

COMMENTED TRANSLATION OF THE FIRST PART OF THE VIDEO GAME
AMNESIA MEMORIES: ANALYSIS OF A TRANSLATION IN VIDEO GAME
LOCALIZATION

A Degree Project Presented by
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Tesis presentada por:

MARIA CAMILA NIGRINIS MARTÍNEZ

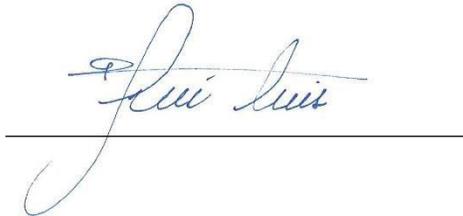
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DEDICATION

To my beloved mother, who gave me this opportunity to be the translator I always dreamed. To my boyfriend, who helped me with all the technical matters. Thanks for all the support.

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COMMENTED TRANSLATION OF THE FIRST PART OF THE VIDEO GAME

AMNESIA MEMORIES, ANALYSIS OF A TRANSLATION IN VIDEO GAME

LOCALIZATION

ABSTRACT

The localization of video games is a relatively recent field in translation studies; for that reason, not much has been theorized on the subject about the different challenges that it poses and the solutions that can be given to the most common problems in this type of translation. This commented translation is intended to be a contribution to the studies on the localization of video games showing some problems and solutions in the translation of the first part of the video game *Amnesia Memories*. Through the theorizing of this field together with the respective comments in the analysis, this commented translation shows some of the difficulties and solutions when approaching this type of translation that needs several skills as it is a multimodal product. For this reason, the localizer must have the skills of a literary translator along with those of a software translator and at the same time move between two cultures since when localizing a text or product one must deliver a message of the source text and adapt it to the target culture.

Keywords: Translation, video game localization, translation problems, software, textual analysis, video games.

**TRADUCCIÓN COMENTADA DE LA PRIMERA PARTE DEL VIDEOJUEGO:
AMNESIA MEMORIES, ANÁLISIS DE UNA TRADUCCIÓN EN LOCALIZACIÓN DE
VIDEOJUEGOS**

RESUMEN

La localización de videojuegos es un campo relativamente reciente en los estudios de traducción por lo que no se ha teorizado mucho acerca de los diferentes retos que propone y en las soluciones que se les pueden dar a los problemas más comunes en este tipo de traducción. Esta traducción comentada pretende ser un aporte a los estudios sobre la localización de videojuegos evidenciando algunos problemas y las soluciones en la traducción de la primera parte del videojuego *Amnesia Memories*. Por medio de la teorización de este campo particular junto con los respectivos comentarios en el análisis, se realizó esta traducción comentada que permite visualizar las dificultades y las soluciones al acercarse a este tipo de traducción que necesita de varias habilidades al ser un producto multimodal. Por esta razón, el localizador debe tener las habilidades de un traductor literario junto con un traductor de software y al mismo tiempo moverse entre dos culturas ya que al localizar un texto o producto debe entregar un mensaje del texto de partida y adaptarlo al texto de llegada.

Palabras clave: Traducción, localización de videojuegos, problemas de traducción, software, análisis textual, videojuegos.

“No hay traducción definitiva. Compañeros de infortunio de Sísifo, los traductores están condenados a revisar sin cesar sus propias traducciones y a rehacer aquellas de sus predecesores”

Delisle, J.

Introduction

A commented translation is a particular piece of academic writing, which combines an academic essay with a personal reflection where students justify their translation choices for specific translation work on their own. Several processes form a commented translation: the first one is the selection of the material to be translated, then the analysis of the whole text, and finally the process of translation. In this academic report, it is possible to find critical reflections concerning the translator's choices together with a theoretical background to support strategies and procedures in the translation process.

This process is about a specific translation project, in this case, the project is a video game translation. The reason to select video game translation is related to the raise of the video game localization industry today. This industry is very important for translators nowadays, as it involves plenty of money and a translation challenge for every game. The analysis of translational challenges that arise in video game localization is a pertinent subject for Translation Studies as they permit to understand what strategies to use when faced with a specific problem related to this type of translation that is not considered part of audiovisual translation or software localization.

This commented translation analyzes problems and solutions in video game localization showing the first part of the translation of *Amnesia Memories*, a PC game released by Idea Factory, to show common challenges and solutions found on this video game localization. While the combination of software and creativity it entails is significant, it has not been constantly studied among academics. As Bernal Merino (2014) said:

“Despite their prominence in society, there has been a lack of academic studies in the field of video games, especially from a cross-cultural and linguistic point of view. The fact that games have suffered from a certain stigmatisation in the academic world until quite recently means that the research in the area is scarce and still has to develop considerably (p.4)”.

For Merino (2014), it is necessary to produce some contributions to the video game localization field. With the commented translation of the first part of the video game *Amnesia Memories*, problems and solutions are presented in the translation process, which involves more than just the transfer of words from one language into another. This work is intended to be a contribution in this field to show the importance of studying video game localization and its different problems. In this field, a translator needs more elements than just the knowledge of both

languages; here a translator has to face different types of text, short deadlines, cultural problems and products with a variety of components like video, audio, user interface and more. This report will be structured following three main sections: The first section constitutes the theoretical framework. Fundamental concepts of video game localization will be discussed. It begins by providing some definitions of the basic concept of video game as it is the final product and object of this translation. Since the localization of video games involves processes common to other related translation practices, and some unique to the localization process itself, then it presents a contrast between localization and translation as interlinguistic processes. Once the basic differences have been outlined, this section discusses the considerations that make video game localization stand out, particularly the different genres and text types and how their translation conditions the game's *playability*, a fundamental concept for localizers. Because not everything gets translated in video games, and text types condition the way in which the localization process takes place, the next section goes on to discuss the translation assets that are subject to translation and the connection between these assets and the text types, as what is going to be translated depends on the client's needs. Finally, the text provides a more specific overview of the relationships and similarities of video game localization with other areas of translation.

The second section presents the methodology adopted for this work and is divided into four subsections. The first section addresses the translation method, which corresponds to what has been called in translation studies the *interpretative approach*. This model explains two fundamental processes in interpretation which are useful to this project: the comprehension of the text and its "re-expression" in the other language. The second subsection describes the process and technical software used to extract and organize the text in order to proceed with the translation. Different tools and resources are discussed to understand the process of extraction and organization to translate a video game. Once the extraction process was undertaken, the third section shows the process of translation itself with the different steps that were followed to translate the game. The following section explains the plot and playability of the game *Amnesia Memories* in conjunction with the principal elements of the game related to the theoretical framework along with the description in detail of the analysis of the text according to Nord's (2005) specifications. Then we present the translation problems found in the translation process along with the strategies used to show with statistics the incidence of a translation problem or technique in the project. Then at the end of the section a selection of problems is presented with the solutions in the translation. Each

one is approached according to Nord's classification and a brief explanation about the solution; this includes a justification for the choice, the translation technique, the sentence in the source and target language and at the end the solution proposed. Finally, the conclusions are presented, considering whether the initial hypotheses could be validated or not.

Objectives

General Objective

To establish a contrast between the practices specific to video game localization and those of translation in general, with the purpose of determining the methods and procedures that characterize video game localization.

Specific Objectives

- To report the localization process of a video game, documenting the translation challenges and the proposed solutions encountered.
- To describe what authors have said about video game localization to integrate it with the analysis of the translation.
- To explore the importance of studying video game localization in translation studies.

1. Theoretical Framework

1.1. Video game Localization

The section below describes the basic concepts of video game localization to understand what a video game is, how it works and, developments in the area through the years. It is important to point out that video game localization is a complex area that must be approached according to several topics related to translation, software and linguistics to understand it. In the first place it is relevant to define the concept of video game since it is the object of study of this sub-discipline. According to Bernal Merino (2006), a video game is a multimedia interactive form of entertainment that is powered by computer hardware and software. Players can control the game by peripheral devices such as a control pad, keyboard, mouse, joystick, motion controller, video camera, etc. The video game is displayed in a screen that could be a television set, a plasma monitor or a portable display. Frasca (2001) provides a similar definition: “any form of computer-based entertainment software, either textual or image-based, using any electronic platform such as personal computers or consoles and involving one or multiple players in a physical or networked environment (p.4).” Therefore, a video game is basically a form of electronic software, with audio and video displayed in technological devices such as a TV or computer.

According to Bernal Merino (2014, p.1), the video game industry began in the early 1970s in countries such as the United States, Canada and Japan, where they became popular through gaming arcades and quickly spread to other countries as well. In this rapid international development of the video game industry, the process of localization becomes vital as it allows for the existence of different versions of the product in many territories with their respective languages. For this reason, is important to understand the difference between the term localization and translation as the first term is focused on a region and the second term applies to a wider concept. In order to fully understand video game localization as a subtype of specialized translation, it is essential to examine these terms as they are different and define certain characteristics within translation studies. In the next section important aspects of the difference between translation and localization are explained in more detail.

1.2. Translation vs. Localization

This section compares the concepts of localization and translation to make it clear why the discipline is called video game localization and to show the main difference between these two practices. These concepts are explained from the perspective of academics and different definitions according to several scholars are presented. Many scholars agree on the importance of stating a clear difference between translation and localization, but according to Mangiron & O'Hagan (2013) "the conceptual relationship between "localization" and "translation" remains ambiguous in Translation Studies mainly due to a lack of theorization of the localization phenomenon (p.87)".

Some authors share the same posture; one example is Schäler (2009), who states that often localization is defined as "like translation but more than that (p.210)". The difference is somehow clouded and difficult even among the scholars, but some differences could be established to understand localization in terms of Translation Studies. This lack of localization theory in Translation Studies also affects video game localization. That is why scholars like Bernal-Merino (2006) and Mangiron & O'Hagan (2013) try to complement theorization with professional experience in the area. Bernal Merino (2006) explains that localization in general is better known for its commercial practice but not for all its linguistic and cultural processes.

Some definitions of localization share fundamental similarities. Schäler (2009, p.209), for example, defines localization as an adaptation of digital content to the requirements of a foreign market. Esselink (2003, p.3) states that localization is the action of taking a product and making it culturally and linguistically accurate for the target locale where it will be sold and used. Mangiron & O'Hagan (2013, p.92) complement these definitions talking about a particular target market identified collectively as local, with specific cultural elements in the source text that need adaptation for the target text. It is possible to find many modifications to make them appropriate and appealing for the recipient in the target market.

Considering these various definitions, localization goes beyond translation. Localization could be seen as a process where a product must be adapted to the culture where it will be used and the market where it will be sold, which requires and adaptation of this product in order to be well received in the target market and culture. Thus, translation could be seen as a part of the localization process.

Despite this point of view, the difference between localization and translation needs to be studied with more detail as the two concepts complement each other in different ways to render a final product with good quality. Localization is a form of “specialized translation” in terms of Gouadec (2007) and it involves different elements as any kind of specialized translation. To summarize, the difference depends on the scholar’s point of view, and because of the continuous transformation in localization due to technology improvement, this difference remains unclear for many scholars. Therefore, localization is understood as the adaptation of a text /software to a particular region, making it a specialized type of translation, even if theorists claim that the difference is not yet well established and further study is needed. The next section explains the concept of playability, which is a fundamental topic in localization since it belongs to the field of video games. Each genre of video game responds to a different type of gameplay; this concept in translation studies is called playability. Playability in a sports game is not the same as in a narrative game. For this reason, it is important to show the definition and relationship of both topics, as they will be discussed in depth below.

1.3. Video game Genres and Playability

This section describes the most important video game genres as related to the concept of playability, vital to video game localization. Characteristics of each genre of video game will be addressed in conjunction with the definition of playability. This will allow us to understand the relationship between video game genres and playability and the importance of the concept in video game localization. When players choose a specific type of video game, they look for a game system that allows them to have a different experience according to the genre. For example, when a sports video game is chosen, the playability will consist of practicing a sport virtually while for a narrative game the playability will consist of the appropriate development of a story. Video game genres are the classification for a video game in a specific category due to the specific characteristics of the text and its playability. Mangiron & O’Hagan (2013) mention a video game classification comprising 13 genres. The next table presents the most popular genres and their corresponding text typologies; the visual novel genre is included because it is the genre of the video game translated for the purposes of this study:

Table 1. Video game Genres according to Mangiron & O'Hagan (2013)

Video game Genre	Explanation
Action	Games where the main purpose is the player's action involving quick reflexes and co-ordination skills.
Adventure	Games where the player assumes the role of a protagonist in an interactive story. Includes detailed back stories.
Massively Multiplayer Online Game	Games played online with a large number of players.
Role Playing Game	Games where the player takes the role of a character and embarks on an epic quest.
Shooter	Games where the player sees action from a first-person or third-person perspective with the goal of shooting others.
Strategy	Games with a strategic conflict to be resolved.
Sports	Games that emulate sports such as tennis, football, golf, etc.
Puzzle	Games with a puzzle to solve using logic.
Visual novel	Games with a narrative similar to a novel where the player makes choices to follow the story.

The main objective is, for the players, to experience what has been called playability. This objective is close to the classification of video games as playability will be defined according to the type of video game. In each genre, the experience of the player will be different, then the localizer must look for the specific characteristics of a video game genre to achieve good playability. The importance of the concept of playability is thus explained by Bernal Merino (2014): "Playability is therefore a crucial concept for the translation and localisation of video games because it affects not only the final feel of the product, but more importantly the players' actual enjoyment of the game experience" (p.40). This enjoyment is dependent on the message that the developers of a video game want to transmit within different genres and typologies. Players will prefer one genre more than other and they will decide which game to play based on the content

it presents. Playability includes all the features of a video game such as dialogues, cinematics, on-screen text, etc. This is important to the translator as he/she needs to comprehend the expectations of the player to achieve and maintain playability, how it affects the content to be translated with the analysis of the structure and text type, and finally the correct strategies or techniques to use in order to complete the localization process. The video game chosen for this work also has a specific genre, which was useful for showing the linguistic problems that are most visible in the narrative genre, for this reason the visual novel genre was selected.

It is essential here to understand the meaning of the genre of the visual novel as it is the genre of the video game *Amnesia Memories*, in Cavarallo's words (2010): "The visual novel typically articulates its narratives by means of extensive text conversations complementing by lovingly depicted (and mainly stationary) generic backgrounds and dialogue boxes with character sprites determining the speaker superimposed upon them" (p.8). This idea points to the specific function of the in-game text that is the narrative, which requires the development of a proper translation to keep the playability at the same level of the original and understand the unique and different world that each type of game can provide. The concept of "playability" is used in localization exclusively, although an understanding of functionality as developed in translation studies could theoretically encompass or be compatible with it. In this section it has been shown how playability and genre are linked and therefore both categories must be analyzed before localizing a product like a video game. The following section approaches translation assets, which include each element that is going to be translated in the game. It also deals with text typologies, which correspond to what type of text is going to be analyzed to approach translation. It is relevant to understand what kind of content is localized and what the function of a specific text in each video game is.

1.4. Text Typologies and Translation Assets

This section explains the content and type of text to be translated in a video game. There is a classification of the translation assets and seven categories of text types. Each text typology is connected to a specific translation asset due to certain characteristics of the text and the purpose that it has in a video game. This relationship is important to understand how to translate each type of asset and what the purpose of the specific text in each part of the game is. Authors such as Bernal Merino (2008b, p.33) and Vela-Valido (2011, p.98) have commented about different text

types that can be found in video games. These authors observe seven main categories for text types in a video game:

- **Narrative:** Text that could be heard or displayed on the screen, this contains the information of the characters and the story of the game.
- **Oral/dialogue:** The speaking form of the characters in game.
- **Technical:** The software and hardware in the video game.
- **Functional:** Text that allows the player to choose between different options in the game.
- **Didactic:** Text that is used to train players in the use of the game.
- **Promotional:** Text to encourage players to buy more.
- **Legal:** Text to advise players of their rights and duties when they buy and use the game.

These text types are related to the assets to be translated. Mangiron & O'Hagan (2013, p.38) also comment on the importance of text typologies as they serve to identify strategies for the translation of certain types of text in video game localization. The principal elements to be localized in a video game, or assets, are defined by Chandler (2005):

- In-game text: This includes all the written content of the video game.
- Arts assets: This includes artworks, graphics and images.
- Audio and cinematic assets: This includes video, songs speaking dialogues.
- Printed materials: This includes manual, box and all promotional materials.

Bernal Merino (2014) add some assets to be translated:

- Web page of the video game: The official website of the game.
- The game updates: Periodical downloadable augmentation of game chapters, features, characters, etc.
- The game patches: Small downloadable programs to fix errors in the game.

These assets also have their own characteristics and communicative purpose related to the text types mentioned before, as we will see in table 2. For this project, it is essential to understand what in-game text is, as this is the main type of asset used in *Amnesia Memories*. Mangiron & O'Hagan (2013,p.122) explain that it is also known as “onscreen text” (OST), and it refers to the written content presented in the user interface, such as menus, help messages, system messages and tutorials. In some video games, in-game text can also comprise narrative passages and

dialogues in form of dialog boxes displayed on screen. This is part of the game system and cannot be controlled by the players; normally programmers need to modify or redesign the graphic text for it to fit in the video game. Aside from the in-game text, other arts assets need to be translated, as we will see next. In the audio and cinematic assets, not only the audio files such as songs or dialogues are translated; the cinematics, also known as cut-scenes or in-game movies, similar to trailers in the video game, need translation in the localization process as well. The client can decide if they want the cinematic to be dubbed or be subtitled. Depending on the decision the translator will choose the correct approach to localize them.

Finally, the printed materials, which are part of the game’s marketing to show the most interesting features of the game and the user manuals, also need to be translated. In many cases, one set of assets could have more than just one text type, as Bernal Merino (2014) explains, due to the different communication purposes that different assets have in the video game. The following table summarizes the assets proposed by Bernal Merino (2014) together with the basic content and the text type with which they comply.

Table 2. Assets to be translated in a Video game

Assets to be translated	Basic content	Text types
In-game text	User interface, menu, help messages, system messages, tutorials. Written dialogues, usually in dialog boxes.	Functional, Narrative, Technical, Didactic, Oral/Dialogue, Promotional and Legal.
Art Assets	Maps, signs, notices. Images with titles of places and instructions. Images of characters to adapt into another culture.	Functional and Promotional.
Audio and cinematic assets	Audio files, voiceover, songs, script, trailers, cinematics, and game-engine animations.	Oral/Dialogue, Narrative, Functional and Didactic.

Printed materials	Manuals and packaging.	Promotional, Legal, Technical and Didactic.
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Note: Taken from Bernal-Merino (2014)

In sum, localization involves different kinds of materials for translation, text types such as narrative and functional are related to the language itself and the culture, others such as technical and didactic are related to changes in software or hardware depending on the region.

Finally, text types such as promotional and legal are related to legal translation for contracts and legal paperwork. Mangiron & O’Hagan (2013) agree with the classification presented above, and add: “All of them have to be translated and integrated harmoniously with the images and the sound files within the code by means of specialized software tools (p. 122)”. This also depends on the client’s needs as the company can decide if they want all the materials to be localized or just some of them depending on the countries in which they are selling the game and the level of localization.

This section has presented the relationship between textual typologies and translation assets for a complete analysis of the product that will be translated, in this case a video game. Once the different translations assets are understood, the topic of what level of localization is needed must be approached and, in order to do this, four levels of localization will be explained in more detail. The next section then, describes the four levels of localization, which are related to the client’s needs as they will define which game assets will be translated depending on the level of localization required.

1.5. Levels of Localization

This section presents a brief explanation of why certain translation assets were translated and others were not for this project, in terms of the levels of localization and how the translation process conforms to each level. According to Chandler (2005), four levels of localization exist, which correspond to the marketing strategies and the special requirements of the client that wants to localize the game. She classifies the localization levels as follows: No localization, box-and-docs localization, partial localization and full localization. In the first level, no localization, the game is sold in the source language to other countries; there is no process of localization at any level. In the second level, box and docs, the game code and languages remain the same, but the

packaging and the manual of the game are translated. In the third level, partial localization, the in-game text is translated but there is no lip-synching or dubbing. These are replaced by subtitles in the target product. The final level is full localization, this is the translation of all the assets of a game: in-game text, manuals, packaging and voiceover.

Mangiron & O'Hagan (2013) explain the commercial reasons for these four levels of localization. The first level provides an opportunity to sell more copies without spending money on the localization process. The second level is used for three cases: the first one is when the game has little text, the second one is for games with a low sales projection, and the third case when the game is launched in a country where the players have a good level of English. Partial localization is preferred when developers use subtitles to reduce costs and save money by not hiring voice actors or redesigning the game for lip synchronization. Finally, the full localization process is usually done for AAA titles. These games are the most expensive ones with a very big investment in their production, providing a full experience for players in different countries with their corresponding localized version. This section explained the different levels of localization and what is translated according to each one of them. The conclusion is that the main reason for translating specific content responds to the client's needs. After understanding the basic concepts of video game localization and the processes of translating a video game, the next section establishes a contrast with other areas of translations as subtitling or software localization, which will allow to explain the use of certain translation strategies later in the project.

1.6. Video game Localization and Other Areas of Translation

The section below explores how video game localization is similar to other fields in translation and the reason why it is possible to borrow translation strategies from these fields to use in video game localization. Some authors find that video game localization shares similarities with other translation fields. Bernal-Merino (2007) explains that video game localization is related to audiovisual translation and software localization. Video games are considered an audiovisual product, as they combine images, sound and graphics in movement. In some localization projects, the client decides to fully localize their game, and this involves the translation of all dialogue for dubbing (Chaume, 2001) or its translation for subtitling (Díaz Cintas, 2004).

Video games are also a software product as they involve code and engineering processes to function; this is related to software localization (Esselink, 2003) with the common problems in

space constrains and hard coding. Mangiron & O'Hagan (2006) also talk about the similarities between these fields of translation: "Games localisation shares similar aspects with software localisation. The commonality stems from the fact that both involve combining language translation and software engineering, where translated text strings need to be appropriately placed within the software (p.1)". Here, they show one of the most important features of video game localization that is the character length restriction. This topic will be discussed later as a part of the translation problems in video game localization. Mangiron & O'Hagan (2006) also discuss the similarities related to audiovisual translation: "Game localization also shares many characteristics with audiovisual translation, since most localized games are currently dubbed or subtitled, or both. (p.1)".

Video game localization has evolved very quickly with more complex narratives and this involves more characteristics and problems for the translators to be aware of when localizing a video game. Along with the ideas above, Bernal-Merino (2007) states that video games now have more complex narratives, especially AAA productions, with plenty of material to translate with many forms and modalities, as mentioned before in all the different video game assets, from dialogues to cinematics. This is the last section related to the basic concepts of Video game Localization. The concepts of video game, translation, localization and playability were defined to understand the general aspects of video game localization. From there, video game genres, text typologies and translation assets were defined because they are important in the analysis of the product to be translated. Finally, the levels of localization and the relationship with other disciplines were presented to know the level of localization in this project and why certain strategies that belong to other disciplines were used. The section that follows shows the theory of skopos and why it is relevant to this project.

1.7. Skopos Theory

The term *Skopos* comes from the Greek term for "purpose" related to the communicative function of a text. Many authors, especially German theoreticians, discuss functionalism; some of them are Holz-Mänttari (1984), Reiss & Vermeer (1984) and Nord (2005, p.121). These authors define translation as a communicative activity with a certain purpose that will be essential for the target audience and the target culture. This is a target-oriented perspective as it bears in mind the intention of producing a text with a specific purpose for a specific audience.

This is the basic notion of functionalism in translation, a target-oriented translation in which the purpose takes the most important role. *Skopos* theory is based on action theory and the vision of translation as a purposeful activity intended to act as a bridge between members of different cultural communities. Hans Vermeer (1970) was the pioneer of the *skopos* theory as he proposed a new perspective in Translation Studies, changing source-text oriented views to target-text oriented perspectives. He states that every action has a purpose and translation is an action, for that reason, it has a purpose that will be reflected on the target text. This serves as a focal point for the analysis of extratextual and intratextual factors proposed by Nord (2005) in the translated product, as *skopos* theory allows to understand the function of the text and its intended communicative function. Nord (2005) mentions the role of the initiator as the one who proposed the *skopos* of the target text. But even if the initiator proposed the *skopos*, the translator is in charge of producing the real conditions of the target text; this means that he or she is able to decide if it is possible to reproduce the source text in the target text with the *skopos* in mind. In this sense, the translator also decides which strategies or techniques are appropriate for the text to fulfill the proposed conditions.

In this project, the *skopos* theory adapts well to video game localization, as it is usually “player-oriented.” It is fundamental for the translator to reflect upon the purpose to develop a proper translation. Authors such as Mangiron & O’Hagan (2006) mention that the main priority is to preserve the gaming experience. With this idea in mind, translators will work on their translation focusing on the purpose of allowing the players to experience the game as if it were developed for them. This corresponds to the concept of “playability,” which was developed in section 1.3 of the theoretical framework. The next subsection overviews the localization process for a specific region, in this case in Latin America. It explains how localization works in Latin America and the problems for translators in this specific region.

1.8. Localizing for Latin America

This section explains the notion of neutral Spanish that is used for a specific region such as Latin America. Furthermore, the difficulties faced by a translator in this region are explained. The video game market in Latin America is growing rapidly, demanding specific localized products for this region. Due to localization costs, it is usual to produce one single localized version

for all nineteen Spanish-speaking countries in Latin America, as reported by Mangiron & O'Hagan (2018):

“In the case of Spanish, for example, there are numerous regional variations, but the game industry tends to opt for a Castilian Spanish version only, a Castilian Spanish version for Spain and a Latin American Spanish version for the remaining territories, which tends to be based on Mexican Spanish, or a neutral Spanish version for all territories. (p.130)”.

Neutral Spanish is a controversial concept as some scholars think that it is a valid language variation for this particular situation of translating for a wide group of countries, while others believe it is just an ideal that cannot be achieved. The term “*neutral Spanish*” was created to standardize a product for different countries to avoid regionalism. Iparraguirre (2014, p.234) describes neutral Spanish as a Spanish variety which is understood by the linguistic community, but it is not for common use. It does not exhibit regionalisms and the concept became stronger due to translation and massive communication media searching for neutrality to reduce production costs of diverse content such as news, books and movies that were going to be distributed in many territories within Latin America.

As Iparraguirre (2014, p.245) argues, neutral Spanish comes from a very specific reason: to reduce production costs in a product that is directed to the same region presenting different variations of the same language. Bravo García (2008, p.1) defines neutral Spanish as one standard language without any accent in particular, with no national or local features and she affirms that this neutral Spanish is mandatory for communication professionals, being mainly used by translators and in dubbed audiovisual products.

According to her, to use standard Spanish with no accent in particular is very difficult for a Latin American translator, as he/she already has marks in his/her accent and needs to work on a neutral version of his/her Spanish. This is complemented with the idea of Mangiron & O'Hagan (2018) mentioned before, according to which there is a tendency to standardize the translation based on Mexican Spanish or neutral Spanish. However, many regional varieties of Spanish differ specially in colloquial language and slang. Video game players may not be satisfied with the available version, and for this reason a standard language will be appropriate to avoid this problem. This last section closes the theoretical framework with the bases to understand the most essential concepts of video game localization and the process of localization for the Latin American region.

2. Methodology

This section is divided into five subsections to explain the whole process of translation, technical procedures and resources, translation problems in video game localization, translation techniques, the analysis model for the chosen text and the general structure for the analysis. The first subsection refers to the translation method, and explains the interpretative approach applied to this work. Then the second subsection shows the procedures, tools and resources used in the translation process. The next subsections describe the most common problems in video game localization, in conjunction with the third subsection that presents translation techniques to solve these specific problems. The fourth subsection includes the structure of the analysis and the explanation of the appendixes. The final subsection explains the text analysis model proposed by Nord (2005) with the description of the extratextual and intratextual factors.

2.1. Translation method

The analysis of the source text and the problems and solutions found in this commentary translation were carried out by means of an interpretative approach to support the decisions behind the translation process. The interpretative approach is related to the practice of interpretation in which the two fundamental phases are the understanding of the text and the “re-expression” in another language. Lederer (2003) explains in her work that Delisle and Bastin (1980, p.66-67) summarize the interpretative process of translation as identifying ideas, reverbalization and verifying. She complements this idea with the following quote: “the text passes through the translator’s mind and becomes another concrete manifestation (p.6)”.

The first process in the interpretative approach is called deverbalization in which the translator understands the text and retains the sense in a “mental representation”. This representation is combined with extra-linguistic knowledge to assimilate and perceive the communicative purpose. Translators seek the best possible understanding of ideas together with a proficient command of the linguistic means to express them. When this process is done, the translator looks for a suitable formulation of the ideas in the target language; this process is called reverbalization.

In this commented translation several steps were followed that include the deverbalization and reverbalization of the final text. In this project, the methodological approach was developed based on the interpretive model, followed by an overview of procedures that occur in the translation process. Initially, the translator approaches the text for a first take on the whole content to understand it in context. A second reading of the text is done to identify potential translation problems. After this process is completed, the translation begins following the original closely. At the end of the translation process, the translated text is read comparatively with the original. Finally, the last step is to read the translation in the target language as an independent text. After this interpretive procedure, the translator may move on to the technical aspect of the localization process. The next section offers a brief explanation of the extraction, some tools, and the software used for the extraction during the translation process.

2.2. Technical procedures and the translation process

In the technical part of the translation, it was necessary to look for the tools to extract and organize the text from the game. Some of the tools used for this process were *Notepad ++* (2003), *Resource Hacker* (1999) and *TedNPad* (2001), the first part of the in-game text of the video game *Amnesia Memories* was extracted. This part consists of 20,000 words, which were required for the project. This comprises the dialogue between Orion and the player, and the first part of the story with Shin.

It was necessary to download a copy of the game. The game had been previously bought in an online platform called *STEAM*. Once the download was completed, there were several folders with images and banners after the video game was processed in *Resource Hacker* (1999). In order to translate the game, I opened different folders with the in-game text using *Notepad ++*. In this extraction process, the resulting files came out corresponding to each character in the game and not in the order in which they appear in the game.

Mi unidad > Localización > Amnesia Memories ▾

Nombre ↑	Propietario	Última modificación	Tamaño de archivo
fonts	yo	29 mar. 2019 yo	–
img_fullhd	yo	29 mar. 2019 yo	–
movie	yo	29 mar. 2019 yo	–
savedata	yo	29 mar. 2019 yo	–
scenariio	yo	29 mar. 2019 yo	–
sound	yo	29 mar. 2019 yo	–
system	yo	29 mar. 2019 yo	–
<input checked="" type="checkbox"/> amnesia.exe	yo	29 mar. 2019 yo	4 MB
<input type="checkbox"/> main.let	yo	29 mar. 2019 yo	17 KB
<input type="checkbox"/> rclick.let	yo	29 mar. 2019 yo	22 KB
<input type="checkbox"/> side_picture.png	yo	29 mar. 2019 yo	1 KB
<input type="checkbox"/> slider.let	yo	29 mar. 2019 yo	456 bytes
<input checked="" type="checkbox"/> steam_api.dll	yo	29 mar. 2019 yo	183 KB

Graphic 1. Capture of the technical process of extraction resulting in folders with the in-game text.

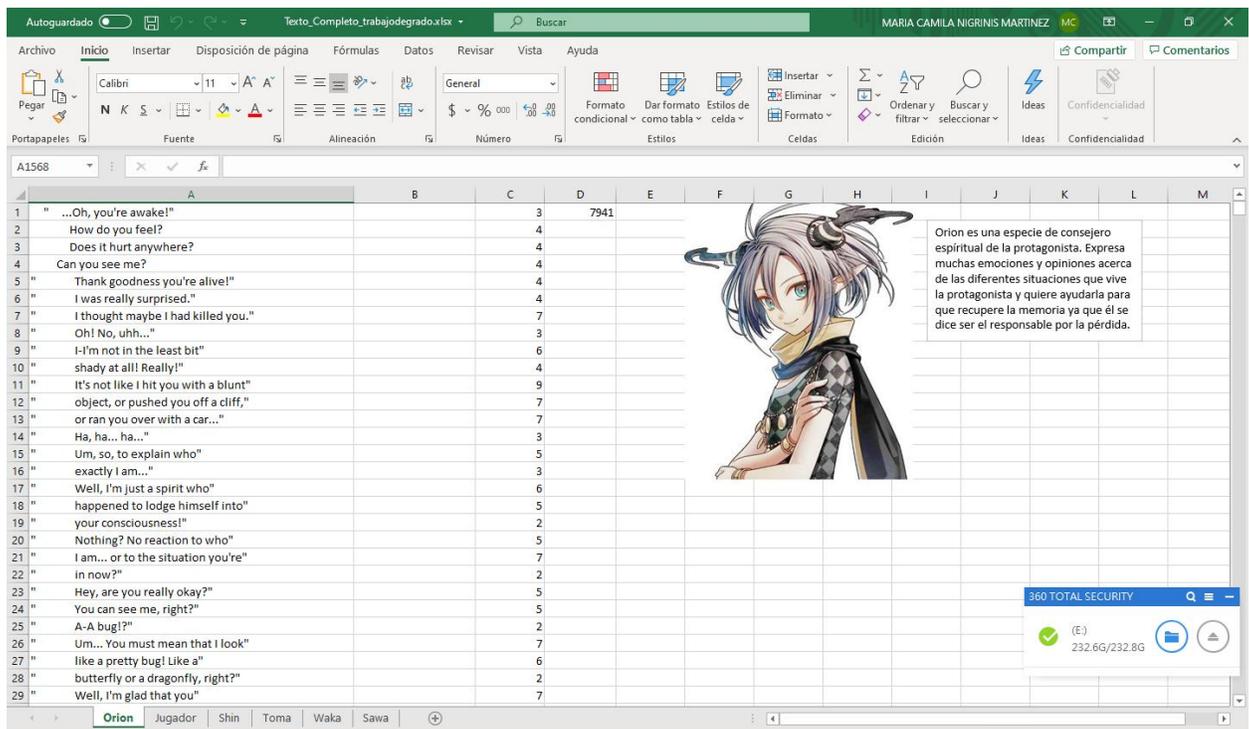
```

* C:\Users\camila\Downloads\50.let - Notepad++
Archivo Editar Buscar Vista Codificación Lenguaje Configuración Herramientas Macro Ejecutar Plugins Ventana ?
50.let
179 /-----
180 オリオンIN
181 -----*/
182 [txtwin_proc onoff="1"]
183 [txtwin_info line="1" type="2" pos="8"]
184
185 [voice_play no="60004" count="0"]
186 [speaker_set name="???" chrid="CHRID_MOB"] // オリオン/???
187 [maintxt_print text=" "Oh, ¡estás despierta!"]
188 [batch]
189
190 [ezchara_nextstate2 ch_name="orion_b" pt_name="03" em_name="komari" color="NOON" z_pos="ZPOS_FORE" app_speed="ZERO_APP_SPD"]
191
192 [txtwin_info line="3" type="0" pos="8"]
193
194 [voice_play no="60005" count="0"]
195 [speaker_set name="???" chrid="CHRID_MOB"] // オリオン/???
196 [maintxt_print text=" ¿Cómo te sientes?"]
197 [maintxt_print text=" ¿Te duele algo?"]
198 [maintxt_print text=" ¿Puedes verme?"]
199 [batch]
200
201 [txtwin_info line="3" type="0" pos="8"]
202
203 [voice_play no="60006" count="0"]
204 [speaker_set name="???" chrid="CHRID_MOB"] // オリオン/???
205 [maintxt_print text=" Thank goodness you're alive!"]
206 [maintxt_print text=" I was really surprised."]
207 [maintxt_print text=" I thought maybe I had killed you."]
208 [batch]
209
210 [ezchara_nextstate2 ch_name="orion_b" pt_name="01" em_name="wara" color="NOON" z_pos="ZPOS_FORE" app_speed="ZERO_APP_SPD"]
211
212 [txtwin_info line="3" type="0" pos="8"]
213
214 [voice_play no="60007" count="0"]
215 [speaker_set name="???" chrid="CHRID_MOB"] // オリオン/???
216 [maintxt_print text=" Oh! No, uh..."]
217 [maintxt_print text=" I-I'm not in the least bit"]
218 [maintxt_print text=" shady at all! Really!"]
219 [batch]
220
221 [txtwin_info line="3" type="0" pos="8"]
222
223

```

Graphic 2. Capture of the technical process of modification of the in-game text.

