. It is worth mentioning that punctuation in Russian and Japanese is also different. You need to translate not only words, but also pay attention to signs. You should always put punctuation marks at the end of the text cloud, even if they are not in the Japanese bubble. This makes it more professional when adapted to another language.

Manga, which uses a combination of graphics and text to convey information, is a unique type of content that is very popular and widespread both in Japan and abroad. Given the graphic and content features, manga occupies a certain niche in graphic and text communication, as well as among similar media. Thus, manga translation is a full-fledged art in which you need to learn not only to design complex Japanese stories, but also to control the reader's perception, placing accents and programming their aesthetic vision of typography.

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