Asterix the gaul english pdf online pdf converter editor

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Last week, PaperCutz released its first pages of viewing its new translations from the Asterix series. I'm about to go to all the Kremlinologist on this one. This is a moment I've been looking forward to/from PaperCutz has announced its agreement to publish Asterix here in the United States a few months ago. I talked about it in “Papercutz brings Asterix to America. Finally. Should I worry? "In short, commitments will need to be made to attract an American audience. Commitments will probably need to be made to attract a modern audience. I hope they don't completely confuse you and ruin the reading experience. Most of the time, what I saw on the Papercutz pages is that they are close to the original text, but getting there with different word options. They didn't do anything radical like changing the point of view of the caption boxes. They did not change Goscinny's passive time for active time. From what we can see on the viewing pages, they have not changed plot points or character descriptions. No element is added or removed. It really stands out to the Goscinny scripts. When the dialogue sounds a little hard or in the nose, it was also so in the original. Let’s not forget that “Aterix of Gaul” was written in 1958 and serialized one or two pages at a time in weekly installments. The styles were different. In fact, the new translations of Papercutz include one or two changes that can even be â€ ”sigh! Horror! – An improvement. All said, there are still some parts of the preview that make me anxious. Overall, I'm not getting mad or mad at it, but there are things to keep taking care of. I started with something I liked: Latin translations for dialogue (usually Latin) appear at the bottom of the page. I'm a fan of that. Latin is still in the dialogue, but now you don't need to search Google for the answer or search theYeht .Sdrow Esoht Etalsnart's â€Ã¢ndid uoy hsinaps eht eht eht eht simoc nex esoht lla ekil saTMâ€TMâ€Ã¢ti ti tub .esle erehwyreve hsilgne gnikaeps erâTMâ€TMâ€TMâ€TMse â€œspahrep ,spahrep ,tnetsisnoc , â€â€TMs ot thgiarts. OG Yeht â€TMs â€œâ€TMs sroiepus rieht etulas â€¢nod sreidlos namor mottob eht no)ztucrepap(nacirema ,pot no noisrev hsirb :kob eht nital eht jnisu deppots ydaerla sah ztucrepap ,yaw llams eno ni .Esac Ecnetnes Lamron is the â€â€TMs â€â€TMs esac escnetnes lamron. Ã¢frumsââœâ€TM â€œIâ€TMm not sure what to do, Iâ€TMm not sure what to do. Alpdrow no tnailer ssel era ssel era skoob essel tub .Enif skrow is a â€â€TMs â€Ã¢ Detaeper esoht lla .Moor hcum snoitalsnart essoht lla gnimmarc , SEGAP reisub no dna .Evoba gniwohs mâ€Ã¢i weiverp eht ni egap eht no eht no e-ereve ni egap eht ni. Gnikool-ysub Yrevâ€TMs snoitalsnart egap-ehto-Mottob Esoht ââ€¢ yalprow fo mrof rehto emos yb Decalper yllufepoh Â”â€ ¢ Snoolab eht morf gniraeppasid eht fo emos ees dluoc i nosaer eht .Snamor eht gnoma snoitces eromne eht ro sitarip Ehw nital et' tseb Krow sekoj nital emos .Et thgir eht si yrots relluf yrots relluf (E sekoj nital :Xitsa gnityreve left in his native dowant with the rest of the diary. You, as a reader, went well -vowing to make your own translation. With Asterix, it is a reverse span. The Romans who would normally speak in Latin in their translated dialogue for English, except when they pronounce famous Latin phrases. It's kind of weird when you think about it. So you don't think about it. Just enjoy it. Study it. You kill Jeopardy! Someday with your knowledge of Asterix ... (If Jeopardy! Find it right ...) Modern and Americanizing the greatest worry I had was that they work so much in "Americanizing", the script that would sound like a horrible modern crap. I don't want Asterix to be modern and use all types of modern gain to defend it. The most close example I saw from Papercutz coming here. I am present here the original French comic book, followed by the British translation and finally the Americanized DIRECTOR. The "" huh "of the British edition does not work for me, when I compare these. Nothing and lets the reader find out what he means about it. (Or maybe I'm losing a subtlety of British English. In this case, this is even more like the American translation of asterix. The effort is not worried about it. It is as an ebeneezer scrooge mocking something. Modern teenager talking. I will grant that this can be my opinion guys talking. I just hate it to be a complete sentence. "Whatevs". In these visualization pages, this one is the thing that approaches asterix talking in the language that is too modern for my tastes. euq ohca ,otsi otiD onaciremA ,ocin¢ÃtirB ,sªÃcnarF :roirepus etraP .sogitna so erbos sotiefe sovon rahnesed euq marevit seµÃ§Âudart savissecus e ,anig¡Ãp an sodahnesed etnemlanigiro marof