The Computer-Assisted Translation (CAT) tool used to translate and apply certain changes in the translation process was MemoQ version 8.4 (2006). The choice of MemoQ corresponds to trends in the area as described by Segarra Benyeto and Huertas Abril (2017, p. 14). It is also a very complete tool that facilitates the localization process due to the different functions it provides, chief among them being the term base and a filter to work with excel files, which was the format in which the text for this project was handled. Finally, MemoQ allowed to replicate the real process that occurs in a localization agency. It was necessary to organize the text on an *Excel* sheet and then process it using translation software. This extraction process resulted in the problem of discontinuity, which became evident when dialogues did not appear in the same order as they did in the game.



Graphic 3. Capture showing the in-game text organized by characters.

The translation process and the revision process were carried out jointly; first, a section was translated and then the adviser reviewed and suggested changes. After the text was translated and revised it was extracted from the translation tool into different *Excel* files to classify problems according to categories presented in the next section called translation problems which is based on the classification of problems by Nord (1991) and other categories

according to Mangiron & O'Hagan (2013). These categories will be discussed in detail in the next section. Then the translator proceeded to compare the source text with two versions of the translation and the final version to describe the process between versions and the final result.

Original	Primera versión	Segunda Versión	Versión Final	E	F
1	8	14
2	...Oh, you're awakel	... ¡Oh, estás despierta!	¡Oh, estás despierta!	18	20
3	How do you feel?	¿Cómo te sientes?	¿Cómo te sientes?	13	15
4	Does it hurt anywhere?	¿Te duele algo?	¿Te duele algo?	19	13
5	Can you see me?	¿Puedes verme?	¿Puedes verme?	12	13
6	Thank goodness you're alive!	¡Qué bien que estás viva!	¡Qué bien que estás viva!	25	21
7	I was really surprised.	Estaba sorprendido.	Vaya sorpresa me llevé.	20	18
8	I thought maybe I had killed you.	Pensé que tal vez te había ma	Pensé que tal vez te había ma	27	28
9	Oh! No, uh...	¡Oh! No, uh...	¡Oh! No, eh...	12	10
10	I-I'm not in the least bit shady at all! Really!	¡No soy para nada sospechoso! ¡De verdad!	¡No soy en absoluto sospechoso! ¡De verdad!	39	14
11				0	21
12	It's not like I hit you with a bluntobject, or pushed you off a cliff, or ran you over with a car...	No es cómo si te hubiera gorp	Sería incapaz de golpear te con un objeto contundente	77	38
13		o empujarte por un		0	45
14		desafilado o si te hubiera emp	o arrollarte con un auto...	0	24
15	Há, há... há...	Ja, ja... ja...	Ja, ja... ja...	13	9
16	Um, so, to explain who exactly I am...	Uh, bien, para explicarte	Eh, bien, para explicarte quién soy...	29	22
17		quién soy en realidad...	quién soy...	0	19
18	Well, I'm just a spirit who happened to lodge himself into your consciousness!	Bueno, ¡Soy un espíritu que al	Bueno, ¡soy un espíritu que se alojó en tu consciencia!	66	25
19		parecer se alojó en	se alojó en	0	16
20		tu consciencia!	tu consciencia!	0	14
			¿Nada? ¿No te impacta mi		

Graphic 4. Excel file with the original text, first, second and final version of the translation.

After the process of translation and revision, some other resources were used in the project: dictionaries such as Merriam- Webster, Linguee, Word Reference and Cambridge Dictionary for certain problematic terms. Information from some cultural terms was sought in the RAE (*Real Academia Española*) and in the *Diccionario panhispánico de dudas*, and the Google Trends (2006) tool, in order to better understand their use in the text and to compare the use in different places of Latin America to choose the best equivalent in a neutral Spanish. The translation method is focused on the final user of the product. For this project, the intended final users would be Latin-American video game players, although due to the nature of the project the translation will not actually reach its intended users. Now the following section explains the most common problems in video game localization; these problems are classified in different categories which correspond to Nord's (1991) classification of translation problems.

2.3. Translation Problems in Video game Localization

This section describes different problems that arise in video game localization, which are linked to the nature of the software and the linguistic problems that appear in any kind of translation. According to Mangiron & O'Hagan (2006), in video game localization the most common problems are culture adaptation, discontinuity and, space restrictions. Some of these issues are being studied quite extensively in other translation fields such as subtitling, dubbing and software localization. For the case of video game localization, the player needs to feel completely immersed in the game and this is achieved through a good translation of the video game. In this case, the translation is functional as Mangiron & O'Hagan (2006) and Bernal Merino (2014) explain in their works.

The most important factor is the product's end-user and the way that the translator is going to adapt the text to the needs and expectations of those users. As Mangiron & O'Hagan (2018) talk about the expectations of the market, they also mention the reason behind this "playability" mentioned above by Bernal Merino (2014).

The designers and publishers want the translator to produce a localized version of the game in which target culture players will feel like it was designed for them. This is accomplished by a good translation with cultural changes. Mangiron & O'Hagan (2013, p.171) classify translation problems based on Nord's (1991) classification. She divides these problems into four main groups: pragmatic, intercultural, interlingual and text-specific issues. Pragmatic problems are linked to culture as the content is adapted to a target language. On the other side, intercultural problems are related to norms and convention of text types. Interlingual problems are based on the different structures in the source and the target text; and text-specific issues are related to certain challenges in the text such as puns, idioms, figures of speech, etc. In the context of this study, pragmatic problems correspond to cases of cultural adaptation and translation of proper names, while interlingual problems are related to the translation of linguistic variation and taboo or discriminatory words. Although the classification is divided into four groups, according to Mangiron & O'Hagan (2013) in video game localization two groups stand out: pragmatic and interlingual problems.

It is important to mention cultural problems as well. There are many cultures and differences involved in entertainment software. Mangiron & O'Hagan (2013) discuss different features that need to be localized depending on a specific culture: "Various country-specific conventions such as formats in date, time, postal codes, and the use of a comma as decimal points have been acknowledged as often requiring adaptation in the process of localization (p.93)". There are more elements that need adaptation for localization; one of them is the corresponding symbols in each language. In particular, some video games need cultural adjustment for political issues and legal structures defined by the target culture.

Other major problem in video game localization is discontinuity. Discontinuity of dialog often occurs in the in-game text. This is an important part of translation, as the translator needs as much context as possible to produce a good translation. Mangiron & O'Hagan (2013) relate this problem to the outsourcing model: "the simultaneous release model has the disadvantage that the translator works with an incomplete and unstable text, subject to changes during the translation process (p.118)". In other words, the translator needs to work with their own intuition and develop a set of tools to manage this gap in translation. Normally in translation practice, for reasons of confidentiality, translators receive a localization kit with the basic information of the game, reference materials, CAT tools and assets to translate. In some cases, these assets are in different position compared to where they will be in the actual game and this becomes a problem for the translator.

In addition to discontinuity, space constraints are a problem for translators. As Mangiron & O'Hagan (2013) explain, some video games can have extreme space constraints. This is related to the software, as the maximum length of text used is calculated by pixels and not by characters. To overcome this problem, translators must deal with strategies coming from audiovisual translation. Díaz Cintas (2010) studies cases of restriction in subtitling. Similar space constraints occur in video game localization as the translator needs to reduce the content to fit in the subtitles but at the same time keep the semantic and pragmatic dimensions. In the case of video game localization, several problems with the hard coding text are found; it not only occurs the in-game text but the user interface. If the text is out of the corresponding boxes it will affect the code of the game and also the playability.

In summary, there are four main types of problems in video game localization. Localizers should keep in mind that solving them requires thinking about playability, creativity, and the culture for a particular video game. To solve these problems, it is significant to point out certain translation strategies that allow for the production of a good text with all the conditions required by the client. The next section provides a general overview of the translation strategies used in video game localization.

2.4. Structure and Analysis

The analysis of the text began with Nord's (2005) text analysis model explaining the extratextual and intratextual factors of the translation. With these elements in mind, there is a brief explanation of the video game and its components related to the theoretical framework. Then two graphs are presented that bring together the results of the most common problems in this type of translation and the most used techniques. Translation techniques are based on Chesterman's (1997) classification with the selection of nine problems out of thirty that he proposed. The most common problems are grouped into two main categories: Pragmatic and interlingual problems according to Nord's (2005) classification. Then each set of problems is divided into their corresponding category with two or three examples.

Following the analysis is the presentation of problems and the solutions given by the translator. Each problem has a general explanation followed by some examples demonstrating the process followed. The aim of the translation was to keep the original wording and style as much as possible to recreate the feeling of the original game maintaining the idea of character restriction to fulfill the playability of the video game. Then two graphs are presented that bring together the results of the most common problems in this type of translation and the most used techniques in general for video game localization.

The methodology discussed the translation process, methods and procedures, and some theories for understanding certain fundamentals on which this work was based. Each procedure corresponded to a specific theory that allowed to understand how certain resources are used in the translation of a product in video game localization and in the subsequent analysis below. In addition to these procedures it is necessary to add a brief explanation of the annexes at the end of the work. The first annex is the style guide, a list of specific rules for the translator to follow during the translation process (Moyer, 2002, p.16). The style guide helps to maintain consistency as it

compiles rules for capitalization and accent marks, spelling numbers, use of abbreviations and punctuation rules. This document is designed to serve as an appropriate guide for the final user, meeting the company and country standards because it maintains cultural and geographic suitability. The style guide can be created by the client or by the linguist team with the client. In the case of this work it was created by the translator only for academic purposes. The other appendix is a table with the classification of translation problems and techniques that was useful for the statistical part. This table allowed to visualize the classification of each problem and the techniques used to solve them in order to collect the numerical data to analyze which were the most persistent problems in this work and the frequency of use of a specific technique in the charts that belong to the section “Analysis”.

2.5. Translation techniques

The following section shows the classification of translation strategies according to Chesterman (1997) and the most common used strategies in video game localization to solve the problems mentioned before. Video game translators need to have a wide set of skills to deal with video game localization compared to other translation-related fields. Dietz (2007) argues that video game localization often requires the skills of a technical translator combined with the skills of the literary translator.

This previous set of skills will work with the type of text and the genre of the video game mentioned above, as in the case of a role-playing game. It is possible to work with literary pieces such as fairy tales, but for the software part of the video game translators need to know about software localization to understand the user interface and if the game has subtitles, the translator will need some strategies such as reduction when they face space-constraint problems in the dialog boxes of a video game. Several authors have developed different translation procedures, alternatively known as strategies or techniques in translation. Authors such as Vinay and Dalbarnet (1958), Newmark (1988), Chesterman (1997) and Hurtado Albir (2001) define their techniques and propose a classification of their own. It is essential to understand in this commented translation which techniques were used in order to develop a correct translation. Hurtado Albir (2001) defines techniques as the visible result of the translation, various procedures to achieve the equivalence in textual micro units.

These techniques are procedures used for the translator to solve problems, they can be conscious or unconscious, internal or external. Chesterman (1997) proposed a classification into three groups: syntactical, semantic and pragmatic strategies. He mentions thirty translation techniques. Some of them were adopted and defined for the purposes of this project: Cultural filtering, trope change, distribution change, converses, transposition, literal translation and transcreation. The following table shows the most used techniques in Localization:

Table 3. Translation techniques by Chesterman (1997, p.92-112)

Technique	Explanation
Cultural filtering	The action to replace a source text cultural element with one from the target culture.
Trope change	To replicate the same situation of the source text using completely different wording.
Distribution change	Change of semantic components.
Converses	To change the point of view, focus or cognitive category in relation to the source text, lexical or structural.
Transposition	To change a grammatical category.
Literal translation	To translate a word or an expression word for word.
Paraphrase	To create a liberal approximate translation, searching for the pragmatic sense of the sentence.
Information change	Addition of new information relevant to the target text or omission of the information in the source text.

Other pragmatic changes	The use of creativity to create a new sentence appropriate in the limits of space constrain.
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Video games provide some degree of freedom that is not common in other forms of translation. To localize a complex video game, one of the most common strategies due to character limitation is the creation of new forms in the target language to adapt the content to the local context and fit the space constraints. Examples of this situation are included in the analysis section. Bernal-Merino (2007) explains the technical and cultural reasons to change not only the textual structure but the game code to accommodate the differences between source languages and target language. Translators have a certain degree of freedom to adapt content or remove jokes or cultural references that will not work in the localization. According to Mangiron & O’Hagan (2013), creativity comes from recreating the original feel of the gameplay. It has different levels as some video games allow for more changes and adaptations than others. They mention some kind of negotiation between constraints and freedom in the nature of the medium: software. Bernal-Merino (2012) also mentions the connection between playability and creativity as they cannot exist without the other.

Mangiron & O’Hagan (2013) argue that the idea behind recreating a gameplay experience lies on the linguistic manipulations at the micro and macro level of the product retaining its functionality and also the intended appeal for the final user.

As we can see, different techniques can be used in translation. For video game localization, nine techniques out of thirty proposed by Chesterman were chosen, since they are the ones that are most easily implemented in this type of translation. After the definitions of the problems and techniques used in video game localization, the next section shows the text analysis model chosen for this project.

2.6. Text analysis in translation

The purpose of this project is to provide a commented translation of a video game text. As a first step in order to present this commented translation, it is important to analyze the text, based on the text analysis model proposed by Nord (2005). Then this work will focus on the analysis of the translation problems found and the strategies used in order to achieve a proper translation in the field of video game localization.

When translating any type of content, one important factor is to analyze the text that is going to be translated. Authors like Hans Vermeer and Katharina Reiss (1984), Jean Dalbernet (1997), and Christiane Nord (2005) have proposed different models of text analysis. The following table presents the main elements proposed by these authors in their corresponding models:

Table 4. Models of Text Analysis

Author	Model
Hans Vermeer and Katharina Reiss (1984)	Their theory focuses on the concept of <i>skopos</i> , which is based on text function. These authors share some ideas with Nord's model but Vermeer and Reiss (1984) virtually neglect the role of the source text and focus on the purpose and results of the translation.
Jean Dalbernet (1997)	He describes nine factors to address a translation: accuracy of individual translation units, accuracy of translation as a whole, idiomaticity, correctness of target language, tone, cultural differences, literary and other artistic allusions, implicit intentions of author, adaptation to end user.
Christiane Nord (2005)	This model is based on Translation-Oriented Source Text Analysis. She focuses

	<p>on extratextual factors (situational): sender, intentions, medium, time and place, etc., and intratextual factors (text): subject matter, content, lexis, text structure etc. In her analysis, she considers both source and target texts.</p>
--	---

In this case, the model to be used is that proposed by Nord known as Translation-Orientated Source Text Analysis or TOSTA (1991, 1997), as this model considers both source and target texts. This model can be used for translating any type of text. According to Nord (2005), there are two types of factors to analyze in the translation: extratextual and intratextual. Extratextual factors focus on the situational and receiver-oriented perspective, this includes people involved in the communicative situation, meanwhile the intratextual factors focus on content-oriented and form-oriented, this includes the text itself. To be more precise, extratextual elements correspond to the sender, the intentions, recipient, time and place, medium and motive for the text:

Extratextual Factors

- **Sender:** The author or sender of the text to be translated. It could be a company or a person who needs to translate a text.
- **Intentions:** The sender has a specific reason or reasons to translate the text. Seeking a reaction for the audience, the sender has certain ideas to transmit in the text. Translators need to transmit these ideas in the target text.
- **Recipient:** The audience that will receive the translation commission.
- **Medium:** The channel or medium in which the text is communicated.
- **Place and time of production/reception:** The production of the text was made in a place and time, while reception of the text occurs in another place and time.
- **Motive:** Related to the situation of communication, the sender has a motive to produce the source text and also another reason to produce the target text.
- **Text function:** It is related to the purpose of the original text. The function of the text could be phatic, appellative, expressive or referential.

On the other hand, intratextual factors correspond to subject matter, content, presuppositions, composition, non-verbal elements, lexis, sentence structure and suprasegmental features:

Intratextual factors

- **Subject matter:** The main topic of the text. Translators have to consider if there is special terminology to be used or a background knowledge of the culture is required. This is the initial clue to define the research needed for translation and if it is possible to translate the text.
- **Content:** The information presented in the text. Translators analyze the text by its lexical and grammatical structures, which provide coherence to the text. This information can be factual (based on reality) or fictional (referring to a fictional world).
- **Presuppositions:** Objects and phenomena of the culture that are implicitly assumed by the speaker. Translators can adjust the level of explicitness depending on the target reader presuppositions.
- **Text composition:** The structure of the text. It could be organized in chapters or long paragraphs. It is essential to analyze if the information is coherent and if it is subject to specific-culture conventions.
- **Non-linguistic elements:** The non-verbal elements present in the text. Photos, illustrations and other elements that do not belong to any linguistic code.
- **Lexis:** The affiliation of the words to certain stylistic levels and registers. This includes a wide variety of components as word formation, idioms, repetition of lexical elements, collocations, rhetorical elements, selection of words, parts of speech, etc.
- **Sentence structure:** Short or long sentences, simple or complex. The text can have any type of syntactic figures as rhetorical questions, ellipsis, chiasm, parenthesis, etc.
- **Suprasegmental features:** Particular forms aside from the syntactical and lexical elements as punctuation, rhythm, tone, alliteration, etc.

By reasonable assumption, the text analysis proposed by Nord (2005) covers the necessary elements for analyzing different types of texts. For this work, this text analysis model will be combined with the idea of the *skopos* theory, as it is related to functionalism in Nord's (2005) text

analysis. It is meaningful to understand how the *skopos* theory is relevant to video game localization, as it is oriented to text purpose and translation audiences.

3. Translation Analysis

Translation analysis begins with the video game description to understand the game system, context and perception of Spanish-speaking players. Then the textual analysis based on the factors proposed by Nord (2005) is presented. This analysis facilitates an understanding of the translated product. Finally, the game components are described according to each category of the theoretical framework in the Translatological analysis section to complete the analysis in all the possible levels.

This analysis will focus on intratextual factors, and extratextual factors. Each type of factor is described at the beginning of the section to understand the purpose of this translation. As Nord (2005) states: “In some text types, the analysis will have to focus on certain specific intratextual aspects, whereas in others these aspects will be conventional and, therefore, predictable (p.90)”.

This text analysis will be applied to the in-game text, which is composed of two types of in-game text for *Amnesia Memories*: user interface (UI) and the dialogues that occur between the player and the characters. For this commented translation, one of the most remarkable features of video game localization, as mentioned before, was playability. This idea is important to the commented translation, as the analysis went from the macro level to the micro level to understand changes and the proposed solutions for translation problems encountered in the video game to achieve good playability.

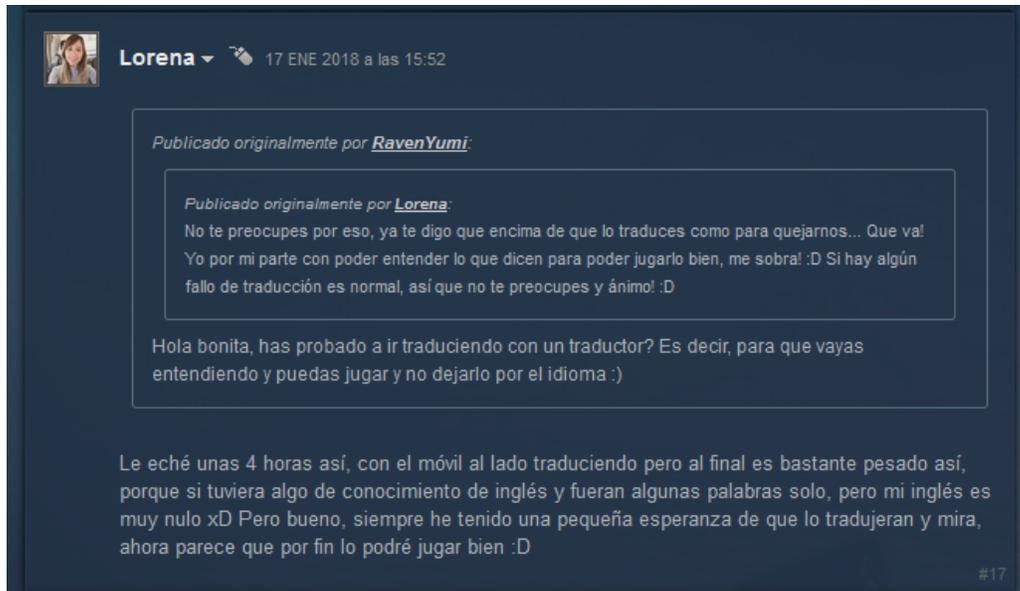
3.1. *Amnesia Memories*: The Game

Amnesia Memories is a PC and PS Vita video game released by Idea Factory, a Japanese video game company. This game corresponds to the visual novel genre and it is rated PEGI +12. It was released in August 2015. The written language is in English while the audio is in Japanese, corresponding to a partial localization.

Idea Factory International authorized this translation to be done for academic purposes, but they did not request this translation to be a translation project with business purposes. As a result,

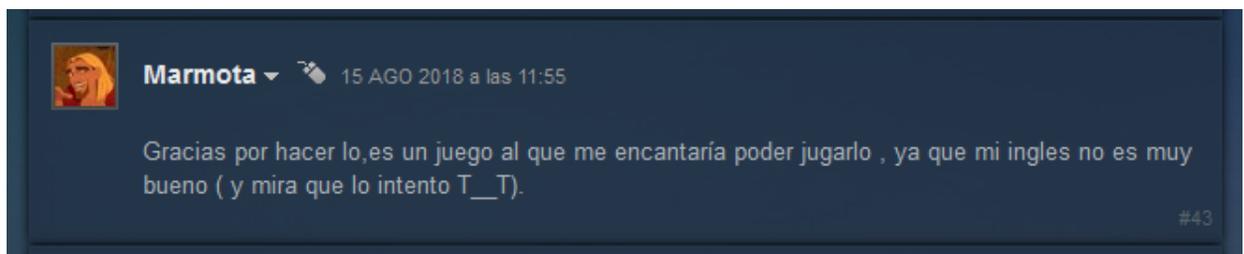
the in-game text and the user interface were chosen in order to show problems and solutions related to video game localization. Among the characteristics to select this particular video game, the following could be mentioned: a restrictive interface with a large amount of text included; the genre being that of the visual novel, as it requires the translation of a considerable amount of narrative text and also oral/dialogue text, and it involves both the written dialog in English and the speaking part of the characters in Japanese. In addition to the amount of text, the coexistence of two “original” languages, written English and spoken Japanese, creates several problems that are not uncommon in video game localization. One of the most evident problems was the result of the extraction that created discontinuity in the text to be translated. On the other hand, thanks to its interface, the problem of character restriction could also be evidenced. In addition to these features, the video game had very good sales and obtained good reviews from the players as can be seen in the reviews in the STEAM internet page. In addition to linguistic challenges, the choice of this video game allowed to confront the problem of cultural references as the game is set in Japan. Depending on the target audience these references must be maintained or adapted. In the case of this project, the references were kept in order to enhance playability.

The game currently does not have a localization since there is no localized version for Spanish. For this reason, it was decided to do a quick query to see the reaction of the Spanish-speaking public to the absence of translation. In the Spanish forum in STEAM some players noticed the lack of a Spanish translation and due to this reason, they felt that playability was affected. User “Lorena” expressed in the forum that her English is not good enough to understand the game so it would be an excellent option if it were in Spanish:



Graphic 5. Internet user from the Spanish forum in STEAM.

Another user expressed the same feeling of getting lost in the original language and that it would be nice if it were translated into Spanish:



Graphic 6. Another internet user from the Spanish forum in STEAM.

It is important to clarify, that this project was not developed in the context of a student internship and it was my decision to translate the first part of the video game *Amnesia Memories*. For this project 20,000 words were needed, this includes the introduction with Orion and the first part of the story with Shin. The company that produced it did not provide any extra material or the in-game text itself. Following the procedure described above, I managed to extract the text out of the game with certain programs used in localization to begin with the process of translating the material and therefore to include it again in the interface to prove if the translation fitted well with the format. Below is an image showing the global design of the game.



Graphic 7. Capture showing characters and dialogue boxes.

This type of games involves a lot of text to be translated and the translator should pay close attention to the context provided by the images and backgrounds, even if they are static, because they influence the translation process and the decisions made. In visual novels, one of the most important features is the different choices for the player in order to provide different game experiences. Players decide different routes on the game with the selection of a specific response or answer. The image below shows different options in the video game.



Graphic 8. Capture showing the player's options in the game.

Here are some screenshots after the translation was done. This process checked if the translation was within the character restriction, because if it is passed in the extension there may be software problems. It should be noted that this was not the case and as evidenced in the screenshots, the text had no problem fitting into the video game. It was not necessary to compile

the video game. Only by modifying the text in the text editor was it possible to change the language.



Graphic 9. Capture showing the player's options in the game. Already translated into Spanish.



Graphic 10. Capture showing the game translated into Spanish.

The story of the game takes place in a fictional world where the protagonist has amnesia. With the guidance of a spirit named Orion, she has to recover her memories while she encounters different characters. The game dynamics basically involve entering into a world with one love interest and regaining the memories of the protagonist by choosing different options. It is a story that is built depending on the player's decisions. There are different endings: neutral, good, or bad, which means that the protagonist has a neutral, good, or bad relationship with the chosen character.

This type of games is intended for a female audience, as the main objective of the game is to have a good relationship with one of the chosen love interests.

One important problem to mention is the discontinuity in the video game text. As a result of the extraction of the text from the game, dialogues between characters were not sequential. Dialogues by two main characters, extras and the user interface were all in the same translation file. The first part corresponded to the character Orion; the second part is from the character Shin. In the extras part there are different dialogues from characters such as Toma, Sawa, Waka and others. The user interface can be found at the end of the translation. With this organization of the text, discontinuity was a main problem as it was hard to determine which character was talking to whom. Apart from these game features at the time of extraction, it is important to mention that I did not translate the entire game for two specific reasons. The first is because of the volume of the text and the master's degree project recommended an extension of around 20,000 words. The second reason is that normally a game with a considerable amount of text is translated by several localizers since it is almost impossible for a single person to finish the entire video game. Only the first part of the text was translated, so that I could show the problems and solutions. It is possible that the rest of the text presents the same problems since the structure is similar.

3.2. Text Analysis of the Source Text

Analysis of the in-game text was based on Nord's (2005) model of text analysis. Below are the extratextual factors that she proposes applied to the text analysis of this project presented in a table:

Table 5. Extratextual factors

Extratextual factors	Description of the original	Description of the translation
Sender	Idea Factory International, the developer of the video game <i>Amnesia Memories</i> . It is a branch of the Idea Factory co. Ltd. and was created for international markets as a	The same sender.

	strategy for strengthening Idea Factory around the globe.	
Intention	The intention of the sender is to obtain profits from the sale of the video game, in addition to the enjoyment of the player.	The intention of the sender is to promote the sales of their video games in other countries, in this case in Latin America not just in Japan.
Recipient	The recipients are English and Japanese speakers.	The recipients will be Latin American players of the video game. These players will be from Latin America.
Medium	The game can be downloaded from the STEAM platform or can be obtained in physical format for PlayStation Portable. It is essential, to mention that players will access through the video game by PC, consoles or mobile phones.	The translation will not be available for any medium.
Place and time of text production	The text production of the video game was in November in 2013, in California, USA.	The translation was developed in Medellin, Colombia in 2020.
Place and time of reception	The game was released August 25th, 2015 via STEAM	There is no reception date.

	platform and PlayStation Network.	
Motive for text production	The source text was written to form a complex narrative for the story of the video game <i>Amnesia Memories</i> .	The translation was developed for academic purposes to show problems and techniques in video game localization.
Text function:	Three functions are present in this video game text: expressive, appellative, and phatic.	The same text function as the original.

As it has already been explained in section 2.6 of the methodology, the intratextual factors presented here were maintained in relation to the original. The following table shows the intratextual factors analyzed in the video game *Amnesia Memories*:

Table 6. Intratextual factors

Intratextual factors	Description
Subject matter	The title <i>Amnesia Memories</i> contains two important elements, the protagonist has amnesia and the main goal of the game is to regain memories. Players can choose different dialogues to interact with characters and build their own relations.
Content	The video game takes place in a fictional reality. The sender creates a space in the

	<p>video game where the player can return to different dates and moments to change the ending of the story. The content is written in plain English with a natural style for the dialogues. It does not have any special terms. Different stylistic levels are found in dialogues to express the personality of each characters. This will be explained with more detail in the lexis factor. Dialogues are in first person and third person depending on how many characters are involved in the conversation.</p>
<p>Presuppositions</p>	<p>Cultural elements from Japan are shown in the video game, this indicates presuppositions by the writer of the script.</p>
<p>Text composition</p>	<p>The in-game text is composed of small text segments as they appear in the video game in dialog boxes. The information is organized coherently. Each character appears with their respective dialogue. In the video game the characters are seen conversing, therefore the dialogue uttered by one of the characters follows what has been said by the other. However, in the extraction of the in-game text dialogues are organized only by each character, so there is no correspondence or continuity.</p>
<p>Non-verbal elements</p>	<p>The selected video game has many non-verbal elements such as images of the</p>

	<p>characters in static backgrounds. The images of the characters change depending on their emotions to demonstrate the feelings of the character with specific words or ideas. Backgrounds help the player to understand where the conversation is taking place. In certain parts of the video game images that better contextualize the player are also shown. The characters show their personalities through certain punctuation marks. In the case of Orion, the spiritual guide, it is possible to find many exclamations points as this character is expressive and worries for the protagonist. In the case of Shin, one of the possible lovers, the use of full stops demonstrates a rude personality. In the protagonist sentences, it is possible to find many ellipses to show that she has amnesia and she is wondering about the situation. In the case of the extra characters, Toma shows a caring personality with long phrases and Sawa has a constant combination of exclamation points and quotations marks along with many question marks that show a curious personality.</p>
<p>Lexis</p>	<p>The writing style is conversational. There are some words in Japanese with the romanization in English as <i>Myoga</i> or <i>Shinamoto</i>, which reflect the source culture</p>

	<p>of the video game. The character of Shin uses insulting vocabulary in certain situations. The style of the text is informal.</p>
<p>Sentence structure</p>	<p>The sentence structure is mainly simple and some compound sentences. The sentences are created to construct a narrative with several independent thoughts of the characters. Most of the content is made in present tense but in some parts of the video game sentences are in past to remember a specific situation to regain memories in the game.</p> <p>There is a frequent use of the imperative in Shin. Some examples of this imperative are: “Just take 'em already, idiot” or “I’ll clean up, so make some tea.” The use of the passive voice in the whole text is common. Some examples are: “I was really surprised”, “It looks like your name was exactly as you remembered it, after all.” In the sentence structure of the video game, the use of ellipsis to connect sentences is common, especially in Orion’s part. Because of this connection between sentences, few connectors are present in the text.</p>
<p>Suprasegmental features</p>	<p>No specific suprasegmental features were found in the in-game text. The video game presents audios along with the on-screen</p>

	text. In these audios, it is possible to hear different intonations in the characters and this affects the text.
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3.3. Translatological analysis in Amnesia Memories

It is essential to mention the different elements of the theoretical framework in the chosen video game. First, related to the *skopos* theory, translation has a certain purpose that is essential for the target audience. In this project the initiator was the student, for that reason I choose the *skopos* based on the characteristics of the game and the language pair. In this case the main purpose of the translation was designed for a Latin-American audience who seeks an exotic game based on the origin of the game that is Japanese. In terms of playability, *Amnesia Memories* is a game with elements such as dialogues in English presented as on-screen text along with the audios of the characters in Japanese. These translation assets are mostly narrative and oral/dialogue, but they also have components of functional and didactic texts. This is related to the type of video game that is the visual novel, which is basically a lot of text combined with images and options for the player. In the genre of the visual novel, the aim of the translation is for players to understand the content of the game to play it as it is narrative. Due to the nature of the video game, the proper level of localization was partial. There was no need to fully localize the game as it was for this project and the sender just agreed to the translation of the text for academic purposes. Because of the genre, text typologies and the level of localization, many assets were not translated. The following table shows which assets were translated and which ones not:

Table 7. Translated assets

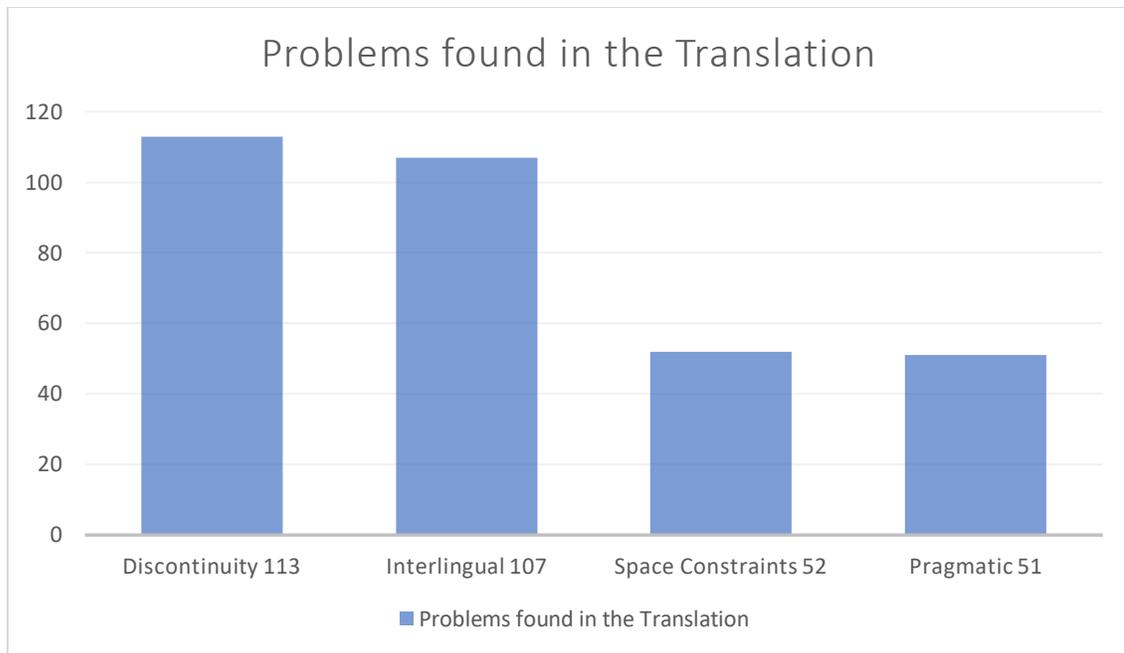
Assets	Translated
In-game text	Yes / Partially
Art	No

Audio and cinematics	No
Printed materials	No
Web page, patches, and updates	No

The textual analysis took into account the skopos theory, as it was relevant to the work of the user-based approach in video game localization, and Nord's textual analysis theory that allowed to see the extratextual and intratextual elements of the translation. For a better understanding of this work, the components and context of the video game and its specific elements according to the theoretical framework were discussed. Finally, it was shown which elements were translated and the reasons why the partial localization level was given.

4. Problems and Solutions

The following section is a compilation of problems with their respective solutions in the translation process of this project. This section is divided into four fundamental problems in video game localization. First sections show pragmatic problems that correspond to cultural adaptation. Then the next section deals with the interlingual problems that enclose linguistic variations and taboo words. The third section describes some discontinuity problems that have to do with text fragmentation and finally, the last section discusses space restriction issues that are especially common in video game localization. Each translation problem has a brief explanation and several examples with the translation process and the solution found. The following graphic indicates the frequency of the different problems found in the translation and the strategies applied to these problems.

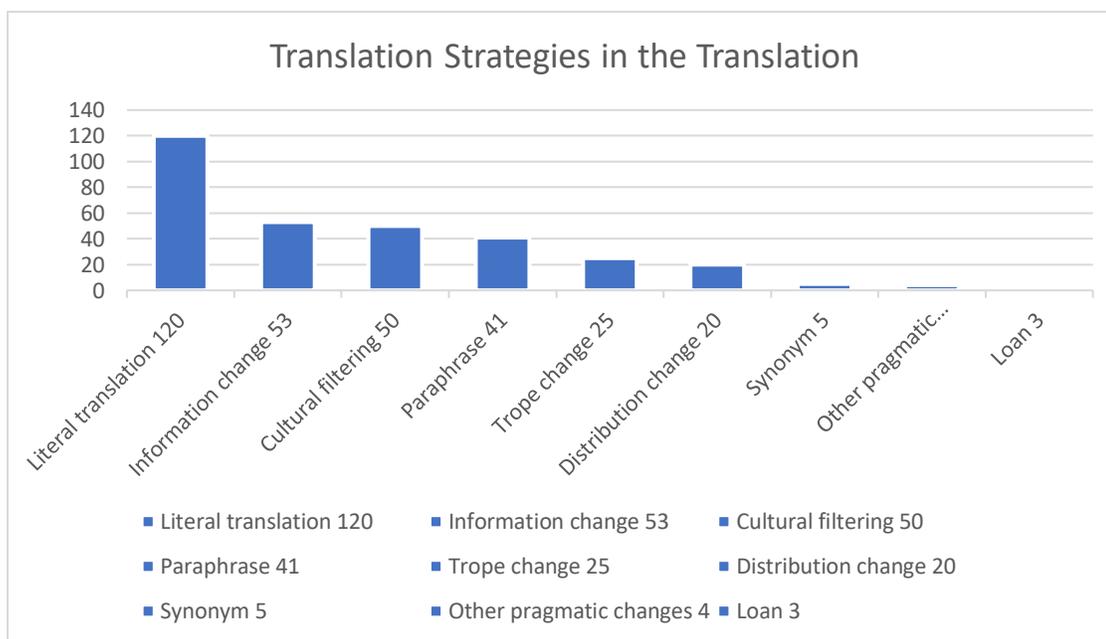


Graphic 11. Frequencies of translation problems

The results in these patterns indicate that discontinuity was the main problem with 113 cases, followed by interlingual problems with 107 cases. Space constraints with 52 and pragmatic problems with a total of 51 were few in comparison with the principal translation problems. The most common problems in video game localization are discontinuity and space constraints, but in this commented translation, more interlingual problems were found due to different factors. The principal factor is the fact that the translation was made for Latin America. Searching for proper equivalents to fit all nineteen Spanish-speaking countries was the main challenge in most of the interlingual problems.

Some problems arise between the dialogues in Japanese and the English version resulting in meaning loss and ambiguities; to solve these problems, Japanese audios were compared to the English version and then the chosen version was translated. Discontinuity was the main problem as text fragmentation is frequent in video game localization due confidentiality. Developers send the text of different characters mixed, and the translators have to face that challenge of understanding the context and translating accordingly to the purpose of the text. In the case of this project, the extraction of the in-game text threw the dialogues of each character separately, so when a new character is involved, it is difficult for the translator to understand who is talking and what has been said without consulting the video game.

Most pragmatic problems are related to the culture as it is a Japanese game. In this commented translation, the lexicon was neutralized to avoid using a specific variant of Spanish, while culturally there was a trend toward foreignizing translation, trying to maintain the local color of the original culture. This meant that it was necessary to avoid regional varieties of the language, so that it could be understood by several countries. On the other hand, those terms that refer to Japanese culture were preserved so that it conveys to the player the idea of a world set in Japan but that any Latin American player can understand. These problems were solved with certain translation strategies as cultural filtering or other pragmatic changes. Chesterman's (1997) strategies were used to solve common problems in video game localization. The following graphic shows the results of the selected strategies and their frequency in the translation:



Graphic 12. Frequencies of translation strategies

The results in these patterns indicate that the most used strategy in the translation was literal translation with 120 cases. The reason behind this use is close to the main problem: discontinuity. This strategy is used to keep the meaning of the sentence without altering the content as it is difficult to understand who is saying what and the responses of the characters can change depending on this context. The second strategy was information change with 53 cases. This strategy is used to add or omit information; it was useful to solve interlingual problems as well as space constraints problems because contains the number of characters comparable to that of the

original. Cultural filtering with 50 cases was used to adapt the content for Latin American audiences.

Japanese elements or references remain unchanged in the translation to achieve the level of foreignization associated in this project to playability. This strategy is appropriate as it focuses on the target text function to fill cultural requirements. Next is paraphrase with 41 cases; this technique was used to express the same idea with different wording to solve many space constraints problems and interlingual problems. Trope change with 25 cases was used when there were set expressions or words. Distribution change with 20 cases was used to change semantic components in interlingual problems. Synonymy, other pragmatic changes and loans were the less used techniques because of the type of text of the video game which was narrative.

After this statistical analysis, the description of the problems and solutions begins according to two types of translation problems defined by Nord (2005): pragmatic and interlingual. The other two classifications are according to Mangiron and O'Hagan (2006) and belong to the field of localization: discontinuity and space restriction. Pragmatic problems include the translation of toponyms and anthroponyms, Japanese cultural elements and the American academic system. Interlingual problems address vocabulary problems, idioms, puns and words games, taboo words, interjections, and contradictions between English and Japanese. Discontinuity and space restriction problems describe limitations and textual fragmentation in this type of translation.

4.1. Pragmatic Problems

This type of problems corresponds to the particular transfer situation with the source text, the target text receivers and the function of the text. This transfer situation refers to the cultural adaptation required depending on the translation brief and the context of the target text receiver. In this project, target text receivers are meant to be Latin-American video game players. The video game was intended to transmit some elements of the Japanese culture but to adapt some lexical elements to the Latin-American culture.

Additionally, *Amnesia Memories* is a video game with specific words in Japanese and proper names that remained the same to maintain the feeling of immersion in the video game that

is close to the idea of playability and partial localization. Some examples of pragmatic problems that were evidenced in the text are the following:

Problems with toponyms and anthroponyms

One of the most notable features of video game localization is playability. In order to achieve it, translators need to think how to translate the different words related to culture. Depending on the case, these words will need adaptation to fulfill the needs of the target audience.

In this project it is fundamental to mention the level of localization. It is a partial localization; this implies the translation of in-game text but not the whole video game. The in-game text was translated but not the Japanese audio. Players seek an exotic feel by choosing to play foreign games. It is clear with the design of the characters in anime style that the events of video game happened in Japan. The genre is also important, as many visual novels are made in Japan. Some examples of the project demonstrate cases where cultural words remain the same in the target text.

In this project the names of the characters such as Shin, Toma, Waka, Sawa and Mine remain the same in the translation as part of the partial localization process where players will read the content of the dialogue boxes and will hear the audios in Japanese and not dubbed. If proper names were translated players would be confused at reading and listening different names and this would affect playability.

The case of toponyms in Japan

Source text

Huh, what's Shinano? The Shinano I've heard about is a sightseeing area.

Translation

Eh, ¿qué es Shinano? El Shinano del que he oído es una zona turística.

Solution

The explanation given by the character is important in the context of actual Japan to understand how to translate cultural elements if it is the case. *Shinano* was an old province of Japan, now known as *Nagano* prefecture. *Shinano* is a town in the *Nagano* prefecture best known

for tourism. In the source text the character asks about *Shinano* as if it were a thing and not a place, but immediately talks about the place he knows as a tourism area. To maintain the feeling of being in a Japanese game, this place preserves the Japanese ancient name using loan as a translation technique as we have to keep the playability and at the same time adapt the product for the target market. This is a similar example in which the particular region name was problematic in the translation process:

Source text

I'm surprised to see you here. I wouldn't have thought the owner of the Shinanoji Lodge would come all the way down.

Translation

Qué sorpresa verlo aquí. No creí que el dueño de la posada Shinanoji viniera hasta aquí.

Solution

To complete a partial localization, it was necessary to use cultural filtering as the translation technique. Cultural filtering is appropriate as it focuses on the target text function expected of the translation. *Shinanoji* is a derivative from the word *Shinano*. *Shinanoji* literally means from *Shinano*. In the case of the translation, a loan was used, resulting in *Shinanoji* becoming a proper name of a commercial institution rather than a demonym. Often in video games, non-verbal elements allude to customs or traditions of the source culture. This is comparable to the practice in audiovisual translation in which audio and video are integrated together to form a unique product to be translated. This is the same case with the images in the game. The main reason to keep the word in Japanese and not translate it literally as the Inn from *Shinano* was to give a feeling of foreign to the game plus the non-linguistic elements can transmit that the conversation is happening in an actual Japanese inn.

In video game localization, the translation of the in-game text must be integrated with the images and sounds of the video game. The reason for this integration is because the main nature of the video game as a multi-channel medium in which every component is part of the whole game experience. This whole experience is known as playability, one of the main features to keep as a localizer of video games.

Problems with Japanese cultural elements

Cultural elements can remain the same or can be adapted depending on the function of the text. In this case, the function on the in-game text is mostly appellative. This narrative text is made with the intention to allow the players to feel like the protagonist taking decisions in a specific story which changes with the player's decisions, for this reason it is essential to maintain the cultural elements in some cases. This change depends if the cultural reference interferes or not with the understanding of the game. In other cases, certain elements were adapted for Latin America in order to achieve a translation more in line with the target culture, searching for a neutral Spanish but with the preservation of the cultural elements to maintain the playability.

The case of Maid Coffee

Source text

Oh, the place we went to the other day, where you work. It was a maid and butler cafe.

Translation

Oh, el lugar al que fuimos el otro día, donde trabajas. Era un café meido, con sirvientas y mayordomos.

Solution

Since 2001, maid coffees have been very popular especially among foreigners visiting Japan. They became an important cultural element of Japan (Galbraith, 2011). In the Latin American culture, the word “*servienta*” has a different connotation than the word “maid” in Japan. In Japanese culture a “メイド” romanized as “Meido” is usually a girl wearing a stylized French maid outfit that work as a waitress at a maid coffee. This is a very important figure in Japanese culture, as for Latin-Americans the word “*servienta*” it used to refer to a female domestic worker.

They perform domestic chores and they receive a payment for it. In the case of the first translation to avoid this cultural difference, the selected word was “*mucamas*” but in the case of Argentina, the definition of “*mucama*” was a person in charge of the cleaning of a hotel or hospital.

To solve this regional problem, an equivalent as “*sirvienta*” for Latin America was selected for the final translation with the use of cultural filtering as the translation technique. With the Google Trends tool, it was possible to compare the use of “*sirvienta*” instead of “*mucama*” in different regions of Latin America to choose the best equivalent in the translation. This tool allowed to analyze the use through searches that are performed on a word depending on the region. In video game localization it is always important to adapt the content in the target market and that is the main reason to choose one equivalent or another to keep the communicative function that in this case is “player-oriented”.



Graphic 13. Capture of Google trends showing comparison between “*sirvienta*” and “*mucama*”

The case of Melon soda

Source text

And melon soda isn't something that people normally have at home!

Translation

¡Y soda de Melón no es algo que la gente tendría normalmente en sus casas!

Solution

Melon soda is a special product produced in Japan and a popular part of Japanese culture. It is a local product that is not traditionally recognized in Latin America as it is a particular element

from that country. But in this case, it is translated literally to keep the text alienated and thus preserve a cultural element very typical of Japan. According to this public the translation should be naturalized therefore in this case the cultural element was preserved since it is a common drink in Japan.

Problems with the American academic system

Different terms about the American teaching system were evident in the translation of this text as it was written in American English. It is a common practice in video game localization to translate from specific languages to English to facilitate the localization process. It was necessary to adapt the different terms to the target culture.

This was a challenge as there are many academic systems in the different countries of Latin America, but it was necessary to use neutral Spanish to select a proper equivalent. For this process, the most appropriate equivalents were sought depending on the sentence. It was necessary to maintain consistency between the terms so that the player could understand the academic background of the characters maintaining the enjoyment of the game experience through a good translation.

The case of prep school

Source text

Huh, so he also attends a prep school.

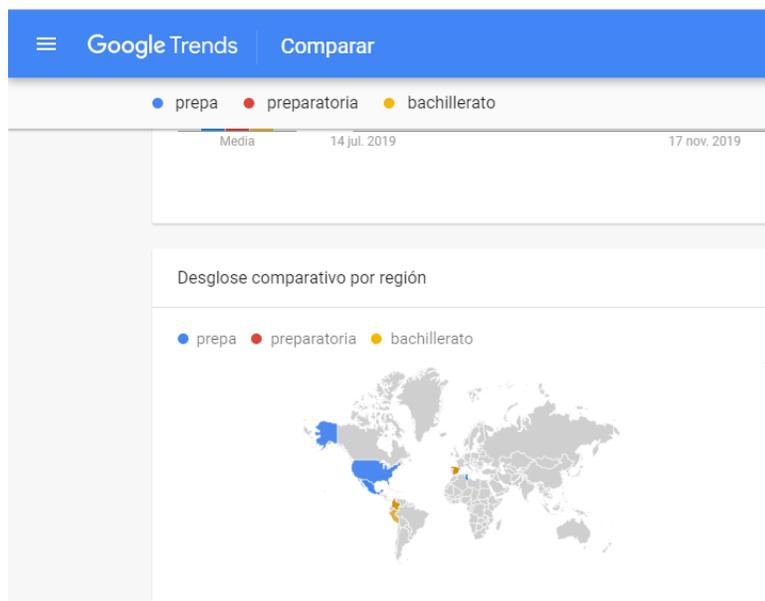
Translation

Ah, él también va a la preparatoria.

Solution

There were different cases with the word “*prep school*” some of them were translated as “*preparatoria*” and others for space constraints as “*prepa*”. The translation technique used was cultural filtering to adapt the words into the target culture and information change to shorten the word to fit in the space constraints. “Preparatory school” in this case refers to any school which prepares students for college.

In Latin America the common meaning is the last three years in the school before university. The equivalent “*preparatoria*” was used in the translation as it maintains the same meaning in the source text. There is one particular case, in Mexico the use of the word “*preparatoria*” is the same as in the American academic system; the reason behind this is because Mexico’s closeness to the United States. The influence of television programs that are mostly produced or dubbed in Mexico allows us to establish certain terms that are common to various regions of Latin America. Therefore, although the word “*preparatoria*” is not used to designate the same educational system in all countries, it is possible that different Latin American players may understand what it refers to. Here is the graphic from Google trends that show the use of this words:



Graphic 14. Capture of Google trends showing comparison between “*prepa*”, “*preparatoria*” and “*bachillerato*”

The case of school, college and university.

Source text

Also...You're a college student. First year Psychology major. Your school's address is here, too.

Translation

Y...Eres una universitaria. Primer año de psicología. Tiene la dirección de la universidad.

Solution

In this example two terms are used to refer to the same institution. First the character uses the word "college" and then "school." In order to maintain the homogeneity of the terms in the translation, college student was translated as “*universitaria*” and school address was translated as “*dirección de la universidad*”. In this problem there was a particular case in the description of the university career. In "Psychology major" the word “major” has a meaning that is difficult to transfer into the Latin American educational system. According to Cambridge dictionary, a major is the principal subject that a college or university student takes. The word “major” adds the focus on a specific subject in an educational system that is not easily adapted to the Latin-American universities system, so it was decided to omit this information with the information change technique. The result of this technique was to generalize the term for “*psicología*”.

4.2. Interlingual Problems

This type of problems is related to structural differences between the two languages, especially in lexis and sentence structure. Furthermore, these differences are specific of the culture, and are associated with habits, norms and conventions of a particular language. It is important to consider the syntax of the sentences, meaning of certain words, and morphological changes (gender and case). Interlingual problems in this study are composed of two main groups: linguistic variations and taboo or discriminatory words. In this project the most common problems were linguistic, more than taboo or discriminatory words as in the Japanese culture the use of taboo or discriminatory words is restricted due to Japanese culture.

However, some English expressions are taboo and the process that was carried out to understand and translate them will be explained later. Interlingual problems are relevant to the degree of interactivity required in a video game, not only in technical matters but also in relation to storytelling and plot immersion. This type of changes corresponds in some cases to restrictions in number of characters as well. In narrative dialogues it is possible to lose a good stylistic choice to replace it with more simple words to fit in the length restriction.

Problems with vocabulary for Latin America

Translating for Latin America is a big challenge as it implies the use of Neutral Spanish to reach every region. Homogeneity should be sought in the use of terms as they can be problematic at times when it is only understood in a specific region.

As mentioned before, the simplest vocabulary is susceptible to change as translators must work in one single localized version for all nineteen Spanish-speaking countries with one standard language. It was necessary to search in different tools such as Google Trends or dictionaries to verify the use of the word and if it fits the linguistic situation. Words such as “pen”, “trash can” and “purse” that seem simple in matters of translation, became a problem in the adaptation for Latin America as different equivalents have different uses depending on the country.

In the case of “pen,” the first version of the translation was “*lapicero*,” a Colombian equivalent. During revision for the final version with the use of a dictionary and the tool of Google Trends, it was found that the most used equivalent was “*bolígrafo*”. Similar translation processes were followed with “trash can” and “purse” in the final version in which the equivalents were “*bote de basura*” and “*bolso*”. The most common strategies to solve this problem were cultural filtering and information change. The following examples show in detail the process of solving interlingual problems with their corresponding strategy.

The case of “car”

Source text

Oh... I see, you were probably hospitalized for these injuries, then... Maybe you were in a car accident?

Translation

Oh... ya veo, probablemente te hospitalizaron por estas heridas, entonces... ¿Tal vez tuviste un accidente en auto?

Solution

In this example the problematic word was “*car*”. In the process of translation, the first version proposed the equivalent “*carro*”. In the choice of this equivalent, it is possible to see a linguistic mark in the translator, as her origins determined several translation decisions that were not always correct. The word “*carro*” is frequent in Colombia but not in all countries around Latin America. Therefore, different equivalents and their use should be compared to define which are appropriate for all Latin America or whether it is necessary choose a neutral term. In this case the use of a tool as Google Trends allowed to have a wide range of analysis of the different regions of Latin America. The selected equivalent was “*auto*” with cultural filtering as the translation technique.



Graphic 15. Capture of Google Trends showing the comparison of “*auto*” and “*carro*”

The case of ID card

Source text

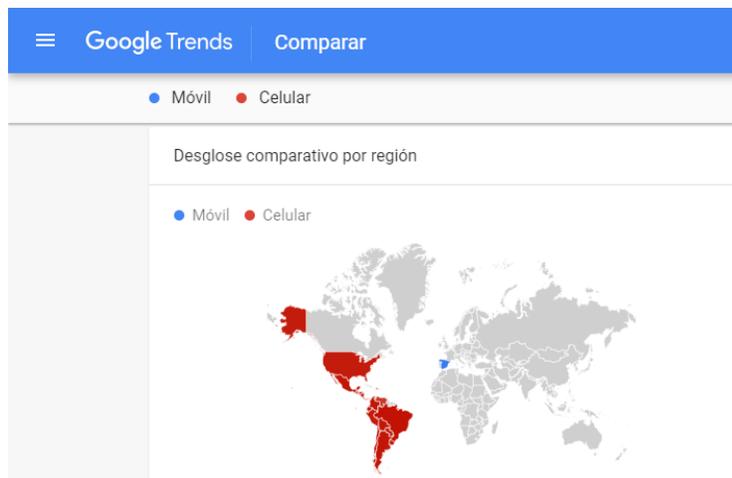
Do you have a cell phone or an ID card...?

Translation

¿Tienes celular o alguna identificación?

Solution

To solve this problem, the strategies used were information change and cultural filtering. The reason is that some sentences evidence more than one problem. In those cases, the best approach is to use different techniques to adapt the content to fit in the translation. For the space constraints problem this was a very difficult case with the word “ID card”. In the first version of the translation, the equivalent used was “*tarjeta de identificación*”, but for the restriction problem as “ID card” has 6 letters while the Spanish term has 23, it was changed to “*identificación*” to fit in the length restriction. Cultural filtering was used for the word “cellphone” as it can have two regional equivalents: “*teléfono móvil*” or “*celular*”. For space constraints, the best equivalent was “*celular*.” Comparison in Google Trends corroborated this choice, as “*celular*” was the most used term.



Graphic 16. Capture showing the comparison between “*móvil*” and “*celular*”

The case of “indoor laundry”

Source text

Nice lighting, large storage space, separate bathroom, indoor laundry, and the building's not too old.

Translation

Buena iluminación, buen espacio de guardado, baño aparte, lavandería interior y no es un edificio viejo.

Solution

This is a similar case as the one mentioned above. The problem in this sentence was to translate “indoor laundry” for Latin American players. There is a cultural element involved, because the phrasing suggests that in some countries it is not common for apartments to have indoor laundry, and for this reason people usually have to go to laundry facilities or common laundry areas. In the first version of the translation, the equivalent of “indoor laundry” was “*zona de lavado interior*”. However, this word is not commonly used in all regions of Latin America and may not be entirely transparent leading to ambiguity, then it was replaced by “*lavandería*,” which is a standard term used in Neutral Spanish. Another problem in this sentence was space constraints. The first equivalent “*zona de lavado interior*” could be said to have the same meaning as “indoor laundry” but it was too long. To shorten the sentence, it was necessary to change it for a word with less letters and the same meaning. The strategies used were literal translation for almost the whole sentence and cultural filtering for the word “indoor laundry”.

Problems with idioms

Idioms are part of everyday language; they work as a complete linguistic unit. For this reason, they cannot be translated word by word. One translation strategy is to use an idiom of similar meaning and form. Translators must find an idiom in the target language which is equivalent to the source language in terms of lexical items and meaning. The best strategy to solve this problem is trope change as it allows the translator to find figurative expressions with a recognized equivalent. The translator should keep the same meaning in the expression as the in-game text is narrative and players will read the dialogue boxes in which playability will play an important role to maintain the player entertained with the video game. The following examples present idioms and their respective translation:

Source text

Easy peasy! Compared to the way Shin treats us, real customers are a lot nicer!

Translation

¡Pan comido! ¡Comparados con Shin, los clientes reales son mucho más amables!

Source text

“Hm, I wonder if Shin will come by today? Well, speak of the devil...Wait, that's not Shin. It's Toma. ...Toma seems like a really kind and easygoing guy, but he actually acts kind of like Shin sometimes.”

Translation

Mmm, me pregunto si Shin vendrá hoy. Y hablando del rey de Roma...Espera, ese no es Shin. Es Toma. Toma parece muy amable y sencillo, pero a veces actúa como Shin.

Source text

Thanks for the who's who!

Translation

¡Gracias por la aclaración!

Solution

Here are three examples of figurative expressions found in this project that were translated with the strategy of trope change. There was a direct equivalent for “easy peasy” and “speak of the devil.” This was the case for most of the idioms found in this commented translation. The expression “easy peasy” refers to easiness and simplicity; it is very similar to the idiom “a piece of cake”. One expression that matches this idea of something being very easy is the Spanish expression “*Pan comido*”. It is worth noting that the equivalent has the same meaning and a similar lexical form, so it is appropriate in the translation. This was the same procedure for the idiom “speak of the devil”. This expression is used when the person you were talking appears unexpectedly, in Spanish there was an equivalent expression, “*hablando del rey de Roma*,” with the same meaning and lexical form.

The final case, on the other hand, was translated with a different strategy in mind. Paraphrase was used to give a coherent meaning and also to fit the space-restriction problems. In this example the linguistic situation was different: “who’s who” refers to a list of notable people but in the context of the video game, it is related to the explanation of the people present in the dialogue; for that reason it was translated as “*Gracias por la aclaración*”.

Problems with puns and word games

Among the interlingual problems, there are some issues that have a special peculiarity that should be mentioned in this project. The first case is related to the creativity that the localizer needs to have in the translation of video games. As mentioned earlier, there is a very particular degree of freedom in this translation field. It is a license that is given to the translator to adapt the video game to the local public. The second and third cases are related to ambiguity.

To resolve this ambiguity, the version of the original text in English and the transcription of the audio in Japanese are presented to understand the meaning of the sentence and the choice between the English version or the Japanese version to achieve a coherent translation. The following examples show these specific expressions and the translation process with the appropriate translation technique:

Source text

Well, I'm glad that you understand my” ant-tresting” fashion sense!

Translation

Bueno, ¡me alegra que entiendas mi gusto por la moda «insectual»!

Solution

The first problematic aspect in this sentence was the pun made by the character. There are two forms of approaching the translation of puns. The first one is to omit the pun because a similar reference for the target text may not be available. The second form is to include a new pun using creativity, keeping in mind to transfer the same meaning in this new expression.

The approach to this pun in the project was to create a new one with the same meaning but not the same lexical structure. There is a combination between the word “ant” and “tresting”. The

word “tresting” comes from the word “interesting”. The meaning of the sentence is an interesting fashion sense related to the outfit of the characters that is inspired in a bug. The translation process was to recreate and relocate the same meaning with similar words. The translation technique used was that of pragmatic change. In this particular case, the technique used is called by Mangiron & O’Hagan (2013) “transcreation” which allows the translators to appropriate, recreate and relocate the sentence to fit the translation needs. “Fashion sense” was replaced by the word “*moda*”, then to replace “ant-tresting” it was necessary to find other words related to insects. Thinking about the term “*moda casual*”, the translator chose to combine the word “*casual*” with the word “*insecto*” to create an adjective “*insectual*”. This decision was carefully considered to keep the meaning of the pun as it was important for the playability (the character in the screen appeared to look like an insect).

Problems with contradictions between English and Japanese:

The following cases present interlingual problems related to ambiguity:

Source text in English

...Hey. Can I just... have my way with you or something?

Source text in Japanese

あのさ. 襲てもいい

Translation

Oye, ¿puedo... hacer lo que quiera contigo?

Solution

At the beginning of the translation process, the meaning of the phrase was confusing and had no relation to the previous sentence. Audio transcription was done in Japanese, to compare the two sentences and better understand the meaning. The expression in Japanese has a violence-related meaning that was omitted in the source text, while the English expression has a more sexual connotation. The kanji “襲” in the sentence means to attack or assail.

The Japanese sentence can be translated as “Can I attack you?” This is a main problem for players, as they can be distracted thinking about the meaning of a sentence and this particular

reason results in loss of playability. The strategy used was information change, as the whole meaning of the sentence changes to fit the communicative situation. A similar case is presented below:

Source text in English

This is the one area where Shin's tough love really does help us out!

Source text in Japanese

こればかりシンのスパルタ方針

Translation

¡Aquí es donde el amor sobreprotector de Shin de verdad nos puede ayudar!

Solution

In this sentence the main problem is in “Shin’s tough love”. In the first translation the sentence was translated with the strategy of literal translation as “*el duro amor de Shin*”. This sentence has no meaning in Spanish. The best approach to solve this problem was to use information change as the strategy. Considering the expression in Japanese, the meaning of the sentence is a protective love. The word used in Japanese is “*スパルタ*”, that means Spartan. These words reflect a cultural meaning of being tough or rude but caring. To adapt this content to Latin America, in cultural terms: “*amor sobreprotector*” is a term that englobes the idea of a special type of love that can be tough. To change this sentence, it was essential the use of information change as a translation technique to render the final version of the translation.

The last example contains the same type of translation problem, but it was approached with a different translation technique:

Source text in English

I get the feeling you'll take a lot less mental damage if you just go to work and mess everything up.

Source text in Japanese

バイト本番で失敗するほうがよほどすくないせしんだメジですみそうとかおもちゃうんだけど。

Translation

Creo que tendrías menos daño mental si solo vas a trabajar y arruinas todo.

Solution

The meaning of the sentence in Japanese is “if you work part-time it will be better than messing up things in an important work”. In the English version they omit the part-time work and change the meaning of the whole sentence, which leads to an ambiguity. To solve this ambiguity problem the translation technique used was literal translation with the English version to respect the space constraints.

Taboo expressions

In the translation of the text there were some expressions of the characters related to religious taboo. This taboo is based upon the belief in a certain magic of the words amongst previous societies that is still active in modern society. To avoid the pronunciation of words such as “hell” or “Jesus”, in the English language the use of euphemisms is common. The same phenomenon is not frequent in Spanish and for this reason, the translator must choose the best equivalent or use a translation technique to fit in the target text. One of the best translation techniques to use with taboo expressions is trope change; this is because many expressions have a coined equivalent that has been used for a long time. In other words, the use of a certain expression is regulated by the speakers. Translators should choose the most used expression in the target language or modulate. Some examples of taboo expressions found in the translation are the following:

Source text

Thank goodness you're alive!

Translation

¡Qué bien que estés viva!

Source text

What the heck are you saying!?

Translation

¡¿Qué rayos estás diciendo?!

Source text

It's already 10:00. You've slept in enough. ...Sheesh.

Translation

Ya son las diez. Dormiste más que suficiente. Cielos.

Interjections

Interjections are those phrases that express emotions such as pleasure, surprise, shock and disgust. Most interjections are sounds, rather than actual words, and come at the beginning or at the end of sentences. In translation, the most common problems with these phrases is the correct equivalence in the target language. The text of the video game is narrative and has an appellative function, so interjections play a very important role in the translation especially of the Orion character as they complement the dialogue with expressions of the character. Also, it is possible to hear this expression in the oral part of the game. To translate the interjections in this project, the translator chose to look for phonetically similar forms in the target language.

Source text

Ha, ha... ha...

Translation

Ja, ja... ja...

Source text

O-Owww!!

Translation

¡Auch!

Source text

Hee-hee

Translation

Je, je

4.3. Discontinuity

In this project the term used was discontinuity, but this phenomenon is also known as text fragmentation. In the localization process, some dialogues are in a different position compared to where they were in the actual video game. This is due to confidentiality reasons; translators must sign agreements of confidentiality to avoid illegal copies of the video game.

For this reason, developers send the text in disorder and with different characters and parts of the game. This leads to many translation errors as the translators have to work with their instincts with this lack of context. This is also a problem because of the type of genre of the video game. In visual novels, narratives are very important and without the chronological order, it is difficult to know which character is being referred to or which characters are being addressed, so the translator must infer what the situation is from the previous content or imagine what it could be.

This usually happens when there are more than two speakers in the text. In this case a simple translation task is turned into an erroneous guess work because of the lack of context. Sentences are isolated and start with a previous idea that is not possible to connect. The best translation technique for this case is literal translation, to avoid misunderstanding and to keep the meaning of the source text. The following are some examples of discontinuity in the translation:

Source text

She just felt like it! Right, [1]!?

Translation

¡Simplemente quería hacerlo! ¿Verdad, [1]?

Source text

Yeah! This guy gets it!

Translation

¡Sí! ¡Él sí entiende!

Source text

See, doesn't it make you feel strange?