soronos sotiefe so euq etnem me ahneT .etnemaralc siam a§Ãnerefid a rev edop ªÃcov edno soronos sotiefe so sodot ©Ã euq mu anig¡Ãp ad roirefni etrap an leniap mu ¡ÃH .odacilpmoc etnemalpud anrot euq ¡Ãl ohlabart on etnerefid meganosrep mu ¡Ãh sam ,seµÃ§Âudart ed atart es odnauq res medop soronos sotiefe rod amu euq o rebas o£Ãv agnaM ed s£Ãf sO .omsem o odnezaf o£Ãtse sanacirema seµÃ§Ãide sa aroga e ,soronos sotiefe so mevercseer sacin¢Ãtirb seµÃ§Ãide sA â?o£Ãc mu zaf mos euQâ ©Ãta ,soronos sotiefe ed euqatos oirp³Ãrp ues met megaugnil adaC .sonacirema serotiel arap rahlabart o£Ãv o£Ãn selE .sªÃcnarf me ,etnemacisab ,o£Ãs sesecnarf soronos sotiefe so omoc ,etnedneerprus ©Ã o£Ãn ossI .soronos sotiefe so maradum m©Ãbmat selE .ocit³Ãbor rahlo otnauq otnat o£Ãn sam ,ocin¢Ãcem siam ocuop mu Ã .ocinºÃ res arap setneicifus sa§Ãnerefid saneuqep moc sam ,olitse ed seuc somsem sod sotium ed otrep agehc euq etnof amu â marezif uo â marehlocse selE .sartel ed keeg mu uos ue euqrop o§Ãaf ³Ãs uE .ol-¡Ãton arap relkcits oriedadrev mu res asicerp ªÃcov sam ,uosu acin¢Ãtirb o£Ã§Ãide a euq od etnerefid etnof amu ©Ã ,lareg oN .evetnam o ztucrepaP o euq odanoicome uotsE .aroga erol es xiretsA od etrap euq ecerap sam ,ol-ªÃdnefed airedop ue euq uo otsog ue euq ed azetrec ohnet men uE .ragul oriemirp me ossi zef ozredU euq rop uo ¡Ãl ¡Ãtse ele euq rop odnetne o£Ãn uE .em-uedneerprus ossI !âiâ alucsºÃnim a marevitnam selE airohleM amu e aserpruS amu â atraC A !deliaN :mu leniaP ,mu anig¡ÃP ?.E.C.B 05 omoc opmet ed odoÃrep ues oa rirefer es arap orvil o revercseer o£Ãv m©Ãbmat sele :sopmet sod lanis mu ©Ã euq o£Ã§Âudart ed asioc artuo amu e ,hO :ietnugrep ,o£Ã§Âudart avon a erbos lanigiro aicÃton ahnim aN opmeT ed ordauQ od o£Ã§ÃiderP A :ekaT kciuQ .âatnirtâ otium res e etnaveler raos ertne oirbÃliuqe mu egnita new sound effects of Papercutz work better than BritishYeah. There's better balance for them. They fill the lazy Uderzo space for them, where the British edition leaves a couple of empty areas in the panel that seems strange next to a sound effect that could have filled them. In addition, this “BANG” of British editions changes the order in which letters overlap three quarters of the way through the word. That's not right. Name changes All right, come on. This is the part where you, as a fan of Asterix, have to decide what is important and what is sacrosanct. Are we tied to the names, or can we bend a little to the greater good? And even more importantly, do the new names make sense? The easiest thing to talk about is Druid who makes a magic potion. He is known in English as “Getafix” for a long time. It's a pun because he's basically a drug dealer doing a magic potion. We knew that wouldn't stay. (This clear sound effect and bottom blurred underneath is in all editions. It is strange universally.) Now he's Panoramix. That's his original French name. I’m not sure if the name relates to your work of doing magic potion a little, but as it calls back to the original scripts Goscinny, I’m fine with it. The other is a little harder to deal with. I'm still rolling it in my brain, trying to decide whether it's weird or wrong. I'll get used to it, I'm sure. His original name was also not the strongest in English, but this new name is just a bit of a stretch. Say “goodbye” to Chief Vitalstatistix, and say hello to you new Chief, Fisticuffix. That almost works. If you want to make the argument that the villagers are fighters — and they are both with the Romans and themselves — then a pun on “fisticuffs” makes sense. The problem is, it also has this final “ix”. His name is “Fisticuff” and then an extra syllable that doesn’t make him a new word. O an afterthought. Naming things is hard. I get it. But for such a major character, I have to think there was something better. Or maybe I just need to get used to it. Hopefully, I will before we get to ¢ÃÂÂAsterix and the Chieftain¢ÃÂÂs Shield.¢ÃÂÂ I¢ÃÂÂm not going to complain about it for book after book. I bring it up here and then I¢ÃÂÂll drop it. There are bigger issues at play. But I note it here now because it feels like it¢ÃÂÂs missing a point. Place Name Changes One last change we can see in this preview is that two of the Roman camps surrounding the Village have changed names. Compendium is now Lilchum. Totorum is now Butterdrum. I think I liked the British versions there more in both cases. Changes these camps¢ÃÂÂ names is nothing new. Each was changed from the French in the British editions, too: Compendium started as Petibonum, and Totorum was Babaorum. It seems Aquarium and Laudanum are part of the universal language, and never need to be changed, no matter the language. One Last Lettering/Writing/Translating Note This might be the biggest nit-pick of them all. Or it might be the biggest missed edit of the book. It