Translation

¿Ves? ¿No te hace sentir extraño?

Source text

No, I understood...

Translation

No, entendí...

It is possible to show several comprehension problems due to the disorganization of the text. Also depending on the textual segmentation, they may lose the idea of which character is speaking and the translator will have problems when translating the dialogue. For this reason, the use of reviewers is generalized, allowing the text to be homogenized and any inconsistencies to be clarified. For this reason, at the end of the translation, several quality controls were carried out to verify that everything was in correct.

4.4. Space Constraints

This is one of the most common problems in video game localization. It is vital to face this problem with different techniques. One technique is to leave at least 30% of free space when translating from English. When sentences are too long to fit in the respective boxes, the use of techniques as information change and paraphrase are necessary to achieve the correct translation.

In the case of the video game *Amnesia Memories*, this problem was found in the narrative dialogue and the user interface. Dialogues are presented in boxes with certain measurements. This is similar in Software translation where there is a clear length restriction due to specific characteristics of software design. In linguistic structures, English is shorter than Spanish and this is the most common problem in sentences with several space constraints. It is also possible to use creativity but in a limited way to solve space constraint cases and the use of similar strategies as the one used in subtitles.

One of these strategies is to follow the syntactical structure of the source text as much as possible. Another one is to omit information that is not relevant to the meaning of the sentence. And finally, another strategy from subtitling is to adapt to the content with paraphrase.

The following examples show the translation technique and the process to comply with the space constraints:

Source text

Both schools share the same campus, but they have uniforms, so outsiders can't really enter. I'd say the university's good enough though, right?

Translation

Ambas instituciones comparten el mismo campus, pero tienen uniforme, así que solo entran los que lo llevan puesto. La universidad estuvo bien, verdad?

Solution

This was a complex sentence with two translation problems: pragmatic and space constraints. In the first place to resolve the pragmatic problem, there was an agreement for the equivalent of schools. The translation equivalent proposed was “*instituciones*” as it represents academic institutions in different countries and not just only school but also university.

Then there was an information change to fit in the space constraints. The characters of the original were 122, the final translation has 128. The following is a similar example using paraphrase as the translation technique to comply with space restrictions. The number of characters of the original was 63 and the final translation has 64 characters:

Source text

Right. Anyway, Toma, why don't you help us out with some role-play for work?

Translation

Cierto. Bueno, Toma, ¿Nos ayudas para que interprete su papel en el trabajo?

The last case presented is one of the most interesting ones in the translation because it has three translation problems:

Source text

I-I'm not in the least bit shady at all! Really!

Translation

¡No soy en absoluto sospechoso! ¡De verdad!

Solution

The first problem is discontinuity, the second is space constraints and the third one is a pragmatic problem related to Latin America. To solve the pragmatic problem, it was essential to understand the meaning of “shady”. In the Merriam Webster dictionary in the third entry the meaning is “of questionable merit”, synonyms such as uncertain and unreliable are mentioned in the same entry. With this meaning in mind, the first attempt to translate “in the least bit” was “*para nada*”. This is a very Colombian linguistic form. To adapt it to Latin America, it was changed to “*en absoluto*,” which is more common in different regions and it is a neutral term. The technique used to resolve the problem with space constraints was literal translation searching for a similar syntactical structure. The last problem was discontinuity and it was resolved with literal translation too.

The results of the analysis show certain strategies according to the specific problem in the translation of the first part of the video game *Amnesia Memories*. The use of Chesterman’s (1997) strategies allow the translator to approach the best procedures to adapt the text in cultural elements for the partial localization process. These procedures were helpful in interlingual problems too, changing information and adapting the content to develop a proper translation according to Spanish structure and linguistic norms. Cultural filtering and literal translation are the most common strategies to solve pragmatic problems in this project. Space constraint problems were solved using techniques that are common in subtitling as it is common to reduce sentence to fit a space with length restriction as information change or paraphrase. For the case of discontinuity, the best solution was the use of literal translation but with linguistic changes to recreate the feel of the

source text and preserve the correct meaning. If this were a full localization project, it would require the translation of all the video game assets. In this project due to partial localization just the in-game text was translated but no the arts assets, audio and cinematics, printed materials, web page and updates or patches.

In this section of problems and solutions it was possible to offer an overview of the translation problems in this work according to each category and the solutions based on the most appropriate translation technique according to a translational reasoning. After this analysis, the last section of the work shows the conclusions that collect what was observed in the translation and analysis of this work.

CONCLUSIONS

The purpose of this commented translation was to translate the first part of the video game *Amnesia Memories* to show common problems and strategies in video game localization. Video games include various challenges for the translators as multi-channel products. Translators must face problems that coincide with the categories existing for translation in general, such as interlingual and pragmatic problems. However, other type of problems are specific to video game localization, such as discontinuity and space constraints. For this particular reason, translators are mediators, matching the gameplay experience between the source text and the new localized version appropriate to the cultural background of the player. To achieve this complex task, translators need a broad understanding of the source culture to adapt it properly into the target culture.

In this project, translating for Latin America was a big challenge for an individual translator. There are many local equivalents for one word but the correct one is found with tools to identify which one is most used in the nineteen countries of Latin America. In real professional practice, projects are undertaken by a multicultural group of translators, at least five or more to resolve these complex problems. Tools such as Google Trends and the different translation strategies can help to solve this situation, but it is not common to see one translator translating an entire video game. With the most variable colloquial elements, it was chosen to neutralize them using a standard term. Therefore, it was proposed a lexically neutralized but culturally foreignized translation, as the elements of culture are preserved to maintain playability.

In video game localization, translations decisions are carefully considered in relation to the intended audience. The most basic features are playability and fluency to achieve the same “look and feel” of the original text and adapting it to the target audience. Translator must think as gamers, they should feel the same feeling of the players when they are translating to get a better comprehension of the video game in each specific case. This contrasts with what has been found in the literature, as authors traditionally recommend adapting the text to the audience’s culture as Mangiron and O’Hagan (2013) said before. As we have seen, it is often the case, particularly with the genre we worked with, that audiences in fact desire to experience the foreign culture in the video game, so a cultural adaptation would result in a dismissal of those expectations, and therefore a sacrifice of playability.

There is a void in video game localization theory which can be redressed little by little with this type of projects, presenting the different challenges and strategies used in this area to understand the importance of this recent field in Translation Studies. Localization brings together different areas of translation such as audiovisual and software translation and also implies the understanding of a product with different nonverbal elements such as cinematics and images. Therefore, video games are a very useful tool in the study of translation since they allow to demonstrate several translation phenomena and the relevant solutions that can be used in other types of translation.

This project also helps to understand the complex task of translation, as localizers need a wide variety of skills, which include the command of both languages, the cultural knowledge of the source and target culture, the capacity to understand the meaning of the text to transfer it correctly, the ability to search in different tools to find the correct equivalent, a good capacity to rewrite the content and transmit the same message. However, the most important one is the ability to adapt the product from one culture to another. This implies adapting the message but also the cultural content. This is a complex task and translators need a lot of time to proofreading their work but also to edit the translation as many times as possible, as Delisle said (2005) “*No hay traducción definitiva. Compañeros de infortunio de Sísifo, los traductores están condenados a revisar sin cesar sus propias traducciones y a rehacer aquellas de sus predecesores (p.22)*”

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APPENDIX A. STYLE GUIDE

Style guide

Amnesia Memories

September 2019

Style:

- *Use ellipsis instead of three dots.
- *Use a period (.) at the end of each sentence. Each period should be followed by a single space.
- * Names will not be localized; they will remain the same as in English.
- *Capitalize names and the first word of a quotation.
- *The general structure and use of paragraph breaks or line should perfectly follow and match the original source material.
- * In dialogues, numbers should appear in letters.
- * Use a non-breaking space between number and symbol (alt + 0160)
- *Try to keep the same characters as the original. A margin of 10% will be maintained.
- *Keep all the tags of the original.
- *Informal treatment will be used among most characters.

Character description:

***Orion:** Orion is a special character, who is some kind of spiritual guide. He is the responsible for the memory loss of the protagonist. He is very kind and always wants to help the protagonist, he is also very critical with the different characters that appear in the game. He always tells his opinion to the protagonist and encourages her to take some decisions based on what they both think. He is

very talkative, so it is very important to keep in mind that most of this text is based on his thoughts and opinions in every situation of the protagonist. He is very expressive in his thoughts.

***Player:** Her name is revealed to us later on in the game (Heroine), but the player can decide to assign a different one. She is a kind girl but because of her memory loss, she is not capable of taking decisions so well, she is confused and tries her best to find her past and the answer about how to proceed with the other characters. Later in the game we can see that she takes a more active role as she remembers the people around her. She is in the university.

***Shin:** He is one of the four main male characters. He is very serious and sometimes can be rude with his words, but he always worries about the protagonist. He has a mysterious past and it's revealed in the game. He acts with kindness sometimes but also contradicts himself a lot to confuse the protagonist's mind. He is a student.

Other characters:

***Toma:** Childhood friend of Shin and the protagonist. He acts like a big brother very kind and responsible.

***Waka:** Manager of the maid cafe. He is very strict but in a good way, he will do everything to assure his employees safety.

***Mine:** Employee of the maid cafe. She works with the protagonist; she is a little bit hard with others.

***Sawa:** Friend of the protagonist, she is very friendly and open.

***Owner:** He is the owner of a place where the group of the maid cafe go for a little trip. He knows Waka and he is kind and older.

APPENDIX B. COMPANY PERMISSION OF THE TRANSLATION FOR ACADEMIC PURPOSES

IFI Contact Form



IFI Support <support@ideafintl.com>

Mié 6/06/2018 10:17 PM

Para: Usted



Hello Maria,

Thank you for taking your time and writing to us!

Unfortunately, we cannot help you with your final project. Due to NDA and other legal reasons, we cannot share with anyone the full text of the game. In order to complete your Master's program project, you may try playing through the game and try to translate it through there for academic purposes.

We hope you the best in your final project. If you happen to have any questions, comments, concerns, or feedback then please let us know. Thank you for being patient and for your continued support.

Have a nice day! 😊

Sincerely,

Iffy's Support NPC

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APPENDIX C. CLASSIFICATION OF TRANSLATION PROBLEMS WITH THE STRATEGIES

<i>Original</i>	<i>Translation</i>	<i>Number of ch. original</i>	<i>Number of ch. translation</i>	<i>Interlingual problem</i>	<i>Pragmatic problem</i>	<i>Space constraints</i>	<i>Discontinuity</i>	<i>Cultural filtering</i>	<i>Trope change</i>	<i>Distribution change</i>	<i>Literal translation</i>	<i>Paraphrase</i>	<i>Information change</i>	<i>Synonym</i>	<i>Other pragmatic changes</i>
I-I'm not in the least bit shady at all! Really!	¡No soy en absoluto sospechoso! ¡De verdad!	48	43	1		1	1	1		1	1	1			
It's not like I hit you with a blunt object, or pushed you off a cliff, or ran you over with a car...	Sería incapaz de golpearte con algo o de empujarte por un precipicio o de arrollarte con un auto...	99	97	1		1		1					1		
Nothing? No reaction to who I am... or to the situation you're in now?	¿Nada? ¿No te impacta mi identidad? ¿Ni la situación en la que estás?	70	69			1						1			
Um... You must mean that I look like a pretty bug! Like a butterfly or a dragonfly, right?	Eh... seguro te refieres a que me veo como un lindo insecto, como una mariposa o una libélula, ¿verdad?	90	101			1				1			1		

Well, I'm glad that you understand my "ant-tresting" fashion sense!	Bueno, ¡me alegra que entiendas mi gusto por la moda "insectual"!	66	65	1	1										1
That is true, but...	Eso es verdad, pero...	20	20				1				1				
You know, if you could put it a bit more nicely, I'm at least human-RELATED...	Eh, para que suene un poco mejor...tengo un poco de humano...	76	57	1								1			
Whoa! Well, first off, thanks for that answer...	¡Vaya! Ante todo, gracias por esa respuesta...	46	44			1				1					
Anyway, I'm glad you can at least see me.	Como sea, que bien que puedas verme.	41	36			1						1			
I thought the moment you woke up, you'd be like...	Pensé que cuando despertaras estarías como...	48	43			1				1					
Sorry, go ahead and yell at me.	Lo siento. Vamos, puedes gritarme.	31	34			1				1					
Besides, if I don't, I'm not sure I'll be able to separate from you.	Además, si no lo hago, no podré separarme de ti.	68	48			1						1			
Think about it like, your memories were pushed out by the amount of space I take up.	Piénsalo de esta forma: ya no tienes recuerdos porque yo tomé el espacio donde estaban.	84	87	1		1				1		1			
So if your memories were to return, then I would get pushed back out instead.	Así que para que regresen tus recuerdos, ahora debo salir yo de ese espacio.	77	76	1		1				1		1			
I feel awful that I made you lose your memories.	Me siento terrible por hacerte perder	94	100			1						1			

Let's work together and try to get them back!	tus recuerdos. ¡Así que trabajemos para intentar recuperarlos!													
Alright!!	¡Muy bien!	9	10			1				1				
I kind of expected a..."You better start running!"	Estaba esperando algo tipo..."¡Será mejor que empieces a correr!"	50	63			1								
It might be strange to say, but I'm glad that it was your mind I got stuck in.	Puede parecer extraño, pero me alegra que haya sido tu mente donde quedé atrapado.	78	84			1				1				
I know, I'm sorry...	Lo sé, perdona...	20	15			1				1				
It really is all my fault and I apologize. Can we work together since we have no choice?	Y todo es mi culpa y...me disculpo. ¿Podemos trabajar juntos ya que no tenemos otra opción?	88	89			1				1				
I promise it won't be like, "The culprit was Orion all along!"	Te prometo que no será como: "¡La culpa es toda de Orion!"	62	58			1				1				
Your words really sting! They stabbed me here in my heart, like a knife!	¡Tus palabras lastiman! ¡Me atravesaron el corazón como un puñal!	72	65			1				1				
There's no such thing as right or wrong with parallel worlds.	Ningún mundo paralelo es correcto o incorrecto.	61	47	1								1		

Humans are brutal and cruel beings.	Los humanos son seres violentos y crueles.	35	42	1										1	
You might be told you don't have a job, and then get fired later on.	Puede que te digan que no tienes trabajo y después veas que te despidieron.	68	75			1				1					
Or someone with no relation to you tricks you into joining a pyramid scheme!	¡O un total desconocido podría engañarte para entrar en un negocio fraudulento!	76	79	1		1							1		
Or maybe you'd wind up in a situation where you found yourself ...Right?	O puede que acabes en un problema que ya habías superado. ¿verdad?	72	66	1									1		
You think so?	¿Eso crees?	13	11				1					1			
Yeah, I see what you mean.	Sí, entiendo lo que dices.	26	26				1					1			
But it's not like the police know who you are, right?	Pero, la policía no sabe quién eres, ¿o sí?	53	43				1					1			
Advice to Avoid Such a Terrifying Ending... ?1!	Consejos para evitar ese terrible final... Primero...	47	49	1						1					
It's a long shot, given our situation, but at the moment, it's the best plan we have.	Es una posibilidad remota, por nuestra situación, pero por el momento, es nuestro mejor plan.	85	93				1								
You're joking, right?	Estás bromeando, ¿verdad?	21	25				1					1			

You really are something. To be so calm about it...	Realmente eres muy interesante. Tu calma con todo esto...	49	55	1								1			
Hearing information from your family would fill in the blanks in your memories.	La información que te dé tu familia te ayudará a recuperar recuerdos.	79	69	1									1		
You see, while you were sleeping, I took a look around.	Verás, mientras dormías, eché un vistazo.	55	41	1				1							
It looks to me like your place is a studio.	Creo que este lugar es un departamento.	43	39	1									1		
Nice lighting, large storage space, separate bathroom, indoor laundry, and the building's not too old.	Buena iluminación, buen espacio de guardado, baño aparte, lavando interior y no es un edificio viejo.	102	101	1		1		1				1			
...Ugh, if we start going in that direction, we'll be going for a while.	Uf, si nos vamos por ahí, nos va a tomar un buen tiempo.	72	56	1								1			
It'd be strange, though, to wear pajamas and be sleeping in someone's room.	Aunque... sería extraño tener pijama y estar durmiendo en la habitación de otro.	75	78	1								1			
Anyway...See if you can search your room for any clues! Pens, stationery, envelopes... *sigh* ...Nothing here to tell us what kind of person you were.	Como sea... ¡Busca pistas en tu habitación! Lápices, papelería, sobres... *suspira* No hay nada que nos diga qué tipo de persona eras.	147	129	1				1							

Hmm, just random stuff here.	Mmm, aquí no hay nada importante.	28	33											
Even though you were just sleeping, it's so neat!	¡Está perfectamente hecha y acabas de despertar!	49	48	1				1						
Now that I think of it, you instinctively made your bed as soon as you woke up, huh?	Ahora que lo pienso, hiciste la cama por instinto apenas te levantaste, ¿eh?	84	76	1				1						
Hmmm, it's just full of empty snack boxes.	Mmm, está lleno de cajas de snacks vacías.	42	42	1										
Hey! There's your school ID!	¡Oye! ¡Es tu identificación!	28	28	1		1							1	
Also...You're a college student.First year Psychology major.Your school's address is here, too.	Y...Eres una universitaria.Primer año de psicología.Tiene la dirección de la universidad.	95	87		1								1	
Looks like you'll be able to keep going to school for now.	Parece que puedes seguir yendo a la universidad.	58	48											
Hm? Wait. It's August right now. Isn't it summer break, then?	¿Mmm? Momento. Estamos en agosto. Son las vacaciones de verano, ¿no?	61	68		1					1				
It's really lucky that you can move around during summer break like this. Let's shoot for the end of the month!	Es una suerte que estés libre gracias a las vacaciones. ¡Hagamos todo para lograrlo!	111	84	1								1		
You're still saying that?	¿Aún sigues diciendo eso?	25	25				1				1			1

Right... Of course you're scared.	Claro... de seguro estás asustada.	33	32				1				1			
Oh, there's a name tag on the bed!	¡Oh, aquí hay un nombre escrito!	34	32	1								1		
Do you have a cell phone or an ID card...?	¿Tienes celular o alguna identificación?	42	40	1		1							1	
Oh, there's a purse under the bed here.	Oh, hay un bolso debajo de la cama.	39	35	1									1	
O-Owww!!	¡Auch!	8	6	1					1					
Ack... That was a real shock...	Ay... qué susto...	31	14				1						1	
Are you okay? I felt it too, since we're merged together...	¿Estás bien? Yo también lo sentí, ya que estamos conectados...	57	60				1							
Oh... I see, you were probably hospitalized for these injuries, then... Maybe you were in a car accident?	Oh... ya veo, probablemente te hospitalizaron por estas heridas, entonces... ¿Tal vez tuviste un accidente en auto?	105	111	1										1
Hey, she's a hospital patient!	Oye, ¡es paciente del hospital!	30	31				1					1		
...!?	¡¿Eh?!	5	6				1							
Sorry, I'm going to have to cut off our connection for now!	Lo siento, ¡tendré que cortar nuestra conexión un momento!	59	58				1					1		
I'm sorry, I can't do anything about this!	¡Lo siento, no puedo hacer nada al respecto!	42	44				1					1		

If you don't like it, you need to resist!	¡Si no te gusta, debes oponerte!	41	32				1				1				1	
Give us a break here!	¡Danos un respiro!	21	18	1					1							
Yikes! That was a surprise!	¡Cielos, eso fue toda una sorpresa!	27	35	1					1							
If he wasn't...Coming in here and kissing you like that is a sueable offense!! Assault and battery!	Si no lo era... ¡Venir aquí y besarte así sería un delito procesable, violencia física!	99	85	1							1					
He did say he'd come in without knocking, but... is it normal for people to actually do that?	Dijo que entraría sin llamar a la puerta, pero... ¿sí es normal hacer eso?	93	72	1							1					
Yes, it's okay! It's very okay!!	Sí, ¡está bien! ¡Está muy bien!	32	31				1							1		
Maybe they're in your purse?	¿Estará en tu bolso?	28	20	1												
Maybe you cleaned it up before you lost your memories.	Quizá lo limpiaste antes de perder la memoria.	54	46				1									
Where to?	¿A dónde van?	9	13				1							1		
We passed it!	¡Lo logramos!	13	13				1							1		
...O-Oh, crap!	¡O, oh, diablos!	14	16	1							1					
Argh... I guess you can't help it. You'll have to look for the tea.	Agh... Nada que hacer. Tendrás que buscar el té.	67	46				1							1		
Oh, there's some in the fridge. I wonder if this is okay?	Oh, hay un poco en el refrigerador. Me pregunto si es este.	57	59				1							1		
Two weeks... Were you hospitalized for that long?	Dos semanas... ¿Estuviste	49	51													

	hospitalizada tanto tiempo?														
She just felt like it! Right, [1]!?	¡Simplemente quería hacerlo! ¿Verdad, [1]?	35	42				1					1			
That's not even tea!	¡Eso ni siquiera es té!	20	23												
And melon soda isn't something that people normally have at home!	¡Y soda de melón no es algo que la gente tendría normalmente en sus casas!	65	74			1			1						
Ugh... What a brute...	Uf... Qué tosco...	22	14	1										1	
...What is the meaning of this?!	¿Qué significa esto?	32	20				1					1			
He's finally leaving!	¡Por fin se va!	21	15												
We're finally free from all of this anxiety!	¡Ya somos libres de toda esta ansiedad!	44	39												
What!?! What's that??	¿Qué? ¿Y eso por qué?	20	21				1							1	
What do you mean you got it?!	¿Qué quieres decir con que entiendes?	29	37				1					1			
Huh, so he also attends a prep school.	Ah, él también va a la preparatoria.	38	36			1			1						
Anyway, for now you should just check inside your purse. You might have an ID card or something in there.	Como sea, mejor límitate a buscar en tu bolso. Quizá tengas alguna identificación o algo parecido.	105	99	1					1						
Let's see... Oh, there! Myouga University, 1st year, Psychology. ...Hm, so you're a college student.	Vamos a ver... ¡Bingo! Universidad Myouga, primer año, Psicología. Mm,	100	101			1						1			

	entonces eres una universitaria.													
He said that he had prep school tomorrow, right?	Él dijo que mañana debía ir a la preparatoria, ¿no?	48	51		1			1						
...Yawn...	bostezo...	10	8	1								1		
...Hm? Ask?	¿Eh? ¿Preguntar?	11	16				1				1			
Oh crap, did he figure it out?	Oh, cielos, ¿se dio cuenta?	30	27	1					1					
W-Why, that little...!	¿Por qué, ese pedazo de...?!	22	27	1					1					
You don't have to rub salt in the wound, name-calling and all...	No es necesario echarle sal a la herida, insultos y demás...	62	58	1						1				
Wait, really?!	Espera... ¿De verdad?	14	19				1				1			
Huh... So you gave him money, too.	Oh... Entonces, también le diste dinero.	34	38				1				1			
That's right, he paid the hospital when you were discharged.	Es cierto, él pagó el hospital cuando te dieron de alta.	60	56				1				1			
Y-Yeah! That's right!	¡Si-sí! ¡Así es!	21	16				1				1			
Yeah! This guy gets it!	¡Sí! ¡Él sí entiende!	23	21				1				1			
This is great, [1]!	¡Es genial,[1]!	19	15				1				1			
pant... *pant*...	*jadeo*... *jadeo*...	19	16	1									1	
Welcome back, Master.	Bienvenido de vuelta, amo.	21	26				1				1			
Madam.	Ama.	6	4				1				1			
Master? "Madam"?	¿Amo? ¿Ama?	16	11				1				1			
How very rude of me.	Ah, disculpen.	20	14				1						1	

W-Why, that little...!	¿Por qué ese pedazo de...?!	22	26	1					1					
Wow! That sounds helpful!	¡Guau! ¡Es de mucha ayuda!	25	26				1				1			
I get the feeling you'll take a lot less mental damage if you just go to work and mess everything up.	Creo que tendrías menos daño mental si solo vas a trabajar y arruinas todo.	101	75	1							1			
I-I think so...Are you okay, [1]?	Eso creo...¿Estás bien, [1]?	33	26				1				1			
Oh, the place we went to the other day, where you work. It was a maid and butler cafe.	Oh, el lugar al que fuimos el otro día, donde trabajas. Era un café meido con sirvientas y mayordomos.	86	102		1				1					
You know what a maid cafe is?	¿Sabes qué es un café de sirvientas?	29	36		1				1					
What the heck are you saying!?	¿Qué rayos estás diciendo?!	30	28	1					1					
This is the one area where Shin's tough love really does help us out!	¡Aquí es donde el amor sobreprotector de Shin de verdad nos puede ayudar!	69	73	1									1	
Huh...? ...It seems like this person is the manager. He seems pretty intense.	¿Eh...? Parece que esta persona es el jefe. Se ve bastante serio.	77	63	1				1						1
Easy peasy! Compared to the way Shin treats us, real customers are a lot nicer!	¡Pan comido! ¡Comparados con Shin, los clientes reales son mucho más amables!	79	77	1						1				

Shin said he has prep school, and you have the day off work... Want to go for a walk?	Shin dijo que tenía escuela y tú tienes el día libre...¿Quieres ir a caminar?	83	75		1			1							
Huh, what's Shinano? The Shinano I've heard about is a sightseeing area.	Eh, ¿qué es Shinano? El Shinano del que he oído es una zona turística.	72	70		1						1				
So... not just Mine, but Sawa was also at the scene? And the accident happened in Shinano?	Entonces... ¿en la escena no solo estuvo Mine, sino también Sawa? ¿Y el accidente pasó en Shinano?	90	96		1						1				
Not at all! But we do now, thanks to you!	¡En absoluto! Pero ya sabemos, ¡gracias a ti!	41	45				1				1				
I heard it was an accident, but I assumed it was a car accident...	Sabía que tuviste un accidente, pero asumí que era un accidente en auto...	64	72	1				1							
What...? What could that mean?	¿Qué...? ¿Eso qué significa?	30	28				1				1				
And who's that? [1], do you recognize that name?	¿Y quién es? [1], ¿reconoces ese nombre?	48	40				1				1				
Shin was calling to you when you were collapsed, right? Was that a different time?	Shin te estaba llamando cuando colapsaste, ¿verdad? ¿Fue un momento diferente?	82	78				1				1				
Don't worry. Shin might not act it, but he really cares for you.	No te preocupes. Puede que no lo parezca, pero Shin se	64	77	1								1			

	preocupa mucho por ti.													
No, I'm gonna say we can do without any more of that...	No, debo decir que podemos prescindir de eso...	53	45			1				1				
Whew...! Half a day sure flies by when you're working!	¡Uf! ¡El día pasa volando cuando estás trabajando!	54	50	1				1						
Oh, he wasn't talking about a date.	Oh, no se refería a una cita.	35	29			1				1				
This is to help recover your memories.	Es para ayudarte a recuperar la memoria.	38	40			1				1				
...Hey, in that case, wouldn't it be better to talk about the accident than about elementary school?	Oye, en ese caso, ¿no sería mejor hablar del accidente en lugar de la escuela primaria?	100	87		1									
I think it's bad not to ask Shin anything and only hear negative rumors from other people...	Creo que está mal no preguntarle nada a Shin y solo escuchar los rumores negativos de otros...	90	92			1				1				
You also still need to ask Shin about the memory you have of him finding you that night.	También pregúntale a Shin acerca del recuerdo que tienes de la noche cuando te encontró.	88	89			1				1				
...Hey, [1]. Shin is really sorry about this...And he doesn't seem like a person who would try to hurt you.	Oye, [1].Shin de verdad está arrepentido...Y no parece el tipo de persona que sería capaz de lastimarte.	105	102					1				1		

Well then, [1].	Pues bien, [1].	15	15												
Huh? Who's this?	¿Eh? ¿Quién es él?	16	18				1				1				
I was going to congratulate her first! Don't steal my lines!	¡Yo la iba a felicitar primero! ¡No te robes mis palabras!	60	58		1				1						
Thanks for the who's who!	¡Gracias por la aclaración!	25	27	1								1			
That's what you wanted to ask??	¿Eso es lo que quería preguntar?	31	32				1				1		1		
Oh! So that memory was...Wow. You really did propose to Toma back then.	¡Oh! Ese recuerdo fue...Guau. Sí te le propusiste a Toma entonces.	71	66			1					1				
I know it was only kindergarten, but do you think you made any promises like that with Shin, too?	Sé que fue cuando estaban en el kínder, pero ¿crees que a Shin también le prometiste algo así?	97	94		1				1						
...[1], does this mean you're supposed to stay behind...?	[1], ¿significa que no debes involucrarte?	57	42				1								
...It looks like you have no choice but to go along with it.	Parece que no tienes más opción que seguirle la corriente.	60	58	1						1					
Wait, but this person is the owner of the mountain lodge that everyone was staying at that day.	Espera, pero si es el dueño de la posada en la que todos se hospedaron ese día.	95	79	1											
Doesn't that mean he was there when the incident happened?	Eso significa que estaba ahí cuando pasó el incidente, ¿no?	58	59			1					1				

If that's true, then he might know a lot more about this than we do!	Si eso es cierto, ¡debe de saber mucho más de lo que sabemos nosotros!	68	70								1					
We should be the ones asking him questions. Really!?	Deberíamos ser nosotros quienes preguntemos ¿no?	52	48			1										
That's not true... Shin's been really serious about you.	No es verdad... Shin te toma muy en serio.	56	40					1				1				
Wow, that would be helpful. Since he's offering, you should take it!	Guau, sería de gran ayuda. Ya que lo está ofreciendo, ¡deberías aceptar!	68	72					1				1				
Heh-heh. But this really is quite intriguing. The victim decides to reinvestigate the case. A true mystery in the making!	Je, je. Esto es realmente intrigante. La víctima decide volver a investigar el caso. ¡Todo un misterio en desarrollo!	121	117	1								1		1		
Yesterday was your first straight shift, and asking a bunch of questions...	Ayer fue tu primer turno completo y luego él comenzó a hacer muchas preguntas...	73	78	1		1					1					
Hm, I wonder if Shin will come by today? Well, speak of the devil...Wait, that's not Shin. It's Toma. ...Toma seems like a really kind and easygoing guy, but he	Mmm, me pregunto si Shin vendrá hoy. Y hablando del rey de Roma...Espera, ese no es Shin. Es Toma. Toma parece muy amable y sencillo,	201	161			1					1				1	

actually acts kind of like Shin sometimes.	pero a veces actúa como Shin.													
Hm... Going out again? That's fine, but watch your health.	Mmm... ¿Salir otra vez? Está bien, pero cuida tu salud.	58	53				1				1			
...Well there you go, [1].	Bien, aquí tienes, [1].	26	23				1					1		
Whoa, that's great. It's not too hard to cook now, but it sure is painful to try.	Guau, eso es genial. Ya no es tan difícil cocinar, pero sí duele.	82	65				1							
Wow...You've got a nice warm lunch now! Isn't that great, [1]?	Guau...¡Tienes un almuerzo delicioso y calentito! ¿No es genial, [1]?	62	67	1								1		
Wait, really? ...I wonder what he means?	Espera, ¿de verdad? Me pregunto qué quiso decir.	40	48				1					1		
...So he decided to ask you out again. But he's pretty straightforward.	Así que decidió invitarte a salir de nuevo. Es muy honesto.	71	59		1				1					
...Wow, that was a surprise!	¡Cielos, eso fue toda una sorpresa!	28	35				1					1		1
...Uh. Was it really okay to agree like that?	Eh. ¿Sí te parece buena idea haber accedido?	45	44				1							
Hm...It seems like he wants your full consent before he does anything with you.	Mmm...Parece que quiere tu consentimiento total antes de avanzar contigo.	79	71											
...Uh. Was it really okay to agree like that?	Eh. ¿Sí te parece buena idea haber accedido?	45	44				1							

I'm coming in.	Voy a entrar.	14	13				1				1		1		
What are you spacing out for? I'll wake you up.	¿Qué te tiene como dopada? Te levantaré.	47	40	1								1			
...What's with you? You're not gonna get all embarrassed today?	¿Qué pasa contigo? ¿Hoy no te vas a sentir nerviosa?	63	52	1											
Since you're keeping quiet, I'll take that as consent. Is that okay?	Como te quedas callada, voy a asumir que estás de acuerdo. ¿Bien?	68	65				1								
You really are half-asleep. I'll go take care of the discharge papers, so get dressed. I won't knock on my way back in. See ya.	Estás adormilada. Me encargaré de la papelería para salir, así que vístete. No llamaré a la puerta cuando vuelva. Nos vemos.	127	124				1								
...Hey. Space cadet. You there?	Oye...Llamando a tierra. ¿Hola?	31	29	1					1				1		
...Hm? Did you take your medicine this morning? It doesn't look like you threw anything away...	¿Mmm? ¿Tomaste tu medicina esta mañana? No veo que hayas tirado la envoltura...	93	77	1											
...Aren't you in pain? How could you forget to take your painkillers? Just take 'em already, idiot.	¿No tienes dolor? ¿Cómo pudiste olvidar tomarte las pastillas? Tómatelas ya, lenta.	99	83	1	1						1	1	1		
Sorry, I don't know the exact address, but we'd like to go somewhere around Kishinboshin.	Disculpe, no sé la dirección exacta, pero nos gustaría ir	89	80				1				1				

	cerca de Kishinboshin.													
I could explain where to turn from there.	Desde ahí podré guiarlo.	41	24											
Understood.	Entendido.	11	10				1			1		1		
What are you saying? I don't like bitter things.	¿Qué dices? No me gustan las cosas amargas.	48	43				1			1			1	
...Wait a minute. Isn't that from two weeks ago? Why are you using that?	Espera un minuto. ¿No es de hace dos semanas? ¿Por qué estás usándolo?	72	70				1			1		1		
...I don't really mind. But why would you make that? Melon soda.	En realidad no me importa. Pero, ¿por qué lo harías? Soda de melón.	64	67	1	1		1			1				
...Wait a minute. Isn't that from two weeks ago? Why are you using that?	Espera un minuto. ¿No es de hace dos semanas? ¿Por qué estás usándolo?	72	70				1			1		1		
I know you didn't have any. I just thought I'd ask. You don't have to take all my requests so seriously.	Sé que no tienes. Solo quise preguntar. No tienes que tomar tan en serio todo lo que pido.	104	90				1			1				
Well, whatever...That about does it.	Bueno, como sea...Esto es todo.	34	31	1										
Is the tea ready? Bring it to the table. I bought some sandwiches.	¿Ya está listo el té? Tráelo a la mesa. Compré unos sándwiches.	66	63			1			1					
You're probably about at your limit. Nobody'll be here to take care of you,	De seguro estás exhausta. No habrá quien te cuide, así	130	98											

so you should just lie down. ...You really understand?	que deberías recostarte. ¿Si me entendiste?														
I've got prep school tomorrow.	Tengo prepa mañana.	30	19		1	1		1							
...Well, it's fine. I got it. I'll come by tomorrow.	Bueno, está bien. Entiendo. Vendré mañana.	52	42				1				1				
You're acting strange. There's no problem if I take one day off from prep.	Estás muy extraña. No hay problema si deajo de ir un día a la prepa.	74	67		1			1							
Oh. I left the key on the kitchen counter. I'll just be a guest tomorrow. Don't sleep in.	Oh. Dejé la llave en el mostrador de la cocina. Mañana abre la puerta. No duermas hasta tarde.	89	94			1					1		1		
...You'll get fat, so no. Your face is already pretty round. If you gain weight, it'll show right away.	Te engordarás, así que no. Tu rostro ya es bastante redondo. Si te engordas, se te verá de inmediato.	103	101				1				1				
...	...	3	1												
...One more question. You haven't called me by name since yesterday. Why is that?	Tengo otra pregunta. No me has llamado por mi nombre desde ayer. ¿Por qué?	81	74										1		
What? You pretty much always call me by name.	¿Qué? Casi siempre me llamas por mi nombre.	45	43				1				1				
Also, I'm always a jerk to you, but it usually just rolls right off your back. Yesterday, though, it	Además, siempre he sido un cretino contigo, pero usualmente no te	132	125	1											

seemed like you wanted me gone.	importa. Ayer, en cambio, parecía que querías que me fuera.														
So I want to ask you...Do you remember my name?	Así que te pregunto... ¿Recuerdas mi nombre?	47	42												
That's not possible, idiot. Because I'm suspicious that you don't remember. Why else?	Es imposible, lenta. Porque tengo sospechas de que no recuerdas. ¿Por qué más?	85	77	1			1	1							
...Hm, I see. So you don't remember. Oh, by the way, we only started going out three months ago. And you don't even remember that.	Mmm, ya veo. Así que no lo recuerdas. Oh, y por cierto, solo llevamos saliendo tres meses. Y ni siquiera lo recuerdas.	130	118				1				1				
I don't know why you're hiding it, but there's no use playing dumb anymore.	No entiendo por qué lo ocultas, pero ya no tiene caso que te hagas la tonta.	75	76	1						1					
I don't know why you're hiding it, but there's no use playing dumb anymore.	No entiendo por qué lo ocultas, pero ya no tiene caso que te hagas la tonta.	75	76	1						1					
...Idiot.	Tonta.	9	6	1											
Hm? Oh, you had an ID card... So you're saying you're so confused, you can't even remember your name without your ID?	¿Hum? Oh, tu identificación... Entonces, estás tan confundida, que ni siquiera puedes recordar tu nombre sin eso?	117	111		1	1		1							

...Then I'll just explain everything from the beginning.	Entonces, te explicaré todo desde el comienzo.	56	46												
My name is Shin. We've known each other since we were kids... I guess you can say we're childhood friends.	Mi nombre es Shin. Nos conocemos desde niños... Puede decirse que somos amigos de la infancia.	106	92												
We started going out three months ago. I'm a year younger than you. A senior in high school.	Comenzamos a salir hace tres meses. Soy un año menor que tú. Estoy en último año de prepa.	92	90		1			1					1		
Though it wasn't exactly a great moment. I would have preferred that you remembered something about me where I was cooler.	Aunque, ese no fue un gran momento. Me habría gustado que recordaras algo más agradable de mí.	122	94	1								1			
We're here as customers today.	Hoy seremos clientes.	30	21										1		
It didn't look like it. Don't act so stubborn. Idiot.	No se notó. No seas tan terca. Tonta.	53	37	1											
Is the person standing here really the [1] I know? Or should I treat you like a stranger?	¿En realidad, eres la [1] que yo conozco? ¿O debería tratarte como a una extraña?	89	81			1									
I actually lied to you yesterday. Your parents aren't overseas. They actually live in the next prefecture over. They just couldn't come to	De hecho, ayer te mentí. Tus padres no están en el extranjero. En realidad viven en la zona de al lado. No	185	172		1			1							

pick you up from the hospital because of work.	podieron venir a recogerte al hospital porque estaban trabajando.													
I copied it from home. You could make an international call to check.	La copié de tu casa. Puedes verificar con una llamada internacional.	69	68			1								
...I guess I was too naive to think it would fix itself after one or two days.	Creo que fui muy ingenuo al creer que este asunto se arreglaría en uno o dos días.	78	82	1								1		
This is your university. You started attending right after you finished high school.	Esta es tu universidad. Comenzaste aquí en cuanto terminaste la secundaria.	84	75			1			1					
Both schools share the same campus, but they have uniforms, so outsiders can't really enter. I'd say the university's good enough though, right?	Ambas instituciones comparten el mismo campus, pero tienen uniforme, así que solo entran los que lo llevan puesto. La universidad estuvo bien, ¿verdad?	144	151			1	1					1		
I think what would stand out the most in your memory would be your after-school club.	Creo que lo que más ayudará a tu memoria será tu actividad extracurricular.	85	75			1			1					1
You've been in a band since your 2nd year of high school. On vocals.	Has estado en una banda desde tu segundo año de	68	77			1			1					

	secundaria. Eres la cantante.														
...This was the club room. Do you recognize it? You came here all the time.	Aquí es donde se reúnen. ¿Lo reconoces? Venías aquí todo el tiempo.	75	67	1								1			
Sorry, I won't do it again. I figured if I kissed you here, you might remember something, but that was stupid of me.	Disculpa, no lo volveré a hacer. Creí que si te besaba, tal vez recordarías algo, pero fue muy estúpido de mi parte.	116	116			1					1		1		
It's seriously not something to write home about.	No tiene nada de especial.	49	26	1								1			
Making up excuses doesn't mean people will give a shit.	Inventar excusas no hará que a los demás les importe un carajo.	55	63	1				1							
That's enough. You don't have to kick her when she's already down.	Es suficiente. No es necesario afectarla más de lo que está.	66	60				1				1		1		
Shut up.	Cállate.	8	8	1						1				1	
If you're frustrated enough to cry, maybe you should practice more next year.	Si estás tan frustrada como para llorar, entonces practica más el próximo año.	77	79			1									
...[1]. Don't worry about it too much. He's exaggerating. It wasn't as bad as he says it was.	...[1]. No te preocupes mucho por eso. Está exagerando. No fue tan malo como dice que fue.	93	88				1					1		1	

And what did you remember? Why'd you remember it here and not in the club room? Even kissing you didn't make you remember anything.	¿Qué recordaste? ¿Por qué lo recordaste aquí y no en el salón del club? Incluso cuando te besé no recordaste nada.	131	114	1							1			
But trying to work with zero memories is a disaster in the making.	Pero tratar de trabajar sin recuerdos será todo un desastre.	66	60	1								1		
I get where you're coming from.	Entiendo lo que quieres decir.	31	30				1				1			
So you want to go to work and hide your amnesia?	¿Así que quieres trabajar y esconder tu amnesia?	48	48				1							
I just taught you that a minute ago, you idiot.	Te lo dije hace solo un segundo, tonta.	47	39	1					1					
You should learn to use your brain more. You won't go very far in life without being able to do a little math in your head, idiot.	Deberías aprender a usar el cerebro. No podrás llegar muy lejos en la vida si no eres capaz de sumar un poco, tonta.	130	116	1								1		
I think that's about everything. Do you remember it all?	Creo que eso es todo. ¿Lo recuerdas todo?	56	41			1			1					
Alright then, put it to practice. I'll pretend to be the customer, and you serve me.	Muy bien, entonces, a practicar. Yo seré el cliente y tú me atenderás.	84	70			1			1					
Do it over.	Hazlo de nuevo.	11	15	1										
Welcome back, Master.	Bienvenido de nuevo, amo.	21	25	1									1	

...What kind of torture is this...Anyway, my order. I'll have a Maid Coffee Set and a banana tart.	Esto es una tortura...Como sea, mi orden. Quiero el especial de Café Maid y una tarta de banana.	98	95				1					1		
...Hey. Can I just... have my way with you or something?	Oye, ¿podrías... hacer exactamente lo que yo digo?	56	48	1							1			
I'm not a kid. I don't need some pseudo-older brother.	No soy un niño. No necesito ningún hermano mayor.	54	49				1							
I trust you on that, at least.	Por lo menos esta vez confío en ti.	30	36	1								1		
You can trust her, but she'll go blabbing about everything to everyone. Don't tell her anything you want to keep secret.	Puedes confiar en ella, pero le gusta chismear mucho. No le digas nada que quieras mantener en secreto.	120	103				1					1	1	
...I didn't tell you because I didn't want you apologizing. It's not that big of a deal.	No te lo dije porque no quería que te disculparas. No es tan importante.	88	72				1						1	
My studies aren't an issue. I'll be in class for the next three days, so I can make it all up in no time.	Mis estudios no son un problema. Asistiré a clase los próximos tres días, así que recuperaré el tiempo sin problema.	105	116				1					1		
Of course I'm prepared to take full responsibility.	Por supuesto que estoy dispuesto a tomar toda la responsabilidad.	51	65	1									1	

Right. Anyway, Toma, why don't you help us out with some role-play for work?	Cierto. Bueno, Toma, ¿Nos ayudas para que interprete su papel en el trabajo?	76	76		1			1						
See, doesn't it make you feel strange?	¿Ves? ¿No te hace sentir extraño? ¿Y qué tal el trabajo? ¿Lo hiciste bien?	38	74			1					1		1	
...You're looking at me with those puppy-dog eyes again. Even with amnesia, you're just the same as you were before.	Me estás mirando con ojitos tristes de nuevo. Incluso con amnesia, haces lo mismo que hacías antes.	116	100				1				1		1	
It makes me want to tease you. As much as I'd like to play around, I just came by to say hi to Waka. I'll be heading back to school right after.	Me hace querer molestarte. Por mucho que quisiera seguirte el juego, solo vine a saludar a Waka. Luego me iré a la preparatoria.	144	128			1								
So how was work? Did you do okay?	¿Y qué tal el trabajo? ¿Lo hiciste bien?	33	40	1							1			
Sorry about making assumptions like that.	Discúlpame por haber asumido eso.	41	33		1			1					1	
Got time? Want to go somewhere? Before, we'd go to the park... Or to the school with Toma...That's about all I could think of.	¿Tienes tiempo? ¿Quieres salir? Podríamos ir al parque... O a la universidad con Toma...Solo puedo pensar en esos lugares.	122	118				1							

The people who found you were these two guys, Ikki and Kent, who just happened to be staying at the lodge.	Quienes te encontraron fueron esos chicos, Ikki y Kent, que también se estaban quedando en el hotel.	106	100	1								1			
I heard Ikki is a college student, and Kent is a graduate student. That's all I know.	Escuché que Ikki es estudiante universitario y Kent ya es de posgrado. Eso es todo lo que sé.	85	93	1								1			
I think I was just upset. You said, "I ran because he was teasing me," in your testimony, but...I said, "I jumped out at her from behind," in my testimony.	Creo que estaba molesto. Dijiste, "Corrí porque él me molestó", en tu testimonio, pero...Yo dije, "Salte hacia ella desde atrás", en el mío.	153	138			1				1					
I actually wasn't kidding at the time, so what you said is technically a lie, too, if we're gonna go down that road.	No estaba bromeando en ese momento, así que lo que dijiste, técnicamente fue mentira, si vamos a ser honestos.	116	110				1				1				
Although it's still a lot closer to the truth than what I said. But it wasn't anything that was super serious, either.	Aunque lo que tú dijiste sí estuvo más cercano a la verdad. Pero tampoco fue algo tan grave.	118	92	1								1			
...When I try to talk about that day, I remember really awful	Cuando intenté hablarlo el otro día, recordé cosas muy	174	172	1							1				

things. Like, your scream when you fell. And how long I had to wait before the people looking for you came back.	horribles. Como tu grito cuando caíste. Y lo que tuve que esperar para que la gente que te estaba buscando regresara.													
Yeah, you said that plenty of times.	Sí, ya lo dijiste muchas veces	36	30	1							1			
You say the same thing every time I apologize. Even without your memories.	Dices lo mismo cada vez que me disculpo. Aún sin recordar nada.	74	63	1							1	1		
What's with that? It's weird to get praised by you. I feel like I'm talking to someone I don't know.	¿Qué pasa con eso? Es extraño que me elogies. Siento que le estoy hablando a alguien que no conozco.	100	100				1				1			
But if I had been more careful about our surroundings, you never would have fallen in the first place.	Pero si hubiera sido más cuidadoso con los alrededores, no te hubieras caído en primer lugar.	102	93				1				1			
That fact won't change. This is MY fault.	Eso nunca cambiará. Es MI culpa.	41	32				1				1		1	
What are you doing here, Toma?	¿Qué haces aquí, Toma?	30	22				1				1			
Are you guys up to something?	¿Qué están tramando?	29	20				1				1			
If you think of that as a threat, then maybe that means there's still hope?	Si lo ves como una amenaza, entonces tal vez aún haya esperanza.	75	64				1				1			

...Why are you spacing out? Did you remember something?	¿Por qué te quedas como una tonta? ¿Pudiste recordar algo? Muy bien...	55	68				1				1				
So? What's your answer? I'll take that as an agreement.	¿Entonces? ¿Cuál es tu respuesta? Tomaré eso como un sí.	55	56				1				1				
I got it, then for now...	Lo entiendo, entonces por ahora...	25	32				1				1				
I see a big bug... thing...	Veo un insecto gigante...	25	23				1				1				
I see something not human...	Ve algo que no es humano...	28	26				1				1				
I see a strange-looking kid...	Ve un niño de aspecto extraño...	30	31				1				1				
No, I understood...	No, entendí...	19	12	1			1		1		1				
I don't know where to start...	No sé por dónde empezar...	30	24				1				1				
Alright...	Muy bien...	10	9				1				1				
Are you serious?	¿Es en serio?	16	13				1				1				
I understand.	Entiendo.	13	9				1				1				
But you're still useless...	Sigues sin ser de ayuda.	27	24				1				1				
I appreciate it.	Te lo agradezco.	16	16				1				1				
I think so.	Eso creo.	11	9				1				1				
It just kinda popped in my head.	Simplemente me vino a la cabeza.	32	32		1			1							
You might be overthinking it...	Quizá lo estás pensando mucho...	31	30		1			1							
Can't I call the police?	¿Puedo llamar a la policía?	24	27		1				1						
Heart World	Mundo corazón	11	13				1					1			

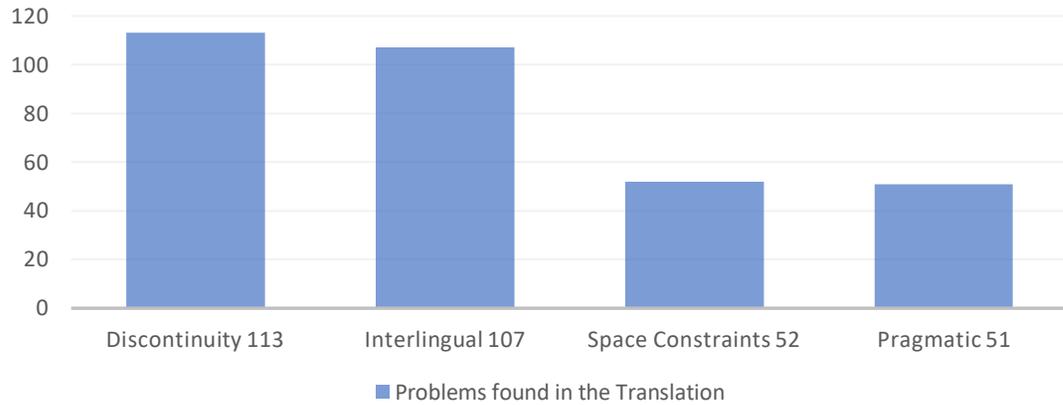
Spade World	Mundo espada	11	12	1				1						
Clover World	Mundo trébol	12	12	1							1			
Diamond World	Mundo diamante	13	14			1		1						
Joker World	Mundo comodín	11	13			1		1						
Trash can	Bote de basura	9	14			1		1						
Hat stand	Perchero	9	8											
Is barley tea okay?	¿Quieres té de cebada?	19	22			1		1						
No need to go to any trouble.	No es necesario llegar a tanto.	29	31			1		1						
Will you buy me a cake, then?	¿Me comprarías un pastel?	29	25				1							
What's with these injuries?	¿Por qué tengo estas heridas?	27	29				1				1			
Welcome back, Master.	Bienvenido de nuevo, amo.	21	25					1			1			
Welcome back, Master.	Bienvenido de nuevo, amo.	21	25											
Have you decided, Master?	Amo, ¿ya sabe qué ordenar?	25	26					1			1			
What would you like to have?	¿Qué le gustaría ordenar?	28	25	1										
Yes, Master.	Sí, amo.	12	8					1			1			
What happened with prep school?	¿Qué paso con la prepa?	31	23					1			1			
Who started this love triangle rumor?	¿Quién comenzó el rumor del triángulo amoroso?	37	46	1								1		
I can't just see you as a regular guy after all this time.	No puedo verte como a un chico cualquiera después de tanto tiempo.	58	66					1			1			

...That's not fair. That's like a threat.	No es justo. Parece una amenaza.	41	32		1		1							
That's...	Eso es...	9	7		1		1					1		
Of course I wouldn't like that...	Claro que no me gustaría... ¿Sí crees que es prudente no ir a la escuela?	33	71		1		1							
Just... don't be too forceful.	Por favor... hazlo con cuidado.	30	29		1		1							
Explained? I wish. More like you just told me.	¿Explicar? Eso quisiera. Pero no sé tanto como tú.	46	50				1				1			
What do you mean, you don't think she knows? Then just tell her.	¿Qué quieres decir? ¿No crees que lo sepa? Entonces, díselo.	64	60				1				1			
That goes without saying. I'd help her even if you didn't ask me.	Eso es evidente. La ayudaría incluso si no me lo pidieras.	65	58		1		1					1		
I wouldn't do that to [1].	No le haría eso a [1].	26	22		1		1							
Although this guy's studying for his exams, so you might not want to call on him much. He's got prep school on days you work anywa-	Aunque él está estudiando para los exámenes, mejor no lo llames seguido. Debe ir a la preparatoria cuando trabajas, así que...	131	124	1										
Wait a second. Don't you have school today?	Momento. ¿Hoy debes ir a la prepa?	42	34				1				1			
Are you seriously in a position to ditch prep school?	¿Sí crees que es prudente no ir a la escuela?	53	45	1					1					
I'm not saying you're stupid, but you can't	No me refiero a que seas estúpido, pero	117	119				1				1			

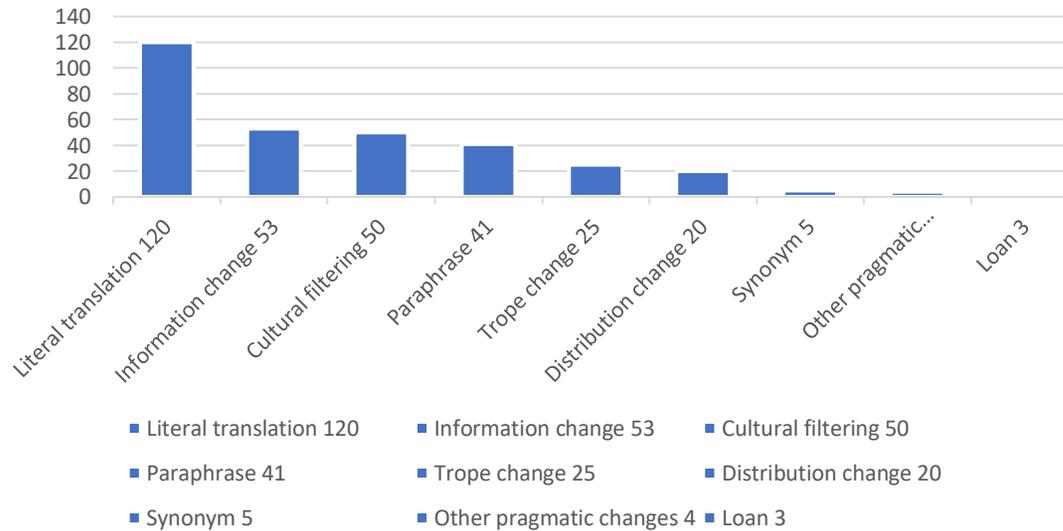
afford college unless you're selected for an academic scholarship, right?	no puedes pagar la universidad a menos que seas elegido para una beca, ¿verdad?														
Oh, that's right.	Oh, está bien.	17	14				1				1				
The old one broke during the accident.	El viejo se rompió durante el accidente.	38	40	1					1						
Welcome back, Master.	Bienvenido de nuevo, amo.	21	25	1											
She stayed in Shinano for about a week, then was transferred to a local branch.	Estuvo en Shinano una semana, y de ahí la llevaron a otra sede.	79	63		1				1						
Sawa, that's pretty bad. You'd better do something to exercise that brain of yours.	Sawa, eso es bastante malo. Es mejor que pienses antes de hablar.	83	65	1											
No, I'm gonna say we can do without any more of that...	No, creo que podemos hacerlo mejor sin nada de eso...	53	51		1				1						
Whew...! Half a day sure flies by when you're working!	¡Uf! ¡El día pasa volando cuando estás trabajando!	54	50	1								1			
Hey. You don't need to mention that.	Oye. Ni lo menciones.	36	21									1	1		
...That should be expected.	Es de esperarse.	27	16	1											
It wasn't murder, it was involuntary manslaughter.	No fue un asesinato, fue homicidio involuntario.	50	48		1							1			
Hey, owner!	¡Oh, señor!	11	11												
I'm surprised to see you here. I wouldn't have	Qué sorpresa verlo aquí. No creí que el	116	88	1							1				

thought the owner of the Shinanoji Lodge would come all the way down.	dueño de la posada Shinanoji viniera hasta aquí.														
...Mr. Owner, it's completely false.	Señor, eso es completamente falso.	36	34			1				1					
That's when she was in kindergarten.	Eso fue cuando estaba en el kínder.	36	35		1			1					1		
Sheesh, he was such a cute little crybaby before. But now he's totally just a regular guy.	Vaya, solía ser tan simpático, pero ahora se convirtió en un chico común y corriente.	90	85	1								1			
Total				107	51	49	113	50	24	19	115	43	47	5	4