might betray a fundamental misunderstanding of the comics format and how it works. It might be the biggest show ever that not everyone understands lettering and how it can be used in storytelling. Or it might just be the one panel with an error that everyone overlooked in the rush to get the first three volumes (plus ¢ÃÂÂThe Chieftain¢ÃÂÂs Daughter¢ÃÂÂ) ready in time for a spring release. It¢ÃÂÂs probably the latter, but it does give me a chance to talk comics storytelling structure, so I¢ÃÂÂm going for it. Can you tell me what¢ÃÂÂs wrong with this panel from the Papercutz edition of ¢ÃÂÂAsterix the Gaul¢ÃÂÂ? (No, not the green line down the left side. That¢ÃÂÂs a leftover from the previews. Ignore it. I¢ÃÂÂm sure it won¢ÃÂÂt be in the final print editions.) I caught it immediately and laughed out loud ¢ÃÂÂ and in good manner. Read what is written in the caption box: “…Do you want to know why?” Then cut Caesar, drawn in the panel thinking, with a balloon word above him as he wants to know, "What?" So, what is it? Is he thinking “Why” or “What”? (I’m saying “think,” but he’s saying out loud, so the balloon word is appropriate.) This is a new translation of the panel. We will align the French and British versions of this panel: The clever thing Goscinny did here was l11ead the narrator's reader for Caesar. The caption box ends with the equivalent of “He said”, and then this is followed by Caesar saying something. It is a good use of the comic format. It's even something you see in movies sometimes, too, where the narrator ends a sentence that leads directly into something a character on the screen is saying. Papercutz cut that link and confused the dashboard. They wanted a complete thought in the box of captions. Then they sent Caesar to repeat the box of captions. Only the two parties say two different things. There's another problem here at work. The Papercutz edition targets both parties, but still tries to link them with ellipse. Why is there an ellipse after the question mark?! Look, I don't think people behind the scenes in Papercutz are incompetent or ignorant about how comics work. Far from that. They have a masthead that covers decades of industry experience. They know what they're doing. I think someone just needs to take a second look at this case. Or maybe not. It is very likely that I am the only one who will ever notice this level of nit-picky detail. But “knitting details” should be the work of any editor. One last thought about what these viewing pages show us: The books will be 7.5˝ x 9.5˝˝˝˝. If you eliminate all the white space around art, that's the size of the page's live art on an album o£Ãn o£Ãn ztucrepaP o euq edseD .aicam apac very white space around the edges of the page, the art should look well. will not be full size, but close enough. PipelineComics. with, 08 November 2019 this is not taking into account the practical issue of printing. you need these margins to protect the art of printers that are not perfect. this white space frames the art, but also gives the printer a much better allowance when cutting the pages to the book. they will not be cutting the art on the page if the paper is cut half an inch from the real line. here is a viewing page: yes, it is still a white health area. art will be smaller in the printing editions of the papercutz. will this affect the reading experience? It's hard to say. I will definitely keep it in the column “wait and see”. I also have to recognize that I am coming to this age, where the smaller impression is beginning to bother my eyes. Again, papercutz is not pointing to this book in the middle-aged market. This is for children who eat smaller books now. This is a disaster waiting to happen, right? No, I'm not saying that. I'm being critical, yes, but I'm still keeping an open mind. There are changes in the new editions of the papercutz I like. There are changes I don't make. and there are changes that can be ignored errors. These are still preview pages of the oldest asterix book. the scripts became sharper when they entered and goscinny and uderzo hit their step. We still can't read a whole book. and honestly, there are still some speed shocks that I’m fascinated to see how papercutz deals. these changes can be tiny compared to what may be coming. the only question is: will the integrity of the series be maintained? will the books still be fun and exciting and hilarious to the new asterix audience are trying to attract with these new editions?That's what matters. We want a popular series of characters and books Asterix Asterix Asterix in America. This is the first serious attempt at creating that in decades. To get there, changes will be made. They have to be. And I¢ÃÂÂll be watching them very closely¢ÃÂ¦Â closely¢ÃÂ¦Â

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