Problems found in the Translation



Translation Strategies in the Translation



APPENDIX D. SOURCE TEXT AND TRANSLATION

<p>...Oh, you're awake!</p> <p>How do you feel?</p> <p>Does it hurt anywhere?</p> <p>Can you see me?</p> <p>Thank goodness you're alive!</p> <p>I was really surprised.</p> <p>I thought maybe I had killed you.</p> <p>Oh! No, uhh...</p> <p>I-I'm not in the least bit shady at all! Really!</p> <p>It's not like I hit you with a blunt object, or pushed you off a cliff, or ran you over with a car...</p> <p>Ha, ha... ha...</p> <p>Um, so, to explain who exactly I am...</p> <p>Well, I'm just a spirit who happened to lodge himself into your consciousness!</p> <p>Nothing? No reaction to who I am... or to the situation you're in now?</p> <p>Hey, are you really okay?</p> <p>You can see me, right?</p> <p>A-A bug!?</p> <p>Um... You must mean that I look like a pretty bug! Like a butterfly or a dragonfly, right?</p> <p>Well, I'm glad that you understand my "ant-tresting" fashion sense!</p> <p>Ha, ha, ha.....Eh heh.....</p> <p>Er, well...</p> <p>That is true, but...</p>	<p>¡Oh, estás despierta!</p> <p>¿Cómo te sientes?</p> <p>¿Te duele algo?</p> <p>¿Puedes verme?</p> <p>¡Qué bien que estés viva!</p> <p>Vaya sorpresa me llevé.</p> <p>Pensé que tal vez te había matado.</p> <p>¡Oh! No, eh...</p> <p>¡No soy en absoluto sospechoso! ¡De verdad!</p> <p>Sería incapaz de golpearte con algo o de empujarte por un precipicio o de arrollarte con un auto...</p> <p>Ja, ja... ja...</p> <p>Eh, bien, para explicarte quién soy...</p> <p>Bueno, ¡soy un espíritu que se alojó en tu consciencia!</p> <p>¿Nada? ¿No te impacta mi identidad? ¿Ni la situación en la que estás?</p> <p>Oye, ¿de verdad estás bien?</p> <p>Puedes verme, ¿no?</p> <p>¿U-un insecto?</p> <p>Eh... seguro te refieres a que me veo como un lindo insecto, como una mariposa o una libélula, ¿verdad?</p> <p>Bueno, ¡me alegra que entiendas mi gusto por la moda «insectual»!</p> <p>Ja, ja, ja... Eh...</p> <p>Eh, bueno...</p>
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<p>It's amazing that you're able to say something like that so calmly.</p> <p>You know, if you could put it a bit more nicely, I'm at least human-RELATED...</p> <p>Whoa! Well, first off, thanks for that answer...</p> <p>But I'm not "strange-looking" or anything, okay?</p> <p>I just have a different existence than you. I am a spirit, after all.</p> <p>Anyway, I'm glad you can at least see me.</p> <p>Still, you're really calm.</p> <p>I thought the moment you woke up, you'd be like...</p> <p>"Wh-What? Where am I!? Who are you!?" Or something like that, but...</p> <p>Wait. Your personality didn't fly off with your memories, did it?</p> <p>T-This is bad!</p> <p>W-Well, for now, let me explain things from the beginning.</p> <p>I'm Orion.</p> <p>I'm a spirit from a distant world.</p> <p>I was on my way to the human world for some business, and by accident, I sort of...Collided... with your mind...</p> <p>I don't understand it myself, but for some reason, I'm trapped inside your soul now.</p> <p>It looked like you lost consciousness from the impact.</p>	<p>Eso es verdad, pero...</p> <p>Me sorprende que seas capaz de decir algo así de forma tan calmada.</p> <p>Eh, para que suene un poco mejor...tengo un poco de humano...</p> <p>¡Vaya! Ante todo, gracias por esa respuesta...</p> <p>Pero no me veo "extraño" ni nada, ¿bueno?</p> <p>Solo que soy un ser diferente a ti. Después de todo, soy un espíritu.</p> <p>Como sea, que bien que puedas verme.</p> <p>Aun así, estás muy calmada.</p> <p>Pensé que cuando despertaras estarías como...</p> <p>"¿Quééé?" "¿Dónde estoy?" "¿Quién eres?" O algo parecido, pero...</p> <p>Espera. Tu personalidad no se fue junto con tu memoria, ¿o sí?</p> <p>¡Nada bueno!</p> <p>Bueno, por ahora, déjame explicarte todo desde el principio.</p> <p>Soy Orion.</p> <p>Soy un espíritu de un mundo lejano.</p> <p>Estaba de camino al mundo humano por algunos asuntos y por accidente, creo que me...choqué... con tu mente...</p> <p>Yo tampoco lo entiendo bien, pero por alguna razón, ahora estoy atrapado en tu alma.</p> <p>Tal parece que perdiste la consciencia por el impacto.</p>
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<p>A-And, well...This is kind of hard to say, but...It kind of looks like your memories skedaddled, too!</p> <p>What a mess!</p> <p>Sorry, go ahead and yell at me.</p> <p>I know I said a lot of things that probably don't make sense to you.</p> <p>But, please say something!</p> <p>Huh, really?</p> <p>I guess you did just wake up in a weird place, with someone not really human talking to you.</p> <p>You had no choice but to believe me given the circumstances, huh?</p> <p>Yeah no, you're right.</p> <p>I completely understand!</p> <p>Ha, ha.....</p> <p>I'm really sorry for my carelessness. I'll do anything to help get your memories back.</p> <p>Besides, if I don't, I'm not sure I'll be able to separate from you.</p> <p>I'm not absolutely sure, but...I think I'm trapped inside the place where your memories used to be.</p> <p>Think about it like, your memories were pushed out by the amount of space I take up. So if your memories were to return, then I would get pushed back out instead.</p> <p>There might be another solution...</p> <p>But aside from what I just said, nothing comes to mind.</p>	<p>Y, bueno...Para mí es difícil decirte esto, pero... ¡Parece que tus recuerdos también desaparecieron!</p> <p>¡Es un desastre!</p> <p>Lo siento. Vamos, puedes gritarme.</p> <p>Sé que dije muchas cosas que para ti no tienen sentido.</p> <p>Pero, ¡por favor, dime algo!</p> <p>Eh, ¿de verdad?</p> <p>Supongo que despertaste en un lugar extraño, y te está hablando un ser que no es humano. Dadas las circunstancias, no tienes otra opción que creerme, ¿eh?</p> <p>Sí, no, tienes razón.</p> <p>¡Te entiendo!</p> <p>Ja, ja...</p> <p>Me disculpo por mi descuido. Haré todo lo que pueda para ayudarte a recuperar la memoria.</p> <p>Además, si no lo hago, no podré separarme de ti.</p> <p>No estoy del todo seguro, pero...Creo que estoy atrapado en el lugar donde solían estar tus recuerdos.</p> <p>Piénsalo de esta forma: ya no tienes recuerdos porque yo tomé el espacio donde estaban. Así que para que regresen tus recuerdos, ahora debo salir yo de ese espacio.</p> <p>Puede que exista otra solución...</p> <p>Pero no se me ocurre nada más, aparte de lo que ya te dije.</p>
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<p>I feel awful that I made you lose your memories. Let's work together and try to get them back!</p> <p>Alright!!</p> <p>Thanks for understanding.</p> <p>I kind of expected a..."You better start running!"</p> <p>I would've understood completely if you were that harsh with me.</p> <p>You're pretty accepting of things, huh? A very mellow temperament...</p> <p>It might be strange to say, but I'm glad that it was your mind I got stuck in.</p> <p>I know, I'm sorry...</p> <p>But the reality of the situation is that your memories are gone.</p> <p>It really is all my fault and I apologize. Can we work together since we have no choice?</p> <p>Please don't be mad. I'm sorry.</p> <p>I'll really try my hardest.</p> <p>Well.....</p> <p>I guess that's just how it is.</p> <p>From now on, I'll work with you as hard as I can to get your memories back.</p> <p>I'll do anything you need me to do.....Is what I want to say, but I actually have some limitations.</p> <p>I can't interfere with the human world. I can't touch you, and you can't touch me.</p> <p>What's more, people around us won't be able to see or hear me.</p>	<p>Me siento terrible por hacerte perder tus recuerdos. ¡Así que trabajemos para intentar recuperarlos!</p> <p>¡Muy bien!</p> <p>Gracias por comprender.</p> <p>Estaba esperando algo tipo..."¡Será mejor que empieces a correr!"</p> <p>Si fueras así de severa conmigo, lo entendería por completo.</p> <p>Estás aceptando todo bastante bien, ¿eh? Un temperamento muy sereno...</p> <p>Puede parecerte extraño, pero me alegra que haya sido tu mente donde quedé atrapado.</p> <p>Lo sé, perdona...</p> <p>Pero lo cierto de la situación es que tus recuerdos ya no están.</p> <p>Y todo es mi culpa y...me disculpo.</p> <p>¿Podemos trabajar juntos ya que no tenemos otra opción?</p> <p>Por favor, no te enojés. Lo siento.</p> <p>Daré lo mejor de mí.</p> <p>Bueno...</p> <p>Supongo que así son las cosas.</p> <p>Desde ahora, trabajaré contigo a mi ciento por ciento para recuperar tus recuerdos.</p> <p>Haré todo lo que necesites que haga. Eso quisiera decirte, pero tengo ciertas limitaciones.</p> <p>No puedo interferir con el mundo humano.</p> <p>No puedo tocarte y tú no puedes tocarme.</p>
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<p>So I can't investigate much for you, and I can't move in your stead...In fact, I can't move more than ten meters away from you!</p> <p>I said I'd do anything, but.....But it looks like all I can really do is cheer you on.</p> <p>W-Well, it's better than having no one, right?</p> <p>No matter what, I'll always be on your side.</p> <p>I promise it won't be like," The culprit was Orion all along!"</p> <p>Gah, that hurt!!</p> <p>Your words really sting! They stabbed me here in my heart, like a knife!</p> <p>Thanks.</p> <p>I'm happy you would say so.</p> <p>Eh heh...</p> <p>Then let's both do our best!</p> <p>So, you really can't remember anything?</p> <p>What about your name?</p> <p>Do you think you can at least remember your name?</p> <p>[1].....? Is that your name?</p> <p>I see, that's good.</p> <p>It's a good start to remembering!</p> <p>I see...</p> <p>But if that's what you remembered when you thought about your name, then it's probably correct.</p> <p>Good! One step forward!</p> <p>Alright, then.....</p> <p>There's no point staying here, so let's go back to your world.</p>	<p>Es más, quienes estén cerca de ti no podrán verme ni escucharme.</p> <p>Así que no puedo investigar ni actuar por ti...</p> <p>De hecho, ¡solo puedo alejarme diez metros de ti!</p> <p>Dije que haría lo que fuera, pero...parece que lo único que puedo hacer es animarte.</p> <p>Bu-bueno, eso es mejor que no tener a nadie, ¿verdad? Siempre estaré a tu lado.</p> <p>Te prometo que no será como: "¡La culpa es toda de Orion!"</p> <p>Auch, ¡eso dolió!</p> <p>¡Tus palabras lastiman! ¡Me atravesaron el corazón como un puñal!</p> <p>Gracias.</p> <p>Me alegra que lo digas.</p> <p>Eh, eh...</p> <p>Entonces, ¡hagamos nuestro mejor esfuerzo!</p> <p>Así que, ¿no puedes recordar nada?</p> <p>¿Qué tal tu nombre?</p> <p>¿Crees que al menos puedes recordar tu nombre?</p> <p>¿[1]...? ¿Ese es tu nombre?</p> <p>Muy bien, eso es bueno.</p> <p>¡Es un buen comienzo para recordar!</p> <p>Ya veo...</p> <p>Si eso es lo que recordaste, cuando pensaste en tu nombre, seguramente así es.</p> <p>¡Bien! ¡Un paso adelante!</p> <p>Muy bien, entonces...</p>
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<p>...Hmm?</p> <p>What is this place, you ask?</p> <p>It's hard to explain...</p> <p>The space between dimensions...</p> <p>That's the closest description.</p> <p>This world has many possibilities.</p> <p>And there exist as many parallel worlds as there are possibilities.</p> <p>For example, in one world you may be going to school, and in another, you may be just working.</p> <p>This is the space between those many parallel dimensions that isn't connected to any of them.</p> <p>To put it bluntly, right now you're suspended in the rift between worlds.</p> <p>But...I don't know which world you came from.</p> <p>Oh, but...Any world is still a world that you were in.</p> <p>There's no such thing as right or wrong with parallel worlds.</p> <p>So let's go back to the world you were in, and recover your memories!</p> <p>There are lots of ways to do it, like talking to your friends, or looking at your phone's history.</p> <p>...Oh, but just a sec.</p> <p>Be very careful of who you trust.</p> <p>Humans are brutal and cruel beings.</p>	<p>No tiene caso que sigamos aquí, así que volvamos a tu mundo.</p> <p>¿Mmm?</p> <p>¿No sabes qué es este lugar?</p> <p>Es difícil de explicar...</p> <p>Un espacio interdimensional...</p> <p>Esa sería la descripción más acertada.</p> <p>Este mundo tiene muchas posibilidades.</p> <p>Y existen tantos mundos paralelos como posibilidades.</p> <p>Por ejemplo, en un mundo tú vas a la escuela, pero en otro, puede que ya estés trabajando.</p> <p>Este es un espacio entre esas dimensiones paralelas que no está conectado a ninguna de ellas.</p> <p>Para decirlo sin rodeos, ahora mismo estás suspendida en una grieta entre mundos.</p> <p>Pero...No sé de qué mundo vienes.</p> <p>Oh, pero... has estado en todos los mundos.</p> <p>Ningún mundo paralelo es correcto o incorrecto.</p> <p>¡Así que volvamos al mundo en que estabas y recuperemos tus recuerdos!</p> <p>Hay muchas formas de hacerlo, una de ellas es hablar con tus amigos o mirar el historial de tu teléfono.</p> <p>Ah, pero un momento.</p> <p>Ten cuidado en quién confías.</p> <p>Los humanos son seres violentos y crueles.</p>
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<p>You should only tell people you really trust about your amnesia.</p> <p>Otherwise they might try to give you memories you've never had. Like, "You owe me 10,000 dollars, so you'd better pay me back," or something.</p> <p>There's no way you could tell if what they said was true, right?</p> <p>Some horrible jerk might introduce himself as your boyfriend and take you away from your actual one.</p> <p>You might be told you don't have a job, and then get fired later on.</p> <p>Or someone with no relation to you tricks you into joining a pyramid scheme!</p> <p>Or maybe you'd wind up in a situation where you found yourself ...Right?</p> <p>It'd be terrible if that happened, right?</p> <p>You think so?</p> <p>Let's think the opposite. You get lucky and meet a nice person, and you tell him or her your situation.</p> <p>Yeah, I see what you mean.</p> <p>But it's not like the police know who you are, right?</p> <p>In that case...What would happen to you then?</p> <p>If you said you had amnesia, wouldn't they force you into a hospital?</p> <p>You'd probably be confined to your hospital room until your memories returned.</p>	<p>Solo debes decirle sobre tu amnesia a aquellos en quienes de verdad confías.</p> <p>De lo contrario, podrían darte recuerdos que nunca tuviste. Como: "Me debes diez mil dólares, págame de inmediato" o algo parecido.</p> <p>No hay forma de saber si lo que te dicen es cierto, ¿verdad?</p> <p>Algún idiota puede presentarse como tu novio y separarte del verdadero.</p> <p>Puede que te digan que no tienes trabajo y después veas que te despidieron.</p> <p>¡O un total desconocido podría engañarte para entrar en un negocio fraudulento!</p> <p>O puede que acabes en un problema que ya habías superado. ¿verdad?</p> <p>Sería terrible si eso pasara, ¿no?</p> <p>¿Eso crees?</p> <p>Veamos el caso contrario. Tienes suerte y conoces a una buena persona y le comentas de tu situación.</p> <p>Sí, entiendo lo que dices.</p> <p>Pero, la policía no sabe quién eres, ¿o sí?</p> <p>En ese caso... ¿Qué pasaría contigo?</p> <p>Con amnesia, ¿no te internarían a la fuerza en un hospital?</p> <p>Seguro quedarías encerrada en el hospital hasta que recuperaras tus recuerdos.</p>
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<p>Even if you were allowed outside sometimes, for the most part you'd be shut up inside, right?</p> <p>For other people, that might be okay, but for you, it isn't!</p> <p>Your memories haven't disappeared because of any mental or physical problems. They're being pushed out by my existence. So staying home or at the hospital wouldn't help. In fact, without stimulation, you'd just get worse.</p> <p>Sitting around, spacing out in the hospital room without any memories would worsen your mind.</p> <p>You might forget how to drink water, or even how to breathe!</p> <p>Advice to Avoid Such a Terrifying Ending... #1!</p> <p>Gather information!</p> <p>Try to actively meet people and investigate what kind of person you used to be. Who you, your family, and your relationships were, and what you were doing.</p> <p>Increase your knowledge and fill up that outer part of your memories.</p> <p>Once you do, I'm sure it'll trigger something, and the rest of your memories should return. As that happens, I'll be pushed out and eventually be able to separate from you. It's a long shot, given our situation, but at the moment, it's the best plan we have.</p>	<p>Aunque a veces te dejaran salir, la mayoría del tiempo estarías encerrada, ¿me equivoco?</p> <p>Para otras personas, no habría ningún problema, ¡pero para ti sí!</p> <p>Tus recuerdos no desaparecieron por algún problema psiquiátrico o mental. Fueron expulsados por culpa de mi existencia. Así que quedarte en casa o en un hospital no te ayudaría. De hecho, sin estimulación, podrías empeorar.</p> <p>Estar sin hacer nada en un cuarto de hospital sin ningún recuerdo podría empeorar tu mente.</p> <p>¡Podrías olvidar cómo tomar agua o incluso cómo respirar!</p> <p>Consejos para evitar ese terrible final... Primero...</p> <p>¡Reúne información!</p> <p>Trata de reunirte con personas e investiga qué clase de persona solías ser.</p> <p>Averigua sobre ti, tu familia, tus allegados y qué era lo que hacías.</p> <p>Consigue información y llena la parte faltante de tus recuerdos.</p> <p>Una vez que lo hagas, seguro que algo se activará y el resto de tus recuerdos volverán. Si eso ocurre, seré expulsado y finalmente podré separarme de ti.</p>
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<p>...Sorry.</p> <p>I keep talking about nothing but negative things.</p> <p>But first...I think it would be good to confide in your family.</p> <p>They won't believe that a spirit got stuck in your head, but they'll at least provide some information.</p> <p>We can think more about the plan after that.</p> <p>Now, let's go back to your world!</p> <p>The method is simple.</p> <p>Just close your eyes and think.</p> <p>With no memories to influence you, whatever world you can recall is the world that you desire.</p> <p>Only, I think there are several worlds like that...</p> <p>Choose the world that you feel is right.</p> <p>Ah, [1].</p> <p>Are you awake?</p> <p>How do you feel? Does it hurt anywhere?</p> <p>Can you see me?</p> <p>Oh, good.</p> <p>You still remembered what we talked about in between worlds. And you look like you're fine.</p> <p>I'm relieved! For now, at least.</p> <p>Um.</p> <p>You're joking, right?</p>	<p>Es una posibilidad remota, por nuestra situación, pero por el momento, es nuestro mejor plan.</p> <p>Lo siento.</p> <p>Solo estoy hablando de cosas negativas.</p> <p>Pero, primero...Creo que sería bueno confiar en tu familia.</p> <p>No creerán que tienes un espíritu atascado en la mente, pero al menos nos darán algo de información.</p> <p>Después de eso, seguiremos pensando en el plan.</p> <p>Ahora, ¡volvamos a tu mundo!</p> <p>El método es simple.</p> <p>Solo cierra los ojos y piensa.</p> <p>Sin recuerdos que te influyeran, cualquier mundo que te venga a la mente es el mundo que desees.</p> <p>Solo que... creo que hay varios mundos como ese...</p> <p>Elige el mundo que sientes es el indicado.</p> <p>Ah, [1].</p> <p>¿Estás despierta?</p> <p>¿Cómo te sientes? ¿Te duele algo?</p> <p>¿Puedes verme?</p> <p>Oh, bien.</p> <p>Aún recuerdas lo que hablamos estando entre los mundos. Y parece que te encuentras bien.</p> <p>¡Qué alivio! Por lo menos por ahora.</p> <p>Mmm.</p>
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<p>You really are something. To be so calm about it...</p> <p>I'm surprised you can joke around after just waking up here like this.</p> <p>If you're serious, then you'd better hit the reset button and choose "NEW GAME," okay?</p> <p>.....Alright, enough fooling around.</p> <p>I'll just tell you again.</p> <p>My name is Orion...</p> <p>You remember, right?</p> <p>I'm going to be your spirit partner from now on, so let's get going!</p> <p>Now then...</p> <p>We were going to talk to your family first, right?</p> <p>Hearing information from your family would fill in the blanks in your memories.</p> <p>But the only problem is...It looks like you live here in this place all by yourself!</p> <p>You see, while you were sleeping, I took a look around.</p> <p>It looks to me like your place is a studio.</p> <p>Nice lighting, large storage space, separate bathroom, indoor laundry, and the building's not too old.</p> <p>There's an intercom with a monitor, and from this button here, I'd say your apartment unit has its own auto-lock and code.</p> <p>Looks like the security's pretty good.</p>	<p>Estás bromeando, ¿verdad?</p> <p>Realmente eres muy interesante. Tu calma con todo esto...</p> <p>Es sorprendente que puedas bromear en un momento así.</p> <p>Si lo dices en serio, entonces oprime el botón de reinicio y elige "NUEVO JUEGO", ¿bueno? Bien, dejémonos de bromas.</p> <p>Te lo diré de nuevo.</p> <p>Mi nombre es Orión...</p> <p>Lo recuerdas, ¿no?</p> <p>Seré tu compañero espiritual desde ahora, ¡así que avancemos!</p> <p>Entonces...</p> <p>Acordamos hablar primero con tu familia, ¿no?</p> <p>La información que te dé tu familia te ayudará a recuperar recuerdos.</p> <p>Pero el único problema es que... ¡parece que vives en este lugar sola!</p> <p>Verás, mientras dormías, eché un vistazo.</p> <p>Creo que este lugar es un departamento.</p> <p>Buena iluminación, buen espacio de guardado, baño aparte, lavado interior y no es un edificio viejo.</p> <p>Hay un intercomunicador con un monitor y por este botón, parece que tu departamento cuenta con bloqueo automático.</p> <p>Parece que tiene buena seguridad.</p>
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<p>Just judging from your appearance...You seem to be of either high school or college age.....</p> <p>The problem is that you have no relatives nearby to talk to.</p> <p>I don't know if you're just living alone for now, or if you're all alone in this world...</p> <p>Hey, how does it feel when you look around your room?</p> <p>Can you remember anything?</p> <p>I see...</p> <p>I guess it couldn't really be that easy.</p> <p>You were sleeping alone with pajamas on, so it's pretty clear that you're in your own apartment, and that this is your room.</p> <p>Wait. Is there a possibility that this isn't your room?</p> <p>...Ugh, if we start going in that direction, we'll be going for a while.</p> <p>It'd be strange, though, to wear pajamas and be sleeping in someone's room.</p> <p>For now,</p> <p>Why don't you look around the room?</p> <p>Like in your drawers and stuff!</p> <p>I can't touch the human world, so I haven't been able to check in there.</p> <p>What I was able to figure out by looking around was that you live alone, and that it's sometime in August.</p> <p>See? Your calendar's at August right now.</p> <p>For August, the weather's actually pretty nice.</p>	<p>A juzgar por tu apariencia...quizá seas estudiante de secundaria o una universitaria...</p> <p>El problema es que no tienes familiares cerca con quienes puedas hablar.</p> <p>No sé si simplemente vives sola o si estás completamente sola en este mundo...</p> <p>Oye, ¿qué sientes cuando miras tu habitación?</p> <p>¿Puedes recordar algo?</p> <p>Ya veo...</p> <p>Supongo que no podía ser tan fácil.</p> <p>Estabas durmiendo con tu pijama puesta, así que está claro que es tu apartamento y que esta es tu habitación.</p> <p>Momento. ¿Hay alguna posibilidad de que no sea tu habitación?</p> <p>Uf, si nos vamos por ahí, nos va a tomar un buen tiempo.</p> <p>Aunque... sería extraño tener pijama y estar durmiendo en la habitación de otro.</p> <p>Por ahora...</p> <p>¿Qué tal si exploras un poco la habitación?</p> <p>¿Puedes mirar en el armario y demás!</p> <p>No puedo tocar el mundo humano, así que no he podido revisar allí.</p> <p>Lo que vi al explorar es que vives sola y estamos en el mes de agosto.</p> <p>¿Lo ves? Tu calendario está en agosto.</p> <p>Para ser agosto, el clima es muy bueno.</p>
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<p>Anyway...See if you can search your room for any clues! Pens, stationery, envelopes...*sigh* ...Nothing here to tell us what kind of person you were.</p> <p>Hmm, just random stuff here.</p> <p>Nothing much to see...Hmm?</p> <p>What's this in the back?</p> <p>...This is just a girly comic book!</p> <p>You don't have to hide this! HmMMMM... Nothing that looks like an album.</p> <p>If there were pictures, they could trigger some strong memories...</p> <p>Hmm, the rest just looks like a lot of difficult books. "Basic Psychology"..... "Current Clinical Psychology".....Huh.</p> <p>Were you studying psychology for school?</p> <p>It's the bed you were just sleeping in.</p> <p>Even though you were just sleeping, it's so neat!</p> <p>Now that I think of it, you instinctively made your bed as soon as you woke up, huh?</p> <p>You were sleeping with the air conditioner on. That's why it feels so nice in here. Makes sense.</p> <p>Were you working on an essay for school?</p> <p>Oh, a notebook! Let's check it out later!</p> <p>Hmmm, it's just full of empty snack boxes.</p> <p>You know...No offense, but these hats look kind of out of season.</p>	<p>Como sea... ¡Busca pistas en tu habitación! Lápices, papelería, sobres...*suspira* No hay nada que nos diga qué tipo de persona eras.</p> <p>Mmm, aquí no hay nada importante.</p> <p>No hay mucho que ver... ¿Mmm?</p> <p>¿Qué es esto en la parte de atrás?</p> <p>¡Es una historieta para chicas!</p> <p>¡No tienes que esconderla! MmMMMM... No tienes nada parecido a un álbum.</p> <p>Si tuviéramos fotos, podrían activar recuerdos importantes...</p> <p>Mmm, el resto de cosas parecen ser un montón de libros complicados. "Psicología básica"... "Psicología clínica actual"...Eh.</p> <p>¿Estabas estudiando psicología en la universidad?</p> <p>La cama en la que estabas durmiendo.</p> <p>¡Está perfectamente hecha y acabas de despertar!</p> <p>Ahora que lo pienso, hiciste la cama por instinto apenas te levantaste, ¿eh?</p> <p>Estabas durmiendo con el aire acondicionado encendido. Por eso la temperatura está tan agradable. Tiene sentido.</p> <p>¿Estabas trabajando en un ensayo para la universidad?</p> <p>¡Oh, un cuaderno! ¡Lo revisaremos luego!</p> <p>Mmm, está lleno de cajas de snacks vacías.</p> <p>Oye...No te ofendas, pero estos sombreros se ven pasados de moda.</p>
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<p>It's August, so I think you should have more summer hats out. Is it just me?</p> <p>Hey! There's your school ID!</p> <p>Alright, this should tell us a lot of information.</p> <p>.....</p> <p>It looks like your name was exactly as you remembered it, after all.</p> <p>Also...You're a college student.First year Psychology major.Your school's address is here, too.</p> <p>Looks like you'll be able to keep going to school for now.</p> <p>Hm? Wait. It's August right now. Isn't it summer break, then?</p> <p>Huh...? Even though I'm a spirit, I seem to know a lot about when schools are on break.</p> <p>Hee-hee. I'm pretty knowledgeable about human life, aren't I?</p> <p>Wait! That means...</p> <p>We're so lucky!</p> <p>You're free during this month!</p> <p>We might get your memories back before you're exposed to other people's cruelty and greed!</p> <p>Meeting more people might help you remember, but it'd also be easier to get tricked, so...</p> <p>It's really lucky that you can move around during summer break like this. Let's shoot for the end of the month!</p>	<p>Es agosto, creo que deberías tener sombreros más para el verano. ¿O estoy mal?</p> <p>¡Oye! ¡Es tu identificación!</p> <p>Muy bien, esto nos dará bastante información.</p> <p>...</p> <p>Parece que, después de todo, tú nombre es como lo recordaste.</p> <p>Y...Eres una universitaria. Primer año de psicología. Tiene la dirección de la universidad.</p> <p>Parece que puedes seguir yendo a la universidad.</p> <p>¿Mmm? Momento. Estamos en agosto. Son las vacaciones de verano, ¿no?</p> <p>¿Eh...? A pesar de ser un espíritu, parece que sé mucho sobre el calendario escolar.</p> <p>Je, je. Soy bastante conocedor de la vida humana, ¿no te parece?</p> <p>¡Espera! Eso significa...</p> <p>¡Estamos de suerte!</p> <p>¡Estás libre este mes!</p> <p>¡Quizá recuerdes todo antes de que estés expuesta a la crueldad y envidia de los demás!</p> <p>Conocer más gente podría ayudarte a recordar, pero sería fácil que te engañaran, así que...</p> <p>Es una suerte que estés libre gracias a las vacaciones. ¡Hagamos todo para lograrlo!</p>
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<p>You're still saying that?</p> <p>Listen, if you keep being so naive, you'll be tricked by some terrible human sooner than you think.</p> <p>99% of the human race thinks of nothing but satisfying their own greed.</p> <p>I've heard lots of scary stories from someone who's visited the human world before, too.</p> <p>So don't let your guard down. Don't let yourself get tricked!</p> <p>I'll do my best to help. Let's go for it!</p> <p>Alright then, let's see... Oh! I spy a cell phone!</p> <p>This is it, the ultimate source of info!</p> <p>Let's check out what's in it!</p> <p>You might remember something from your phone history!</p> <p>I hope there are clear names in there, like "Mom" or "Dad" or "My Friend".....</p> <p>Right... Of course you're scared.</p> <p>You have no idea what could be on here. But be brave!</p> <p>It's necessary in order to get your memories back.</p> <p>Oh, new info already!</p> <p>Looks like today's August 1st. See? It's displayed on the screen.</p> <p>Alright! We have an entire month of summer break!</p> <p>WHAAAAT?!</p>	<p>¿Aún sigues diciendo eso?</p> <p>Escucha, si sigues siendo tan ingenua, de seguro te engañará algún humano terrible antes de lo que te imaginas.</p> <p>El 99 % de la raza humana solo piensa en satisfacer su propia codicia.</p> <p>Escuché muchas historias horribles de alguien que visitó el mundo humano...</p> <p>Así que no bajas la guardia. ¡Que no te engañen!</p> <p>Me esforzaré en ayudarte. ¡Así que continuemos!</p> <p>Muy bien, veamos... ¡Oh, veo un celular!</p> <p>¡Sí! ¡La fuente de información suprema!</p> <p>¡Vamos a ver qué encontramos!</p> <p>¡Puede que recuerdes algo del historial de tu teléfono!</p> <p>Espero que hayas puesto nombres claros, como "Mamá" o "Papá" o "Mi amigo"...</p> <p>Claro... de seguro estás asustada.</p> <p>No tienes idea de qué vas a encontrar. ¡Pero sé valiente!</p> <p>Es necesario para que puedas recuperar tus recuerdos.</p> <p>¡Oh, ya tenemos nueva información!</p> <p>Parece que hoy es primero de agosto. ¿Ves?</p> <p>Se muestra en la pantalla.</p> <p>¡Perfecto! ¡Tenemos todo un mes de vacaciones!</p> <p>¿QUÉÉÉ?</p> <p>¡Oye! ¡Despierta!</p>
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<p>Hey... You! Wake up!</p> <p>Please! Wake up, quick!!</p> <p>Ah! You're up!</p> <p>Uh, um... W-W-What should we do??</p> <p>This is a hospital, isn't it?</p> <p>Isn't this a hospital room?</p> <p>You're sleeping here in pajamas, so that means you're a patient, right?!</p> <p>Aaah!</p> <p>I had just finished explaining that we need to avoid hospitals...</p> <p>Why are you here?</p> <p>Is there anything here that could give us some information?</p> <p>Oh, there's a name tag on the bed!</p> <p>...</p> <p>Okay, so it looks like your name is just as you thought it'd be!</p> <p>Let's see, what else...</p> <p>Do you have a cell phone or an ID card...?</p> <p>Oh, there's a purse under the bed here.</p> <p>Can you get up?</p> <p>O-Owww!!</p> <p>Ack... That was a real shock...</p> <p>Are you okay? I felt it too, since we're merged together...</p> <p>Where did that come from just now... Oh!</p> <p>You have bandages wrapped around your neck.</p> <p>It's not just your neck, they're all over your arms and legs, too...</p>	<p>¡Por favor! ¡Despierta, rápido!</p> <p>¡Ah, estás despierta!</p> <p>Eh, mmm... ¿Que deberíamos hacer?</p> <p>Esto es un hospital, ¿verdad?</p> <p>Es un cuarto de hospital, ¿no?</p> <p>Si estás durmiendo en pijama, eso significa que eres una paciente, ¿no?</p> <p>¡Ah!</p> <p>Recién terminé de explicarte que debemos evitar los hospitales...</p> <p>¿Por qué estás aquí?</p> <p>¿Hay algo aquí que pueda darnos alguna información?</p> <p>¡Oh, aquí hay un nombre escrito!</p> <p>...</p> <p>Bien, ¡parece que tu nombre es justo el que dijiste!</p> <p>Veamos, que más...</p> <p>¿Tienes celular o alguna identificación?</p> <p>Oh, hay un bolso debajo de la cama.</p> <p>¿Puedes levantarte?</p> <p>¡Auch!</p> <p>Ay... qué susto...</p> <p>¿Estás bien? Yo también lo sentí, ya que estamos conectados...</p> <p>¿De dónde vino eso? ¡Oh!</p> <p>Tienes vendajes alrededor del cuello.</p> <p>No solo en el cuello, también tienes en los brazos y piernas...</p> <p>Es como si todo tu cuerpo estuviera herido...</p>
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<p>It's like your whole body was injured...</p> <p>Oh... I see, you were probably hospitalized for these injuries, then... Maybe you were in a car accident?</p> <p>It doesn't seem like you're too injured to move, at least...But moving still hurts a bit.</p> <p>Ah! Someone's here!</p> <p>Hey, she's a hospital patient!</p> <p>Recovering is normal!</p> <p>This guy isn't hospital staff.</p> <p>Maybe you know him...</p> <p>...!?</p> <p>Wha...</p> <p>Sorry, I'm going to have to cut off our connection for now!</p> <p>Uh... Are you okay?!</p> <p>I'm sorry, I can't do anything about this!</p> <p>If you don't like it, you need to resist!</p> <p>...</p> <p>.....</p> <p>Just how long is he gonna kiss you for?!</p> <p>W-Wait, seriously!</p> <p>Give us a break here!</p> <p>This girl doesn't even remember you!</p> <p>I know you can't hear my voice, but listen to meeeee!</p> <p>[1], is this really okay?</p> <p>...He's gone.</p> <p>Yikes! That was a surprise!</p> <p>A-Anyway, I think that man just now was your boyfriend... Maybe?</p>	<p>Oh... ya veo, probablemente te hospitalizaron por estas heridas, entonces... ¿Tal vez tuviste un accidente en auto?</p> <p>Por lo menos, parece que las heridas no te impiden moverte. Pero aún duele un poco.</p> <p>¡Ah! ¡Llegó alguien!</p> <p>Oye, ¿es paciente del hospital!</p> <p>¡Se está recuperando!</p> <p>Este chico no trabaja en el hospital.</p> <p>Tal vez lo conoces...</p> <p>¡¿Eh?! ¿Qué...?</p> <p>Lo siento, ¡tendré que cortar nuestra conexión un momento!</p> <p>Eh... ¡¿Estás bien?! ¡Lo siento, no puedo hacer nada al respecto! ¡Si no te gusta, debes oponerte!</p> <p>...</p> <p>...</p> <p>¡¿Por cuánto tiempo va a estar besándote?! E-espera, ¡¿en serio?! ¡Danos un respiro! ¡La chica ni siquiera te recuerda! Sé que no puedes oír mi voz, pero ¡escúchameee!</p> <p>[1], ¿esto está bien para ti? Se fue. ¡Cielos, eso fue toda una sorpresa! De-de cualquier forma, creo que ese hombre era tu novio... ¿o no?</p>
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<p>If he wasn't...Coming in here and kissing you like that is a sueable offense!! Assault and battery!</p> <p>I guess it's normal if he's your boyfriend, but you don't remember anything, so you don't have to put up with it, you know?</p> <p>...Wait!</p> <p>If you don't get dressed right away, he's going to see you changing!</p> <p>He said he was going to take care of the discharge papers. Looks like you're all ready to leave, then.</p> <p>Phew... I know we woke up in a hospital and all, but it really could have been worse...!</p> <p>He's close enough to you to take care of hospital paperwork in your place, so there's a good chance that you can rely on him...</p> <p>If he's someone you can really trust, there'd be no need to hide your amnesia from him.</p> <p>Things are looking up! ...But why's your boyfriend taking care of all that paperwork?</p> <p>You both seem like high school or college students. Wouldn't your parents normally take care of something like this?</p> <p>...It doesn't really matter now. What matters is that you leave the hospital.</p> <p>Anyway, you need to get dressed! You're in pain, so take it slow.</p> <p>Were you able to put on your clothes alright?</p> <p>Hm... Looks good. Actually, pretty cute!</p>	<p>Si no lo era... ¡Venir aquí y besarte así sería un delito procesable, violencia física!</p> <p>Creo que, si es tu novio, sería normal, pero no recuerdas nada, así que no tienes que soportarlo, ¿Ok?</p> <p>¡Espera!</p> <p>¡Si no te vistes rápido, te verá mientras te cambias!</p> <p>Dijo que se encargaría de los papeles de salida, entonces ya está todo listo para irnos.</p> <p>Uf... ¡Sé que despertamos en un hospital y todo eso, pero pudo ser peor!</p> <p>Es lo suficientemente cercano como para encargarse el papeleo del hospital, así que es muy probable que puedas confiar en él...</p> <p>Si él es alguien en quién puedes confiar, no tienes por qué esconderle tu amnesia.</p> <p>¡Las cosas están mejorando! Pero ¿por qué se está encargando del papeleo tu novio?</p> <p>Ambos parecen estudiantes de secundaria o de universidad. ¿No deberían encargarse tus padres?</p> <p>Aunque, ahora no importa. Lo que importa es salir del hospital.</p> <p>Como sea, ¡tienes que vestirte! Tienes dolor, así que hazlo con calma.</p> <p>¿Ya pudiste vestirte?</p> <p>Mmm... Luces bien. De hecho, ¡te ves bonita!</p>
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<p>I guess now we just need to wait until that guy comes back...</p> <p>That was close!!</p> <p>If you had been just a little slower, he totally would have seen you!</p> <p>He did say he'd come in without knocking, but... is it normal for people to actually do that?</p> <p>I know the two of you are close, but still.Maybe you should tell him..</p> <p>Huh, he wanted you to get mad?</p> <p>Yes, it's okay! It's very okay!!</p> <p>R-Right, [1]?</p> <p>...Ooh.</p> <p>His words are like tiny stabs to the heart...But it seems like he's worried about you.</p> <p>Maybe he's just trying to take care of you in his own way.</p> <p>Anyway, you should take your painkillers. It's true that you're in pain.</p> <p>Maybe they're in your purse?</p> <p>Huh? ... Oh, he's right.</p> <p>Maybe you cleaned it up before you lost your memories.</p> <p>You should just nod for now.</p> <p>Actually, you don't really know anyway, so all you can do is nod...</p> <p>Huh? Wait... Your house?!</p> <p>Hello.</p> <p>Where to?</p>	<p>Supongo que ahora solo debemos esperar que regrese el chico...</p> <p>¡Eso estuvo cerca!</p> <p>¡Si te hubieras tardado más, de seguro te hubiera visto!</p> <p>Dijo que entraría sin llamar a la puerta, pero... ¿sí es normal hacer eso?</p> <p>Ya sé que los dos son cercanos, pero es raro. Creo que deberías decírselo...</p> <p>Eh, ¿quería que te enojaras?</p> <p>Sí, ¡está bien! ¡Está muy bien!</p> <p>¿Ve-verdad, [1]?</p> <p>Oh.</p> <p>Sus palabras son pequeñas puñaladas al corazón...Pero parece que está preocupado por ti.</p> <p>Creo que trata de cuidarte a su manera.</p> <p>Como sea, creo que debes tomar tu medicina.</p> <p>Es cierto que tienes dolor.</p> <p>¿Estará en tu bolso?</p> <p>¿Eh...? Oh, tiene razón.</p> <p>Quizá lo limpiaste antes de perder la memoria.</p> <p>Mejor límitate a asentir.</p> <p>De hecho, no lo sabes, así que lo único que puedes hacer es asentir...</p> <p>¿Eh? Espera... ¡¿Tu casa?!</p> <p>Hola.</p> <p>¿A dónde van?</p>
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<p>This is just too much!!</p> <p>...Phew.</p> <p>We managed to get through that...</p> <p>Having amnesia sure is rough!</p> <p>Do you remember anything about the place he mentioned? Hmm, maybe you'll remember something when you get home...</p> <p>So this is your house.</p> <p>I wonder if you live with your family...Or maybe you live alone?</p> <p>Wait, or maybe you live with this guy!?</p> <p>Uh-oh.</p> <p>We passed it!</p> <p>You'll need to find your key.</p> <p>Try looking in your purse. See anything?</p> <p>...O-Oh, crap!</p> <p>Is he suspicious now...?</p> <p>So it's just one room. Looks like you live alone.</p> <p>Wait, stop it!</p> <p>[1], if you look around like that, he'll get suspicious!</p> <p>What!?</p> <p>He's telling an injured person to make tea?!</p> <p>Whaaat!?! This guy's way too strict on you!</p> <p>Argh... I guess you can't help it. You'll have to look for the tea.</p> <p>...Wait, exactly what kind of tea does he mean, anyway?</p> <p>Green tea? Barley tea? Black tea?</p> <p>Maybe you should just ask...</p>	<p>¡Esto es demasiado!</p> <p>Fiu.</p> <p>Logramos salir de esta...</p> <p>¡Tener amnesia sí que es difícil!</p> <p>¿Recuerdas algo del lugar que mencionó?</p> <p>Mmm, quizás recuerdes algo cuando llegues a casa...</p> <p>Así que esta es tu casa.</p> <p>Me pregunto si vives con tu familia... ¿O tal vez vives sola?</p> <p>Momento, ¿y si vives con el chico?</p> <p>Oh, oh.</p> <p>¡Lo logramos!</p> <p>Debes encontrar la llave.</p> <p>Intenta buscar en tu bolso. ¿La ves?</p> <p>¡O, oh, diablos!</p> <p>¿Comenzó a sospechar...?</p> <p>Solo es una habitación. Parece que vives sola.</p> <p>¡Espera, detente!</p> <p>[1], ¡si miras todo así, va a sospechar!</p> <p>¡¿Qué?!</p> <p>¿Le pidió a una persona herida que sirviera el té?</p> <p>¿Quééé? ¡Este chico es muy estricto contigo!</p> <p>Agh... Nada que hacer. Tendrás que buscar el té.</p> <p>Espera, ¿y qué tipo de té quiere?</p> <p>¿Té verde, té de cebada, té negro?</p> <p>Creo que deberías preguntarle...</p> <p>¿Cuántos años tiene?</p>
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<p>How old is this guy?!</p> <p>Oh, there's some in the fridge. I wonder if this is okay?</p> <p>What?! Seriously??</p> <p>Two weeks... Were you hospitalized for that long?</p> <p>She just felt like it! Right, [1]!?</p> <p>That's not even tea!</p> <p>And melon soda isn't something that people normally have at home!</p> <p>...Wait, you have some. We sort of lucked out there... Might as well use it!</p> <p>What!?! Seriously!?</p> <p>Two weeks... Were you hospitalized for that long?</p> <p>Ugh... What a brute...</p> <p>Haah... How long is he going to hang around here? It looks like he's putting your stuff away...</p> <p>He had a key to this place, so maybe he was taking care of you the whole time you were hospitalized?</p> <p>...What is the meaning of this?!</p> <p>What exactly are your parents doing??</p> <p>Oh well, I guess you should just make some tea for now...</p> <p>Hmm, he's got a harsh way with words, but he takes good care of you... I guess?</p> <p>Anyway, you should eat.</p>	<p>Oh, hay un poco en el refrigerador. Me pregunto si es este.</p> <p>¿Qué? ¿De verdad?</p> <p>Dos semanas... ¿Estuviste hospitalizada tanto tiempo?</p> <p>¡Simplemente quería hacerlo! ¿Verdad, [1]?</p> <p>¡Eso ni siquiera es té!</p> <p>¡Y soda de melón no es algo que la gente tendría normalmente en sus casas!</p> <p>Espera, tienes un poco. Tuvimos algo de suerte con eso... ¡Úsala!</p> <p>¿Qué? ¿De verdad?</p> <p>Dos semanas... ¿Estuviste hospitalizada tanto tiempo?</p> <p>Uf... Qué tosco...</p> <p>Ah... ¿Cuánto tiempo más se quedará aquí?</p> <p>Parece que está ordenando tus cosas...</p> <p>Tenía las llaves de aquí, así que ¿probablemente te cuidó todo el tiempo que estuviste hospitalizada?</p> <p>¿Qué significa esto?</p> <p>¿Qué es lo que están haciendo tus padres?</p> <p>Bueno, supongo que por ahora será mejor que hagas el té...</p> <p>Mmm, es un poco duro con sus palabras, pero te cuida... ¿no?</p> <p>Como sea, debes comer.</p> <p>Sé que tienes mucho que preguntar, pero parece que sospecha, así que por más que averigües, podría jugar en nuestra contra.</p>
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<p>There's a lot you need to ask, but he already seems suspicious, so no matter what you learned, it might work against us...</p> <p>He's finally leaving!</p> <p>We're finally free from all of this anxiety!</p> <p>What!?! What's that??</p> <p>If he's busy, why would he say he'd come over?</p> <p>What do you mean you got it?!</p> <p>Huh, so he also attends a prep school.</p> <p>...Whew. You're finally alone!</p> <p>It seems like he had a lot of doubts about you, but you avoided being brought back to the hospital!</p> <p>Haah...But you really seem tired...</p> <p>You were hospitalized since this morning, after all. Of course you'd be tired. That guy was pushing you way too hard, wasn't he?</p> <p>We need to search around this room, but... It feels like your body is at its limit. You should just lie down and check your cell phone.</p> <p>...Whew. Let's see what's in your purse...</p> <p>Wait! You have no cell phone?? Why?</p> <p>All you young people these days have a cellphone, don't you?</p> <p>Oh, maybe he put it away somewhere since you didn't need it at the hospital?</p> <p>Uh... We should look around for it, but you don't have the strength...</p>	<p>¡Por fin se va!</p> <p>¡Ya somos libres de toda esta ansiedad!</p> <p>¿Qué? ¿Y eso por qué?</p> <p>Si está ocupado, ¿por qué nos asegura que vendrá?</p> <p>¿Qué quieres decir con que entiendes?</p> <p>Ah, él también va a la preparatoria.</p> <p>Fiu. ¡Por fin estás sola!</p> <p>Parece que tenía sus dudas sobre ti, pero ¿evitaste que te llevara de nuevo al hospital!</p> <p>Aah...Pero parece que estás cansada...</p> <p>Después de todo, estuviste hospitalizada desde esta mañana. Claro que estás cansada. Ese chico te estaba exigiendo mucho, ¿verdad?</p> <p>Debemos explorar mejor la habitación, pero...siento que tu cuerpo está al límite. Deberías recostarte y mirar tu celular.</p> <p>Fiu. Veamos qué tienes en tu bolso...</p> <p>¡Espera! ¿No tienes celular? ¿Por qué?</p> <p>Hoy en día todos los jóvenes tienen celular, ¿me equivoco?</p> <p>Oh, ¿y si lo guardó en alguna parte porque no lo necesitabas en el hospital?</p> <p>Eh... Deberíamos buscarlo, pero no tienes la fuerza suficiente...</p> <p>Como sea, mejor límitate a buscar en tu bolso. Quizá tengas alguna identificación o algo parecido.</p>
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<p>Anyway, for now you should just check inside your purse. You might have an ID card or something in there.</p> <p>Let's see... Oh, there! Myouga University, 1st year, Psychology. ...Hm, so you're a college student.</p> <p>He said that he had prep school tomorrow, right?</p> <p>Does that mean he decided to study for exams for a year? Or is he younger than you?</p> <p>You look like you're around the same age. Even though we talked to him all day, we still don't know his name...</p> <p>...But he had your house key, and he took care of your hospital discharge papers...</p> <p>There's no doubt that you trusted him before you lost your memories. And this isn't something you'd normally ask a casual boyfriend to do. He must be more like family, too.</p> <p>You should watch him for a while, and maybe tell him about your amnesia when you're sure you can trust him.</p> <p>Oh! If you really get along that well, you might have a photo album or something in the house.</p> <p>Hmm...But you're at your limit here.You should wait until tomorrow.</p> <p>Anyway, good work today!</p> <p>We don't know what tomorrow may bring, but do your best! I believe in you!</p>	<p>Vamos a ver... ¡Bingo! Universidad Myouga, primer año, Psicología. Mm, entonces eres una universitaria.</p> <p>Él dijo que mañana debía ir a la preparatoria, ¿no?</p> <p>¿Entonces decidió estudiar un año para los exámenes? ¿O es más joven que tú?</p> <p>Parece que los dos tienen la misma edad. Aunque hablamos con él todo el día, aún no sabemos su nombre...</p> <p>Pero tenía las llaves de tu casa y se encargó de los papeles de salida del hospital...</p> <p>No hay duda de que confiabas en él antes de perder la memoria. Y esto no es algo que normalmente le pedirías a un novio cualquiera. Él debe ser casi como familia.</p> <p>Deberías analizarlo un tiempo y decirle sobre tu amnesia cuando sepas que puedes confiar en él.</p> <p>¡Oh! Si de verdad se llevan tan bien, debes de tener un álbum de fotos o algo así en la casa. Mmm...Pero estás en tu límite. Deberías esperar hasta mañana.</p> <p>¡Hoy lo hiciste muy bien!</p> <p>No sabemos qué pueda pasar mañana, pero ¡esfuérzate! ¡Yo creo en ti!</p> <p>bostezo...</p> <p>Buenos días, [1].</p> <p>¿Eh? ¿Hay alguien aquí?</p> <p>¡Oh! ¡Es el chico de ayer!</p>
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<p>...Yawn...</p> <p>Good morning, [1].</p> <p>Huh? Is someone here?</p> <p>Oh! It's the guy from yesterday!</p> <p>...But he's here way too early!</p> <p>It's not even 9 o' clock yet!</p> <p>Ask him to wait a little while, and get dressed, quick!</p> <p>Um, could that be the reason why he showed up so early? To wake you up?</p> <p>What kind of crazy disciplinarian is this guy?</p> <p>...Hm? Ask?</p> <p>Wait... Really?!</p> <p>Why'd there have to be some big anniversary now, of all times...</p> <p>Wha... That's not something you should say to a girl!</p> <p>Oh crap, did he figure it out?</p> <p>Aaaah! He asked the worst possible question!!</p> <p>No, no, no, it really did just slip her mind!</p> <p>Don't take her back to the hospital!</p> <p>What...?!</p> <p>W-Why, that little...!</p> <p>He tricked us!!</p> <p>What did you say?!</p> <p>...Ooh.</p> <p>You don't have to rub salt in the wound, name-calling and all...</p> <p>Wait, really?!</p> <p>Huh... So you gave him money, too.</p>	<p>¡Pero llegó demasiado temprano!</p> <p>¡Ni siquiera son las nueve!</p> <p>Dile que te espere un momento y ve a vestirme, ¡rápido!</p> <p>Mmm, ¿sería por eso que llegó tan temprano?</p> <p>¿Para despertarte?</p> <p>¿Qué tipo de loco por la disciplina es?</p> <p>¿Eh? ¿Preguntar?</p> <p>Espera... ¿De verdad?</p> <p>Porque tiene que ser justo hoy el gran aniversario...</p> <p>¿Qué...? ¡Eso no se le dice a una chica!</p> <p>Oh, cielos, ¿se dio cuenta?</p> <p>¡Aaah! ¡No podía preguntar nada peor!</p> <p>No, no, no, ¡realmente se le olvidó!</p> <p>¡No te la lles de nuevo al hospital!</p> <p>¡¿Qué?!</p> <p>¡¿Por qué, ese pedazo de...?!</p> <p>¡Nos engañó!</p> <p>¿Qué dijiste?</p> <p>Oh.</p> <p>No es necesario echarle sal a la herida, insultos y demás...</p> <p>Espera... ¿De verdad?</p> <p>Oh... Entonces, también le diste dinero.</p> <p>Es cierto, él pagó el hospital cuando te dieron de alta.</p> <p>¡Sí-sí! ¡Así es!</p> <p>¡Sí! ¡Él sí entiende!</p> <p>¡Es genial, [1]!</p>
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<p>That's right, he paid the hospital when you were discharged.</p> <p>Y-Yeah! That's right!</p> <p>Yeah! This guy gets it!</p> <p>This is great, [1]!</p> <p>That's not a problem.</p> <p>You saw your ID card. So he's younger...But he acts so grown-up...</p> <p>Ah, I see. I thought he was going above and beyond an ordinary boyfriend's duties, but I get it now.</p> <p>You're childhood friends. No wonder your parents trust him. He's kind of a mean guy, but he seems pretty interesting.</p> <p>Summer vacation?! It was pretty chilly outside, so I thought it was autumn already...</p> <p>Wha-?</p> <p>Whaaat?!</p> <p>Wait a second, the reason she lost her memories was because of me!</p> <p>Uh, that's wrong, but...Well, I guess his misunderstanding is more convenient for us.</p> <p>Ah!</p> <p>Hey, wasn't that a memory of the past??</p> <p>I think that was Shin apologizing to your parents!</p> <p>It looks like Shin's words triggered a memory.</p> <p>That's great, so you really didn't forget them completely!</p> <p>...It's okay.</p>	<p>No hay problema.</p> <p>Viste tu identificación. Así que él es más joven...Pero parece adulto...</p> <p>Ah, ya veo. Pensé que iba más allá de los deberes de un novio común, pero ya entiendo. Son amigos de la infancia. Con razón tus padres confían en él. Es un tipo rudo, pero parece muy interesante.</p> <p>¿Vacaciones de verano? Estaba muy fresco afuera, así que pensé que ya estábamos en otoño...</p> <p>¿Qué?</p> <p>¿Quééé?</p> <p>Momento, ¡yo soy la razón por la que perdió la memoria!</p> <p>Eh, no es así, pero... Supongo que este malentendido es más conveniente para nosotros.</p> <p>¡Ah!</p> <p>Oye, ¿eso fue un recuerdo?</p> <p>¡Creo que ese era Shin disculpándose con tus padres!</p> <p>Parece que las palabras de Shin activaron un recuerdo.</p> <p>¡Es genial! ¡No los olvidaste por completo!</p> <p>Está bien.</p> <p>De hecho, fue bastante admirable.</p> <p>Sabes, Shin debió contenerse desde ayer en la mañana, cuando se dio cuenta de que actuabas extraño...</p>
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<p>It actually was pretty admirable.</p> <p>You know, Shin might have been bracing himself for this since yesterday morning when he noticed you were acting strange...</p> <p>It must have been a shock to realize that his girlfriend had lost her memories.</p> <p>He acts pretty tough, but that might be because he's anxious.</p> <p>That's right. Seeing familiar places might jog your memory!</p> <p>Let's go!</p> <p>Wha...</p> <p>Have you no mercy!?</p> <p>This girl was in the hospital until yesterday!</p> <p>Don't you think this is too much for her?!</p> <p>And his house is really close...</p> <p>Yet when we asked about a taxi, he said he didn't know the area.</p> <p>It was probably another trick, like when he said you guys were celebrating your one-year anniversary...</p> <p>*pant*... *pant*...</p> <p>Hey... Are you okay, [1]?</p> <p>It seems like you're in pain...</p> <p>Wow... What a pretty place. Huh, so you work here...</p> <p>Welcome back, Master.</p> <p>Madam.</p> <p>...Huh?</p> <p>"Master"? "Madam"?</p>	<p>Debió ser muy impactante cuando se enteró de que su novia había perdido la memoria.</p> <p>Es muy tosco, pero tal vez es porque está ansioso.</p> <p>Es cierto. ¡Ver lugares conocidos podría refrescar tu memoria!</p> <p>¡Vamos!</p> <p>¿Qué...?</p> <p>¿No tienes piedad?</p> <p>¡Ayer está chica estaba en el hospital!</p> <p>¡¿No crees que es demasiado para ella?! Y la casa de él está tan cerca...</p> <p>Aun así, cuando mencionamos el taxi, dijo que no conocía bien el área.</p> <p>Seguro que era otro de sus trucos, como cuando dijo que estaban celebrando su primer aniversario...</p> <p>*jadeo*... *jadeo*...</p> <p>Oye... ¿Estás bien, [1]?</p> <p>Parece que te duele algo...</p> <p>Guau... que lugar tan bonito. Oh, así que trabajas aquí...</p> <p>Bienvenido de vuelta, amo.</p> <p>Ama.</p> <p>¿Eh?</p> <p>¿Amo? ¿Ama?</p> <p>Espera, Shin.</p> <p>Apenas ayer salió del hospital.</p> <p>¿Por qué la trajiste aquí?</p> <p>[1], te ves pálida.</p> <p>¿Te duele la cabeza?</p>
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<p>Wait, Shin.</p> <p>She just got out of the hospital yesterday.</p> <p>Why'd you bring her all the way over here?</p> <p>[1], you look kind of pale.</p> <p>Is your head hurting?</p> <p>...Oh, I see. Fine.</p> <p>How very rude of me.</p> <p>I'll return when you've decided on your order.</p> <p>...Maybe you know him?</p> <p>He acted awfully close.</p> <p>...A cell phone?</p> <p>Oh! So that's why there wasn't a phone in your purse.</p> <p>Ooh, so tired. What a rough day. But you managed to get a phone.</p> <p>He's pretty forceful when it comes to getting things done.</p> <p>Anyway!</p> <p>This phone is already giving us valuable information! Today is August 2nd!</p> <p>It's pretty cool outside for August. Humans have been saying the weather's been abnormal over the past few years. I guess they were right.</p> <p>Your new cell phone only has Shin's contact information...I guess it won't provide much more than that.</p> <p>But it seems like he's going to come by tomorrow too, so maybe we can leave a lot of the guesswork up to him.</p>	<p>Oh, Ya veo. Está bien.</p> <p>Ah, disculpen.</p> <p>Volveré cuando decidan qué van a ordenar.</p> <p>¿Tal vez lo conoces?</p> <p>Parece demasiado familiar.</p> <p>¿Un celular?</p> <p>¡Oh! Es por eso que no estaba en tu bolso.</p> <p>Oh, es agotador. Un día pesado. Pero lograste conseguir el teléfono.</p> <p>Es muy efectivo cuando se trata de hacer las cosas.</p> <p>¡Como sea!</p> <p>¡Este teléfono ya está dándonos información valiosa! ¡Hoy es dos de agosto!</p> <p>Hace bastante frío para ser agosto. Según los humanos, el clima ha estado extraño los últimos años. Por lo que veo, tienen razón.</p> <p>Solo tienes el contacto de Shin en tu nuevo celular...Creo que no obtendremos más información que esa.</p> <p>Pero parece que mañana también vendrá, así que podrá encargarse de las conjeturas.</p> <p>Mmm. Qué mal que no te puedas mover mucho por tus heridas, pero estás progresando muy bien.</p> <p>Pudiste hablar con alguien en quien confías acerca de tu amnesia y te prometió que no te llevará de vuelta al hospital...</p>
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<p>Hmm. It's kind of bad that you can't move much because of your injuries, but you're making good progress.</p> <p>You were able to talk to someone you can trust about your amnesia, and he promised he wouldn't take you back to the hospital...</p> <p>Yeah! The future's looking bright! At this rate, your memories will be back in no time! Let's do our best tomorrow, too.</p> <p>...</p> <p>...But he was blaming himself for all of this. No wonder he had such a serious look on his face.</p> <p>He wouldn't understand if you explained the truth, but leaving him to think that about himself is kind of sad...</p> <p>Huh, what does he mean?</p> <p>And you just woke up, too...Right, [1]?</p> <p>W-What? What's going on?</p> <p>That's a super huge, mega lie! And he said it like it was nothing!</p> <p>...Whaaaat?</p> <p>W-Why, that little...!</p> <p>If he keeps lying, one day nobody's going to believe him anymore!</p> <p>You don't seem too bad, but personally, I'm kind of upset.</p> <p>What will you do? Do you want to go with him?</p> <p>I see... So he said it knowing you might get mad at him?</p>	<p>¡Sí! ¡El futuro se ve prometedor! ¡A este paso, recuperarás la memoria muy pronto!</p> <p>Mañana también nos esforzaremos al máximo.</p> <p>...</p> <p>Pero se estaba culpando por todo esto. No es de extrañar que tuviera una mirada tan seria.</p> <p>Nunca entenderá si le dices la verdad, pero dejarlo pensar algo así sobre sí mismo es muy triste...</p> <p>¿Eh? ¿Qué quiere decir?</p> <p>Y además acabas de despertar... ¿Verdad, [1]?</p> <p>¿Qué? ¿Qué pasa?</p> <p>¡Esa es una supermegamentira! ¡Y lo dijo como si nada!</p> <p>¿Quééé?</p> <p>¡¿Por qué ese pedazo de...?!</p> <p>¡Si sigue mintiendo, llegará el día en que nadie le crea!</p> <p>No te veo tan mal, pero la verdad es que estoy molesto.</p> <p>¿Qué harás? ¿Quieres ir con él?</p> <p>Ya veo... ¿Y lo dijo aun sabiendo que te enojarías con él?</p> <p>Tal vez esta era tu actitud con Shin antes de que perdieras perder la memoria.</p> <p>Mmm, así que esta es tu universidad.</p>
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<p>...Maybe that was how you used to be with Shin, back before you lost your memories.</p> <p>Hm, so this is your school.</p> <p>He said your high school is on campus, so you've been coming here for a few years already! Do you recognize anything?</p> <p>Ah...!</p> <p>Wah... So dizzy...</p> <p>No... I don't think so...</p> <p>I think that was just the impact of remembering a powerful memory...</p> <p>...</p> <p>...Phew. It seems like it's passed.</p> <p>Huh, I see. Maybe Shin's attitude was enough to motivate you. ...Either way, you've been making good progress in remembering!</p> <p>It really must be because you're with someone you know really well who can talk to you about a bunch of things!</p> <p>WORK?!</p> <p>Hmmm.</p> <p>If possible, you want to keep word about your amnesia from spreading.</p> <p>Some terrible people might try to tell you things that didn't really happen in order to take advantage of you.</p> <p>Wow! That sounds helpful!</p> <p>We're thankful for the help...But just how tough is this training gonna be??</p>	<p>Dijo que aquí mismo viniste a la secundaria, ¡así que ya llevas un buen tiempo viniendo!</p> <p>¿Reconoces algo?</p> <p>¡Ah...!</p> <p>Guau... qué mareo...</p> <p>No... no lo creo...</p> <p>Creo que fue solo el impacto al recordar algo muy importante...</p> <p>...</p> <p>Fiu. Parece que ya pasó.</p> <p>Oh, ya veo. Quizás la actitud de Shin fue suficiente para motivarte. De cualquier forma, ¡vas avanzando muy bien con los recuerdos!</p> <p>¡Seguro es porque estás con alguien que conoces bien y con quien puedes hablar de muchas cosas!</p> <p>¡¿TRABAJO?!</p> <p>Mmmmm.</p> <p>Si es posible, mejor evitar que se propague la noticia de tu amnesia.</p> <p>Algunas personas malas podrían decirte cosas que en realidad no pasaron para aprovecharse de ti.</p> <p>¡Guau! ¡Es de mucha ayuda!</p> <p>Agradecemos la ayuda... ¿Pero qué tan duro será el entrenamiento?</p> <p>Creo que tendrías menos daño mental si solo vas a trabajar y arruinas todo.</p> <p>Bueno, ya no tienes opción. ¡Esfuézate, [1]!</p> <p>Le encanta decir "idiota", ¿verdad...?</p>
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<p>I get the feeling you'll take a lot less mental damage if you just go to work and mess everything up.</p> <p>...Well, no choice now. Do your best, [1]!</p> <p>...He sure does love to say "idiot" a lot, doesn't he...</p> <p>Agh, this is exactly how I imagined things would go from the very beginning!</p> <p>I-I think so...Are you okay, [1]?</p> <p>[1]!</p> <p>Do your best, so he doesn't make fun of you anymore!</p> <p>Oh, the place we went to the other day, where you work. It was a maid and butler cafe.</p> <p>You know what a maid cafe is?</p> <p>Just try to play the part!</p> <p>Hey!</p> <p>What the heck are you saying!?</p> <p>Huh? Was that the doorbell?</p> <p>Do you have a guest?</p> <p>Oh, this is the guy you saw at the cafe!</p> <p>Uh...?</p> <p>Why do they sound so serious?</p> <p>Aren't they friends?</p> <p>...What's going on here?</p> <p>[1], can you remember anything?</p> <p>An older brother figure, huh...</p> <p>Maybe that's why Shin decided to have you see Toma the other day.</p> <p>Wait, he had school today?!</p>	<p>Uf, ¡así me imaginé que serían las cosas desde un principio!</p> <p>Eso creo... ¿Estás bien, [1]?</p> <p>¡[1]!</p> <p>¡Esfuézate, así no volverá a burlarse de ti!</p> <p>Oh, el lugar al que fuimos el otro día, donde trabajas. Era un café meido con sirvientas y mayordomos.</p> <p>¿Sabes qué es un café de sirvientas?</p> <p>¡Trata de meterte en el papel!</p> <p>¡Oye!</p> <p>¡¿Qué rayos estás diciendo?!</p> <p>¿Eh? ¿Ese fue el timbre?</p> <p>¿Tienes un invitado?</p> <p>Oh, ¡es el chico que viste en el café!</p> <p>¿Eh...?</p> <p>¿Por qué están tan serios?</p> <p>¿Acaso no son amigos?</p> <p>¿Qué está pasando aquí?</p> <p>[1], ¿puedes recordar algo?</p> <p>Es como un hermano mayor, mmm...</p> <p>Quizá por eso Shin decidió que vieras a Toma el otro día.</p> <p>Espera, ¡¿debía asistir a la escuela hoy?!</p> <p>¡El otro día también faltó para venir a verte!</p> <p>¡No tiene caso decírselo en su estado actual!</p> <p>¡Ni siquiera lo recuerda!</p> <p>No sabía que necesitaba una beca... supongo que a la familia de Shin no le sobra el dinero.</p>
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<p>He took a day off to come see you the other day, too!</p> <p>There's not much point in telling her that in her current state! She doesn't even remember! But I didn't know he needed to be chosen for a scholarship... I guess Shin's family doesn't have much money to spare.</p> <p>He's in such a precarious situation, but he's taking the time to visit you.</p> <p>Wow, he just outright lied, and with such a straight face, too!</p> <p>He's just like an older brother.</p> <p>Not trusting at all.</p> <p>That's right!</p> <p>Yeah!</p> <p>This is the one area where Shin's tough love really does help us out!</p> <p>...Let's see, by the beginning, I guess he means to start with the customer coming into the cafe?</p> <p>Today's your first day of work!</p> <p>I know Shin and Toma told you about it yesterday, but it's way different actually doing it.</p> <p>Toma said he would help you out if you're not sure of anything in particular, but still...Do your best, [1]!</p> <p>...You've still got bandages all over the place, even on your neck.</p> <p>I wonder if that's okay in this kind of job?</p> <p>Well, whatever. Just blind them with a smile!</p>	<p>Está en una situación muy precaria y aun así se tomó el tiempo para visitarte.</p> <p>Guau, ¡acaba de mentir y no se le notó!</p> <p>Igual que un hermano mayor.</p> <p>No es de confiar.</p> <p>¡Así es!</p> <p>¡Sí!</p> <p>¡Aquí es donde el amor sobreprotector de Shin de verdad nos puede ayudar!</p> <p>Veamos, desde el principio, ¿se refiere a que lo primero es que el cliente entre al café?</p> <p>¡Hoy es tu primer día de trabajo!</p> <p>Ya sé que Shin y Toma te lo dijeron ayer, pero una cosa es decir y otra hacer.</p> <p>Toma dijo que te ayudaría si tienes dudas sobre algo en particular, pero aun así...¡esfuérate, [1]!</p> <p>Aún tienes vendajes en todas partes, incluso en el cuello.</p> <p>¿Estará bien para este tipo de trabajo? Da igual. ¡Deslúmbrales con una bella sonrisa!</p> <p>¡Buenos días!</p> <p>¿Eh...? Parece que esta persona es el jefe. Se ve bastante serio.</p> <p>Buenos días.</p> <p>Oh, ¡hola!</p> <p>Verdad, hoy es tu día de vuelta al trabajo.</p> <p>Me alegra ver que te sientes mejor.</p>
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<p>Good morning!</p> <p>Huh...? ...It seems like this person is the manager. He seems pretty intense.</p> <p>Good morning.</p> <p>Oh, hi!</p> <p>That's right, today's your first day back.</p> <p>I'm glad to see you're feeling better.</p> <p>I was really shocked when the accident happened. I even thought you were dead when I saw you.</p> <p>It seems this girl is your junior.</p> <p>...Uh, wait a sec. She thought you were dead?</p> <p>Hold on.</p> <p>Does that mean this girl was at the scene of the accident?</p> <p>Oh right, okay.</p> <p>Ah... It's already time.</p> <p>I guess it can't be helped. You'll need to wait until after work to ask her.</p> <p>You still haven't even been able to gather more details from Shin about the accident.</p> <p>This might trigger an important memory!</p> <p>I can't wait for work to be over!</p> <p>Welcome back, Master.</p> <p>May I take your order?</p> <p>Have a good day, Madam.</p> <p>We'll be awaiting your return.</p> <p>...</p> <p>...Just so you know, i-it's not like I'm enjoying this or something...</p>	<p>Estaba sorprendida cuando pasó el accidente.</p> <p>Incluso, cuando te vi, pensé que habías muerto.</p> <p>Creo que ella es más joven que tú.</p> <p>Eh, espera un momento. ¿Pensó que habías muerto?</p> <p>Aguanta ahí.</p> <p>¿Eso quiere decir que estuvo en la escena del accidente?</p> <p>Oh, bien, entiendo.</p> <p>Ah... ya es hora.</p> <p>Supongo que no podemos hacer más. Tendrás que preguntarle después del trabajo.</p> <p>No has podido lograr que Shin te dé más detalles sobre el accidente.</p> <p>¡Esto puede activar un recuerdo importante!</p> <p>¡Ya quiero que termine el trabajo!</p> <p>Bienvenido de nuevo, amo.</p> <p>¿Puedo tomar su orden?</p> <p>Que tenga un buen día, ama.</p> <p>Esperamos que vuelva pronto.</p> <p>...</p> <p>Quiero que sepas que no lo disfruto ni nada parecido...</p> <p>¡Pan comido! ¡Comparados con Shin, los clientes reales son mucho más amables!</p> <p>Si tienes problemas, seguro que los demás te ayudarán, ¡así que no deberíamos preocuparnos!</p> <p>¡Muy bien! ¡Sigue así, [1]!</p>
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<p>Easy peasy! Compared to the way Shin treats us, real customers are a lot nicer!</p> <p>If you run into trouble, I'm sure the others will help you out, so this shouldn't be a problem at all!</p> <p>Alright! Just keep it up, [1]!</p> <p>Welcome to- Ah! That's wrong! It's "Welcome back!"</p> <p>Hmm, even though we know what to say, it still doesn't come very naturally.</p> <p>Wow, Toma's a really splendid butler...It looks like you need to try a little harder!</p> <p>Hm...</p> <p>Your body's starting to hurt a little.</p> <p>Are you okay? Need some rest?</p> <p>I see... So you're done now.</p> <p>Haah, the moment he said you were done, all that tiredness came crashing over us...I was hoping we could ask about the accident, but I don't think we can just wait here until Mine and Toma get off work.</p> <p>You'll be back here the day after tomorrow, so you can just ask then.</p> <p>Let's just go home for now!</p> <p>Wait, Shin!?</p> <p>Why's he here? Didn't he have class today?</p> <p>Wait, who was Waka again...? Since he's looking for him here, maybe he's referring to the manager?</p> <p>Huh?</p>	<p>Bienvenido a... ¡Ah! ¡Así no es! Es "Bienvenido de nuevo".</p> <p>Mmm, aunque sabemos qué debemos decir, no sale muy natural.</p> <p>Guau, Toma es un mayordomo estupendo. ¡Creo que debes esforzarte un poco más!</p> <p>Mmm...</p> <p>Te comenzó a doler el cuerpo.</p> <p>¿Estás bien? ¿Necesitas descansar?</p> <p>Ya veo... Terminaste por hoy.</p> <p>Ah, en cuanto dijo que habíamos terminado se nos vino encima todo el cansancio...</p> <p>Esperaba que preguntaras sobre el accidente, pero no creo que podamos esperar aquí hasta que Mine y Toma terminen de trabajar.</p> <p>Tienes que trabajar pasado mañana, ese día les puedes preguntar.</p> <p>¡Vamos a casa!</p> <p>¿Eh? ¿Shin?</p> <p>¿Qué hace aquí? ¿No debía estudiar hoy?</p> <p>Espera, ¿quién es Waka...? Ya que lo está buscando, ¿se estará refiriendo al jefe?</p> <p>¿Eh?</p> <p>[1], ¿no sería mejor que fueras con él?</p> <p>Guau... No me esperaba eso de Shin.</p> <p>Me pareció muy serio cuando se estaba disculpando con tu papá, pero esto lo hace parecer mayor que tú.</p> <p>Así es. ¡Debes felicitarla! ¿Verdad, [1]?</p>
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<p>[1], wouldn't it be better if you went with him...?</p> <p>Wow... I didn't expect that from Shin at all. I knew he was pretty serious when he apologized to your dad, but this really makes him seem like he isn't younger than you.</p> <p>That's right. You should compliment her!</p> <p>Right, [1]!?</p> <p>...You know, Shin is actually pretty reliable. He's done a lot for you up until now. And the people at work are a little weird too, but they don't seem to be bad people at all.</p> <p>In fact, it's almost scary that I can't find any reason to be worried. I just hope tomorrow goes as well as today did!</p> <p>Hm... What should we do today?</p> <p>Shin said he has prep school, and you have the day off work... Want to go for a walk?</p> <p>Huh? That was the doorbell...Maybe you have a guest?</p> <p>Oh, it's Toma! And there's a girl with him...I wonder who she is...?</p> <p>Oh! So this girl's Sawa! [1], do you recognize her? Anyway, you should let them in.</p> <p>Huh? Really far away? I thought you were pretty close...</p> <p>Huh, what's Shinano? The Shinano I've heard about is a sightseeing area.</p> <p>So you were in a hospital there?</p> <p>Wait, so what does this mean?</p>	<p>Sabes, en realidad, Shin es muy confiable. Ha hecho muchas cosas por ti. Y la gente del trabajo parece un poco rara, pero no parecen malas personas.</p> <p>De hecho, me parece aterrador que no encuentro razón para preocuparme. ¡Espero que mañana todo salga igual de bien que hoy!</p> <p>Mmm... ¿Qué deberíamos hacer hoy?</p> <p>Shin dijo que tenía escuela y tú tienes el día libre... ¿Quieres ir a caminar?</p> <p>¿Eh? Eso fue el timbre... ¿Tienes un invitado?</p> <p>¡</p> <p>Oh, es Toma! Y una chica viene con él...Me pregunto quién será...</p> <p>¡Oh, esta chica es Sawa! [1], ¿la reconoces?</p> <p>Como sea, mejor hacerlos pasar.</p> <p>¿Eh? ¿Muy lejos? Pensé que estaban muy cerca...</p> <p>Eh, ¿qué es Shinano? El Shinano del que he oído es una zona turística.</p> <p>¿Estabas en el hospital?</p> <p>¿Eh? ¿Qué significa eso?</p> <p>Entonces... ¿en la escena no solo estuvo Mine, sino también Sawa? ¿Y el accidente pasó en Shinano?</p> <p>Mmm. Me pregunto cómo puedes preguntarles sin levantar sospechas... ¿Qué piensas, [1]?</p>
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<p>So... not just Mine, but Sawa was also at the scene? And the accident happened in Shinano?</p> <p>Hmm. I wonder what you could ask them without drawing suspicion...What do you think, [1]?</p> <p>Should you really have let them know that?! I see! If you put it that way, it doesn't seem like such a huge deal that you'd need to go back to the hospital for this!</p> <p>Hmm. Shin and Toma have been coming up with some very convenient explanations... Not at all! But we do now, thanks to you! ...Keep talking!</p> <p>Wait, you fell off a CLIFF?!</p> <p>I heard it was an accident, but I assumed it was a car accident...</p> <p>This is unbelievable...</p> <p>Whoa...Gettin' dizzy again...What was that just now?!</p> <p>That was a memory of being found! It must have been brought on by their story!</p> <p>What...? What could that mean?</p> <p>And who's that? [1], do you recognize that name?</p> <p>W-Wait a minute. Then what was that memory just now?</p> <p>Shin was calling to you when you were collapsed, right? Was that a different time?</p>	<p>¿De verdad tenías que decirles eso?</p> <p>¡Ya veo! Visto así, ¡no llama la atención que tengas que volver al hospital por esto!</p> <p>Mmm. Shin y Toma han salido con varias explicaciones muy convenientes...</p> <p>¡En absoluto! Pero ya sabemos, ¡gracias a ti!</p> <p>¡Sigue hablando!</p> <p>¿Qué? ¿Caíste por un PRECIPICIO?</p> <p>Sabía que tuviste un accidente, pero asumí que era un accidente en auto...</p> <p>Es increíble...</p> <p>Vaya...Nos mareamos de nuevo... ¿Qué fue eso?</p> <p>¡Recordaste cuando te encontraron! ¡Debió provocarlo su historia!</p> <p>¿Qué...? ¿Eso qué significa?</p> <p>¿Y quién es? [1], ¿reconoces ese nombre?</p> <p>Momento. Entonces, ¿qué fue ese recuerdo?</p> <p>Shin te estaba llamando cuando colapsaste, ¿verdad? ¿Fue un momento diferente?</p> <p>Mmm...Estás recordando cosas, pero parece que tus recuerdos aún son inestables.</p> <p>Creo que sí es posible olvidar cosas mucho tiempo después de ocurrido un suceso...</p>
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<p>Hmm... You're remembering things, but it seems like the memories themselves are still unstable.</p> <p>I guess it really is possible to lose your memories well after an event happens...</p> <p>Right after the accident, I heard that you were desperate to let everyone know that it wasn't Shin's fault.</p> <p>The police were suspicious that Shin planned your fall, but you were defending him.</p> <p>What?! He intentionally made you fall??</p> <p>Oh... He did say that before...To you and your dad. ...Huh. So I guess that memory really was from another time...</p> <p>But I see...Now that we have the whole story, I can see why Shin feels responsible for your injuries...</p> <p>Although it wasn't his fault...Neither of you knew you were on a cliff...I'm sure he's still worried about it.</p> <p>He feels so guilty about it, yet there are still people who think these terrible things about him, like it wasn't an accident...</p> <p>...</p> <p>...Uh. It really was an accident, right? You believe that, don't you?</p> <p>Don't worry. Shin might not act it, but he really cares for you.</p> <p>He wouldn't push you off a cliff. ...And I'm sure that memory you have is even more</p>	<p>Después del accidente, escuché que estabas desesperada por decirle a todos que no fue culpa de Shin.</p> <p>La policía sospechaba que Shin había planeado tu caída, pero tú lo defendías.</p> <p>¡¿Qué?! ¿Te hizo caer intencionalmente?</p> <p>Oh... Él ya lo había dicho...A ti y a tu papá.</p> <p>Eh. Así que ese recuerdo sí era de otro momento...</p> <p>Pero ya veo...Ahora que conocemos toda la historia, ya entiendo por qué Shin se siente responsable por tus heridas...</p> <p>Aunque no haya sido su culpa...Ninguno sabía que había un precipicio...Seguro que eso aún lo tiene preocupado.</p> <p>Se siente culpable, y hay gente que piensa esas cosas terribles de él, como si no hubiera sido un accidente...</p> <p>...</p> <p>Eh. Fue un accidente, ¿verdad? Tú crees eso, ¿o no?</p> <p>No te preocupes. Puede que no lo parezca, pero Shin se preocupa mucho por ti.</p> <p>No te empujaría de un precipicio. Y creo que el recuerdo que tienes es más evidencia a favor de Shin, ¿verdad?</p> <p>Sí, hoy tienes menos dolor. Y ya dominas todo esto un poco mejor. Hoy todo debería salir bien. ¡Muy bien, esfuérate!</p> <p>Bienvenido de nuevo, amo.</p>
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<p>evidence in favor of believing in Shin, right...?</p> <p>Yeah, you're in a lot less pain today. And you've gotten the hang of this a bit more from last time. Today should go well. Alright, do your best!</p> <p>Welcome back, Master.</p> <p>May I take your order?</p> <p>Have a good day, Madam.</p> <p>We'll be awaiting your return.</p> <p>Alright, perfect! It's going well, [1].</p> <p>No, I'm gonna say we can do without any more of that...</p> <p>Whew...! Half a day sure flies by when you're working!</p> <p>What...?</p> <p>You've been saying that from the very beginning... ..I'm really sorry.</p> <p>Even though the manager said that...It sounds like there are a lot of people who suspect Shin.</p> <p>That's probably because his attitude is the type to rouse suspicion among people who don't know him. ...What do you think?</p> <p>I'm starting to feel anxious...</p> <p>...He shows up without calling or texting, and that's the first thing he says when he sees you?</p> <p>He could ask about your injuries, or ask how work's going, or how you're feeling, at least something nice!</p>	<p>¿Puedo tomar su orden?</p> <p>Que tenga un buen día, ama.</p> <p>Esperamos que vuelva pronto.</p> <p>¡Muy bien, perfecto! Vamos bien, [1].</p> <p>No, debo decir que podemos prescindir de eso...</p> <p>¡Uf! ¡El día pasa volando cuando estás trabajando!</p> <p>¿Qué?</p> <p>Has dicho eso desde un comienzo...De verdad lo siento.</p> <p>Aunque el jefe dijo eso...Me parece que hay mucha gente que sospecha de Shin.</p> <p>Es probable que su actitud levante sospechas en quienes no lo conocen. ¿Qué piensas?</p> <p>Comienzo a sentirme ansioso.</p> <p>¿Se aparece sin llamar ni escribir y eso es lo primero que dice cuando te ve?</p> <p>Podría preguntar acerca de tus heridas o preguntar por el trabajo o cómo te sientes...</p> <p>¡Al menos algo amable!</p> <p>Oh, no se refería a una cita.</p> <p>Es para ayudarte a recuperar la memoria.</p> <p>Oye, en ese caso, ¿no sería mejor hablar del accidente en lugar de la escuela primaria?</p> <p>Creo que está mal no preguntarle nada a Shin y solo escuchar los rumores negativos de otros...</p>
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<p>Oh, he wasn't talking about a date.</p> <p>This is to help recover your memories.</p> <p>...Hey, in that case, wouldn't it be better to talk about the accident than about elementary school?</p> <p>I think it's bad not to ask Shin anything and only hear negative rumors from other people...</p> <p>You also still need to ask Shin about the memory you have of him finding you that night.</p> <p>...So even Shin is saying that the others are right.</p> <p>I see...</p> <p>So Shin didn't search for you, so he could explain things to the police.</p> <p>That actually sounds pretty reasonable.</p> <p>Wait. Why would he lie about something like that?</p> <p>...Well, it's true that would be hard to tell the police.</p> <p>Not only that, but you ended up running when he asked...</p> <p>...I see.</p> <p>It sounds like you really liked Shin before you lost your memories.</p> <p>...I don't think he didn't do anything about it.</p> <p>He said you might have died if you were found later... If Shin had run off by himself to look for you, it might have been too late.</p>	<p>También pregúntale a Shin acerca del recuerdo que tienes de la noche cuando te encontró.</p> <p>Incluso Shin dice que los demás tienen la razón.</p> <p>Ya veo...</p> <p>Entonces Shin no te buscó porque necesitaba explicarle las cosas a la policía.</p> <p>Suena muy razonable.</p> <p>Espera. ¿Por qué mentiría sobre algo así?</p> <p>Bueno, es cierto que sería difícil decirle eso a la policía.</p> <p>No solo eso, sino que además saliste corriendo cuando hizo la pregunta...</p> <p>Ya veo.</p> <p>Parece que antes de perder la memoria, de verdad te gustaba Shin.</p> <p>No creo que haya hecho nada al respecto.</p> <p>Dijo que podrías haber muerto si te encontraban más tarde... Si Shin te hubiera buscado, habría sido demasiado tarde.</p> <p>Shin, gracias a que te apresuraste a pedir ayuda, esta chica sigue con vida. De eso no hay duda.</p> <p>Oye, [1]. Shin de verdad está arrepentido... Y no parece el tipo de persona que sería capaz de lastimarte.</p> <p>Tus heridas son culpa del accidente. Pero entonces, ¿qué fue ese misterioso recuerdo?</p> <p>Mmm... Debe haber algún tipo de error.</p>
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<p>Shin, your quick decision to ask everyone for help is what saved this girl's life. There's no doubt about it.</p> <p>...Hey, [1}. Shin is really sorry about this...And he doesn't seem like a person who would try to hurt you.</p> <p>Your injuries were just an accident. But then again, what was that mysterious memory...?</p> <p>Hm...It must be some sort of mistake.</p> <p>Well then, [1}.</p> <p>Huh? Who's this?</p> <p>I was going to congratulate her first! Don't steal my lines!</p> <p>Yes.</p> <p>I believed it would be quickest to ask the person directly concerned, after all.</p> <p>Toma! Whew...</p> <p>Thanks for the who's who!</p> <p>Whaat!?</p> <p>That's what you wanted to ask??</p> <p>What kind of questions does this guy ask over tea??</p> <p>Oh! So that memory was...Wow. You really did propose to Toma back then.</p> <p>I know it was only kindergarten, but do you think you made any promises like that with Shin, too?</p> <p>Oh yes, of course.</p> <p>Go right along, Toma.</p> <p>...[1}, does this mean you're supposed to stay behind...?</p>	<p>Pues bien, [1}.</p> <p>¿Eh? ¿Quién es él?</p> <p>¡Yo la iba a felicitar primero! ¡No te robes mis palabras!</p> <p>Sí.</p> <p>Creo que la forma más rápida es preguntarle a la persona implicada, después de todo.</p> <p>¡Toma! Vaya...</p> <p>¡Gracias por la aclaración!</p> <p>¿Quééé?</p> <p>¿Eso es lo que quería preguntar?</p> <p>¿Qué clase de preguntas hace este tipo cuando toma té?</p> <p>¡Oh! Ese recuerdo fue...Guau. Sí te le propusiste a Toma entonces.</p> <p>Sé que fue cuando estaban en el kínder, pero ¿crees que a Shin también le prometiste algo así?</p> <p>Oh sí, claro.</p> <p>Estoy de acuerdo, Toma.</p> <p>[1}, ¿significa que no debes involucrarte?</p> <p>Oh, no... aquí van...</p> <p>Bien, [1}. Ya podemos hablar en paz acerca del incidente.</p> <p>Parece que no tienes más opción que seguirle la corriente.</p> <p>Pero aun así, no parece que tuvieras información especial acerca del incidente...</p> <p>¿Verdad?</p>
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<p>Oh, no... There they go...</p> <p>Now then, [1]. We should be able to talk in peace about the incident.</p> <p>...It looks like you have no choice but to go along with it.</p> <p>But still, it's not like you know much more about the incident than anyone else...Right?</p> <p>Wait, but this person is the owner of the mountain lodge that everyone was staying at that day.</p> <p>Doesn't that mean he was there when the incident happened?</p> <p>If that's true, then he might know a lot more about this than we do!</p> <p>We should be the ones asking him questions. Really!?</p> <p>He was always scolding you, and it seemed as if you didn't have much of an interest in him yourself.</p> <p>On the other hand, your relationship with Toma appeared quite intimate.</p> <p>That's why everyone was suspicious of the cause of that "incident." Even though they won't say it aloud.</p> <p>That's not true... Shin's been really serious about you.</p> <p>He might be really harsh, but he also shows a lot of kindness toward you when you are together, right?</p>	<p>Espera, pero si es el dueño de la posada en la que todos se hospedaron ese día.</p> <p>Eso significa que estaba ahí cuando pasó el incidente, ¿no?</p> <p>Si eso es cierto, ¿debe de saber mucho más de lo que sabemos nosotros!</p> <p>Deberíamos ser nosotros quienes preguntemos ¿no?</p> <p>Él siempre te estaba regañando y no pareciera que él te importara mucho.</p> <p>Por otro lado, tu relación con Toma parecía muy íntima.</p> <p>Por eso todos tenían sus sospechas sobre el "incidente". Pero no lo decían en voz alta.</p> <p>No es verdad... Shin te toma muy en serio.</p> <p>Quizá sea rudo, pero también es muy tierno cuando están juntos, ¿verdad?</p> <p>Si te interesa el triángulo amoroso, ¿por qué no les preguntas a los demás huéspedes de esa noche?</p> <p>¿Qué? ¿De verdad?</p> <p>Parece que sabe mucho sobre mapas.</p> <p>Guau, sería de gran ayuda. Ya que lo está ofreciendo, ¿deberías aceptar!</p> <p>Je, je. Esto es realmente intrigante. La víctima decide volver a investigar el caso. ¡Todo un misterio en desarrollo!</p>
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<p>If this love triangle theory interests you, why don't you try asking the other guests from that night?</p> <p>Whaat? Really?</p> <p>I guess he knows a lot about maps.</p> <p>Wow, that would be helpful. Since he's offering, you should take it!</p> <p>Heh-heh. But this really is quite intriguing. The victim decides to reinvestigate the case. A true mystery in the making!</p> <p>I've read many stories like this for fun, but I've never encountered a genuine mystery myself before.</p> <p>...Uh, exactly what is this owner expecting out of this...</p> <p>Also, what kind of truth did you witness for yourself?</p> <p>Do you have any sort of doubts about this accident? Was this truly an accident, with no suspicions whatsoever?</p> <p>...I'm glad you seem to be enjoying yourself there.</p> <p>He also seems really fixated on this incident, but it was just an accident no matter which way you look at it... Right?</p> <p>...Haah. Also, you came here to work, but it seems like he won't let you go for a while...</p> <p>Haah...I'm pretty tired, are you?</p> <p>Yesterday was your first straight shift, and asking a bunch of questions...</p>	<p>He leído historias como esta por diversión, pero nunca había presenciado un misterio real.</p> <p>Eh, ¿qué es lo que espera el dueño de todo esto...?</p> <p>Además, ¿qué tipo de verdad pudiste ver?</p> <p>¿Tienes algún tipo de dudas acerca del accidente? ¿Fue de verdad un accidente sin ningún sospechoso?</p> <p>Me alegra que te estés divirtiendo con esto.</p> <p>Él también parece obsesionado con el incidente, pero solo fue un accidente, sin importar cómo lo veas, ¿verdad?</p> <p>Aah. Viniste a trabajar, pero parece que no te dejará ir pronto...</p> <p>Aah...Estoy cansando, ¿tú no?</p> <p>Ayer fue tu primer turno completo y luego él comenzó a hacer muchas preguntas...</p> <p>Seguro que tu cuerpo está cansado, y tampoco es bueno para tu salud mental. Trata de relajarte un poco.</p> <p>Tienes el día libre, así que deberías intentar descansar. Mañana tienes que ir a trabajar.</p> <p>Mmm, me pregunto si Shin vendrá hoy. Y hablando del rey de Roma...Espera, ese no es Shin. Es Toma. Toma parece muy amable y sencillo, pero a veces actúa como Shin.</p>
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<p>I'm sure your body is tired, but this isn't good for your mental health, either. Try to relax a bit.</p> <p>You have today off, so you should try to get some rest. You've got work again tomorrow.</p> <p>Hm, I wonder if Shin will come by today?</p> <p>Well, speak of the devil... Wait, that's not Shin. It's Toma. ...Toma seems like a really kind and easygoing guy, but he actually acts kind of like Shin sometimes.</p> <p>Maybe this is just how childhood friends act around each other.</p> <p>Oh, Shin's here too!</p> <p>Wait? What? Why's he acting like this?</p> <p>Why can't all three of you hang out together?</p> <p>Wait, he's really leaving!?</p> <p>The three of you could just hang out...Didn't you always do that before?</p> <p>Hm... Going out again? That's fine, but watch your health.</p> <p>...Well there you go, [1].</p> <p>...I'm pretty worried about you too, but...I think Shin's trying to show how much he cares about you.</p> <p>Whoa, that's great. It's not too hard to cook now, but it sure is painful to try.</p> <p>...So he's making coffee? And he's warming up the food, even though he's the guest here.</p> <p>He's acting a lot different than Shin was after you left the hospital.</p> <p>Why are they so different?</p>	<p>Tal vez así es como los amigos de la infancia actúan entre ellos.</p> <p>¡Oh, aquí también está Shin!</p> <p>¿Espera? ¿Qué? ¿Por qué actúa así?</p> <p>¿Por qué no pueden estar los tres juntos?</p> <p>Espera, ¿de verdad se va a ir?</p> <p>Pero si pueden estar los tres... ¿No hacían eso todo el tiempo?</p> <p>Mmm... ¿Salir otra vez? Está bien, pero cuida tu salud.</p> <p>Bien, aquí tienes, [1].</p> <p>A mí también me preocupas mucho, pero...creo que Shin quiere demostrarte lo mucho que le importas.</p> <p>Guau, eso es genial. Ya no es tan difícil cocinar, pero sí duele.</p> <p>¿Está haciendo café? Y está calentando la comida, aunque es un invitado.</p> <p>Actúa muy diferente de como actuaba Shin cuando saliste del hospital.</p> <p>¿Por qué son tan diferentes?</p> <p>Guau... ¡Tienes un almuerzo delicioso y calentito! ¿No es genial, [1]?</p> <p>Espera, ¿de verdad? Me pregunto qué quiso decir.</p> <p>Ya volvimos.</p> <p>Hoy caminaste mucho, pero parece que no tuviste problema. ¿Será porque descansaste varias veces?</p> <p>Aah. Él tiene razón, [1].</p>
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<p>Wow...You've got a nice warm lunch now! Isn't that great, [1]?</p> <p>Wait, really? ...I wonder what he means?</p> <p>We're back.</p> <p>You walked around quite a bit, but you didn't seem to have too much trouble. Maybe it's because you got to take a lot of breaks?</p> <p>...Haah.I guess he's right, [1].</p> <p>Then again, he DID use his key to come into your room before. I guess that doesn't count?</p> <p>...So he decided to ask you out again. But he's pretty straightforward.</p> <p>Normally, another guy might assume that you were still going out.</p> <p>He's got a harsh personality, but maybe you should take him seriously.</p> <p>...Wow, that was a surprise!</p> <p>I see, now I finally see why he asked why you weren't nervous that time he kissed you in the hospital.</p> <p>Even though you might have been going out already, he was always teasing you with sudden kisses.</p> <p>I know he wants you to feel excited and all, but this isn't very good for your heart.</p> <p>...Uh. Was it really okay to agree like that?</p> <p>Hm...It seems like he wants your full consent before he does anything with you.</p> <p>...Uh. Was it really okay to agree like that?</p> <p>I'm coming in.</p>	<p>Entonces, SÍ había usado su llave para entrar en tu habitación. ¿Supongo que eso no cuenta?</p> <p>Así que decidió invitarte a salir de nuevo. Es muy honesto.</p> <p>Normalmente, otro chico asumiría que aún están saliendo.</p> <p>Tiene una personalidad difícil, pero tal vez debas tomarlo en serio.</p> <p>¡Cielos, eso fue toda una sorpresa!</p> <p>Ya veo, ya entiendo por qué te preguntó por qué no estabas nerviosa cuando te besó en el hospital.</p> <p>Aunque parece que ya estaban saliendo, siempre te molestaba con besos repentinos.</p> <p>Ya sé que quiere que te sientas emocionada y todo, pero eso no es bueno para tu corazón.</p> <p>Eh. ¿Sí te parece buena idea haber accedido?</p> <p>Mmm...Parece que quiere tu consentimiento total antes de avanzar contigo.</p> <p>Eh. ¿Sí te parece buena idea haber accedido?</p> <p>Voy a entrar.</p> <p>Oye... ¿Cuánto tiempo piensas dormir?</p> <p>Ya son las diez. Dormiste más que suficiente.</p> <p>Cielos.</p> <p>¿Qué te tiene como dopada? Te levantaré.</p> <p>...</p> <p>...</p> <p>¿Qué pasa contigo? ¿Hoy no te vas a sentir nerviosa?</p>
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<p>...Hey. How long are you going to sleep? It's already 10:00. You've slept in enough. ...Sheesh. What are you spacing out for? I'll wake you up.What's with you? You're not gonna get all embarrassed today? If you don't resist, I won't know when to stop. Since you're keeping quiet, I'll take that as consent. Is that okay? ...? You really are half-asleep. I'll go take care of the discharge papers, so get dressed. I won't knock on my way back in. See ya. I'm back. Done changing? I told you before that I'd come in without knocking. You should have said something then. ...Hey. Space cadet. You there? Why aren't you getting mad at me for coming in without knocking? You're really acting weird. Is it really okay for us to leave...? ...Hm? Did you take your medicine this morning? It doesn't look like you threw anything away... ...Aren't you in pain? How could you forget to take your painkillers? Just take 'em already, idiot.</p>	<p>Si no te resistes, no sabré cuándo debo parar. Como te quedas callada, voy a asumir que estás de acuerdo. ¿Bien? ¿...? Estás adormilada. Me encargaré de la papelería para salir, así que vístete. No llamaré a la puerta cuando vuelva. Nos vemos. Volví. ¿Terminaste de vestirte? Te dije que iba a entrar sin llamar a la puerta. Entonces, deberías haber dicho algo. Oye...Llamando a tierra. ¿Hola? ¿Por qué no estás enojada conmigo por entrar sin llamar? Estás muy extraña. ¿Sí es buena idea que salgas del hospital? ¿Mmm? ¿Tomaste tu medicina esta mañana? No veo que hayas tirado la envoltura... ¿No tienes dolor? ¿Cómo pudiste olvidar tomarte las pastillas? Tómatelas ya, lenta. Empacaré tus cosas. No esperaba que la habitación estuviera tan limpia ya. Y las estanterías están vacías. ¿Empacaste todo desde ayer? Parece que no falta nada, así que ya vámonos. Ah, y ya le agradecí a la enfermera mientras venía así que no te preocupes. No estamos muy lejos de tu casa, pero supongo que querrás ir en taxi.</p>
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<p>I'll pack up your stuff. ...I didn't expect the room to be cleaned up like this already. The shelves are empty, too. Did you pack up yourself yesterday?</p> <p>Looks like there's nothing to do, so we should go. Oh, and I thanked the nurse on the way back here, so don't worry.</p> <p>It's not that far to your house, but I assume you'd prefer a taxi?</p> <p>I don't really know my way from here to your house, so you'll have to provide them with the directions.</p> <p>What? You had no trouble explaining it on the way here. Just tell him.</p> <p>...Looks like I've got no choice.</p> <p>Sorry, I don't know the exact address, but we'd like to go somewhere around Kishinboshin.</p> <p>I could explain where to turn from there.</p> <p>Understood.</p> <p>What are you staring at? Let's go.</p> <p>Hey, where are you going? ...Are you looking for your key or something?</p> <p>I have it, remember? How'd you forget that? [1].</p> <p>I'll clean up, so make some tea.</p> <p>Since the hospital allowed you to leave today, that means you can take care of simple, everyday stuff by yourself. And if you collapse, I'll carry you to bed.</p> <p>Think of this as a rehabilitation period.</p>	<p>No conozco bien el camino de aquí hasta tu casa, así que tendrás que guiar tú.</p> <p>¿Qué? Nunca has tenido problemas guiando desde aquí. Solo dile.</p> <p>Parece que no tengo opción.</p> <p>Disculpe, no sé la dirección exacta, pero nos gustaría ir cerca de Kishinboshin.</p> <p>Desde ahí podré guiarlo.</p> <p>Entendido.</p> <p>¿Qué estás mirando? Vamos.</p> <p>Oye, ¿a dónde vas? ¿Estás buscando las llaves o algo parecido?</p> <p>Yo las tengo, ¿recuerdas? ¿Cómo pudiste olvidarlo? [1].</p> <p>Yo limpiaré, tú prepara el té.</p> <p>Como te dejaron salir hoy del hospital, significa que ya puedes hacer tareas sencillas tú sola. Y si te desmayas, yo te llevaré a la cama.</p> <p>Tómalo como un período de rehabilitación.</p> <p>¿Qué dices? No me gustan las cosas amargas. Sí.</p> <p>Espera un minuto. ¿No es de hace dos semanas? ¿Por qué estás usándolo?</p> <p>En realidad, no me importa. Pero ¿por qué lo harías? Soda de melón.</p> <p>Espera un minuto. ¿No es de hace dos semanas? ¿Por qué estás usándolo?</p> <p>Sé que no tienes. Solo quise preguntar. No tienes que tomar tan en serio todo lo que pido.</p>
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<p>What are you saying? I don't like bitter things. Yeah. ...Wait a minute. Isn't that from two weeks ago? Why are you using that? ...I don't really mind. But why would you make that? Melon soda. ...Wait a minute. Isn't that from two weeks ago? Why are you using that? I know you didn't have any. I just thought I'd ask. You don't have to take all my requests so seriously. ... Well, whatever...That about does it. I didn't touch your clothes, though, so you can take care of that yourself. Is the tea ready? Bring it to the table. I bought some sandwiches. You haven't had anything to eat since morning, right? You should eat something. ...Oh, it's already late. I'll go home. You're probably about at your limit. Nobody'll be here to take care of you, so you should just lie down. ...You really understand? I've got prep school tomorrow. ...Well, it's fine. I got it. I'll come by tomorrow. You're acting strange. There's no problem if I take one day off from prep. Anyway, see you tomorrow.</p>	<p>... Bueno, como sea...Esto es todo. Pero no toqué tu ropa, puedes encargarte de eso tú sola. ¿Ya está listo el té? Tráelo a la mesa. Compré unos sándwiches. No has comido nada desde la mañana, ¿verdad? Debes comer algo. Oh, ya es muy tarde. Me voy a casa. De seguro estás exhausta. No habrá quien te cuide, así que deberías recostarte. ¿Si me entendiste? Tengo prepa mañana. Bueno, está bien. Entiendo. Vendré mañana. Estás muy extraña. No hay problema si dejo de ir un día a la prepa. Como sea, nos vemos mañana. Oh. Dejé la llave en el mostrador de la cocina. Mañana abre la puerta. No duermas hasta tarde. Es muy tarde. ¿Recién te despiertas? No te relajes solo porque ya estás en casa. Es mejor que sigas con la rutina del hospital. Por eso te dije ayer que no durmieras hasta tarde. Voy a entrar. Te compré el desayuno. Además, hay algo que quiero preguntarte. Hoy es nuestro primer aniversario, ¿verdad? ¿Estás segura de que no quieres celebrarlo? Ya veo.</p>
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<p>Oh. I left the key on the kitchen counter. I'll just be a guest tomorrow. Don't sleep in.</p> <p>You're late. Did you just wake up?</p> <p>Don't slack off just because you're at home now. It's better for you to live the same way you did at the hospital.</p> <p>That's why I told you yesterday to not sleep in.</p> <p>I'm coming in. Here, I bought you breakfast. Also, there's something I want to ask you. It's our one-year anniversary today, right? Are you sure you don't want to do anything?</p> <p>...I see.</p> <p>...You'll get fat, so no. Your face is already pretty round. If you gain weight, it'll show right away.</p> <p>...</p> <p>...One more question. You haven't called me by name since yesterday. Why is that?</p> <p>What? You pretty much always call me by name.</p> <p>Also, I'm always a jerk to you, but it usually just rolls right off your back. Yesterday, though, it seemed like you wanted me gone. So I want to ask you...Do you remember my name?</p> <p>That's not possible, idiot. Because I'm suspicious that you don't remember. Why else?</p>	<p>Te engordarás, así que no. Tu rostro ya es bastante redondo. Si te engordas, se te verá de inmediato.</p> <p>...</p> <p>Tengo otra pregunta. No me has llamado por mi nombre desde ayer. ¿Por qué?</p> <p>¿Qué? Casi siempre me llamas por mi nombre.</p> <p>Además, siempre he sido un cretino contigo, pero usualmente no te importa. Ayer, en cambio, parecía que querías que me fuera. Así que te pregunto... ¿Recuerdas mi nombre?</p> <p>Es imposible, lenta. Porque tengo sospechas de que no recuerdas. ¿Por qué más?</p> <p>Mmm, ya veo. Así que no lo recuerdas. Oh, y, por cierto, solo llevamos saliendo tres meses. Y ni siquiera lo recuerdas.</p> <p>No entiendo por qué lo ocultas, pero ya no tiene caso que te hagas la tonta.</p> <p>Te engañé porque era obvio que ocultabas algo, pero no querías admitirlo.</p> <p>No entiendo por qué lo ocultas, pero ya no tiene caso que te hagas la tonta.</p> <p>Te engañé porque era obvio que ocultabas algo, pero no querías admitirlo. Perdiste la memoria, ¿no?</p>
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<p>...Hm, I see. So you don't remember. Oh, by the way, we only started going out three months ago. And you don't even remember that.</p> <p>I don't know why you're hiding it, but there's no use playing dumb anymore.</p> <p>I tricked you because it was obvious you were hiding something, but you wouldn't admit to it.</p> <p>I don't know why you're hiding it, but there's no use playing dumb anymore.</p> <p>I tricked you because it was obvious you were hiding something, but you wouldn't admit to it. Your memories are missing, aren't they?</p> <p>You've got to be stupid to think you could hide something like that. Looks like you're still an idiot, even without your memories.</p> <p>You couldn't figure out from the start that we were dating? And you thought you could hide the fact you've changed?</p> <p>...Idiot.</p> <p>You've been acting strange since yesterday morning. I figured it was just temporary and that you'd get better or something.</p> <p>...So. Why'd you try to hide it?</p> <p>...I got it.</p> <p>I won't take you back to the hospital. But now you have no reason to hide it.</p> <p>You really think you'd give a key and your money to a man you didn't trust?</p> <p>Why don't you use your head next time?</p>	<p>Tienes que ser estúpida para creer que podías ocultarlo. Parece que aún sin tus recuerdos, sigues siendo una tonta.</p> <p>¿No te diste cuenta desde el inicio que estábamos saliendo? ¿Y creíste que podías ocultarme tu cambio?</p> <p>Tonta.</p> <p>Has estado extraña desde ayer en la mañana. Pensé que era temporal y que mejorarías o algo así.</p> <p>Así que... ¿Por qué lo ocultarías?</p> <p>Entiendo.</p> <p>No te llevaré de vuelta al hospital. Pero ahora no tienes razón para ocultarlo.</p> <p>¿Crees que le darías tus llaves y tu dinero a un hombre en quien no confías?</p> <p>¿Qué tal si la próxima vez usas la cabeza?</p> <p>Entonces, ¿no consultaste al doctor porque estás cansada de los hospitales?</p> <p>Si no quieres ir, no te llevaré al hospital. Y trataré de no acercarme mucho a ti. ¿Te parece bien?</p> <p>Y... ¿Qué tanto recuerdas?</p> <p>¿Sabes tu nombre? ¿Tu edad? ¿Cómo vives?</p> <p>¿Hum? Oh, tu identificación... Entonces, estás tan confundida, ¿que ni siquiera puedes recordar tu nombre sin eso?</p> <p>Entonces, te explicaré todo desde el comienzo.</p>
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<p>...So you didn't go to a doctor for this because you're sick of hospitals?</p> <p>If you don't want to go, I won't take you to the hospital. And I won't try to get too close to you, either. Is that alright with you?</p> <p>...So. How much do you remember?</p> <p>Do you know your name? Your age? Your living situation?</p> <p>Hm? Oh, you had an ID card... So you're saying you're so confused, you can't even remember your name without your ID?</p> <p>...Then I'll just explain everything from the beginning.</p> <p>My name is Shin. We've known each other since we were kids... I guess you can say we're childhood friends.</p> <p>We started going out three months ago. I'm a year younger than you. A senior in high school.</p> <p>Your parents are working overseas. They visited you when you were hospitalized, but they've gone back already.</p> <p>I'm taking care of you in their place. I've got your key and some other stuff. Your parents know me really well.</p> <p>...I'm sure if I say too much at once, it'll just confuse you, so I'll stop there for now. Is there anything else you want to know?</p> <p>Yeah...It's summer vacation right now.</p> <p>...I see. So you don't even know what day it is.</p>	<p>Mi nombre es Shin. Nos conocemos desde niños... Puede decirse que somos amigos de la infancia.</p> <p>Comenzamos a salir hace tres meses. Soy un año menor que tú. Estoy en último año de prepa. Tus padres trabajan en el extranjero. Te visitaron cuando estabas hospitalizada, pero ya se devolvieron.</p> <p>Yo te cuido en su lugar. Me dieron tu llave y otras cosas. Tus padres me conocen muy bien.</p> <p>Si te doy mucha información al tiempo, solo quedarás más confundida, así que fue suficiente. ¿Hay algo más que quieras saber?</p> <p>Sí...Estamos en vacaciones de verano.</p> <p>Ya veo. Ni siquiera sabes qué día es hoy.</p> <p>Lo siento. Fue mi culpa. Por eso estás herida y por eso tienes todos tus recuerdos hechos un desastre.</p> <p>Tuviste un accidente hace diez días. Te golpeaste la cabeza muy fuerte.</p> <p>Creo que el impacto hizo que perdieras la memoria.</p> <p>Acerca del accidente...No, disculpa. Aún no soy capaz de pensar en eso. Creo que aún no estoy listo para hablar de ello.</p> <p>Igual, toda la culpa es mía. Tus heridas, la pérdida de memoria... Voy a cuidarte.</p>
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<p>...I'm sorry. ...It was my fault. The reason you're injured, and the reason your memories are all messed up now.</p> <p>You were in an accident about ten days ago. You hit your head pretty hard.</p> <p>I think the impact made you lose your memories.</p> <p>About that accident...No, sorry. I still haven't really managed to think it over. I don't think I can talk about it yet.</p> <p>Regardless, all the blame is on me. Your injuries, your lost memories...I'm going to take care of you.</p> <p>I promised your mother and father that I'd look after you, too. That's why they gave me your key.</p> <p>...I'm very sorry. It's all my fault.</p> <p>If I had just been more careful, none of this would have happened. I really am sorry.</p> <p>Please let me make up for this. I don't care what I have to do.</p> <p>...What's wrong? ...!</p> <p>...Yeah.</p> <p>Though it wasn't exactly a great moment. I would have preferred that you remembered something about me where I was cooler.</p> <p>...!</p> <p>I see...</p> <p>...That's good. It sounds like you can remember some things again, at least...</p> <p>...Can you walk?</p>	<p>Les prometí a tu madre y a tu padre que te cuidaría. Es por eso que me dieron tus llaves.</p> <p>De verdad lo siento. Todo es mi culpa.</p> <p>Si hubiera sido más cuidadoso, nada de esto habría ocurrido. De verdad estoy arrepentido.</p> <p>Por favor, déjame compensarte. No me importa lo que tenga que hacer.</p> <p>¿Qué sucede? ¡...!</p> <p>Sí.</p> <p>Aunque, ese no fue un gran momento. Me habría gustado que recordaras algo más agradable de mí.</p> <p>¡...!</p> <p>Ya veo...</p> <p>Eso es bueno. Parece que al menos puedes recordar algunas cosas...</p> <p>¿Puedes caminar?</p> <p>Deberíamos caminar por aquí. Tal vez recuerdes algo.</p> <p>Por aquí es donde estaba la casa de tus padres... ¿No lo recuerdas? Ya veo.</p> <p>Esa es mi casa. Está muy cerca de la tuya, así que, si algo ocurre, puedes venir de inmediato.</p> <p>Lo siguiente es tu trabajo. Es una caminata de veinte minutos. Creo que fue demasiado para ti. Entremos al café. Aquí es donde trabajas.</p> <p>Hoy seremos clientes.</p> <p>Ese era Toma. ¿Puedes recordar algo?</p>
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<p>We should take a walk around here. You might remember something.</p> <p>This is around where your parents' house was... You don't remember...? I see.</p> <p>That's my house. It's really close to yours, so if anything happens, come over right away.</p> <p>Next is your work. It's about a 20-minute walk.</p> <p>...I guess that was too much for you. Let's go into the cafe. This is where you work.</p> <p>We're here as customers today.</p> <p>That was Toma. Do you remember anything?</p> <p>...I guess not. That's fine then. That's one objective down.</p> <p>I guess all that's left is to buy a cell phone, then take a taxi back.</p> <p>You don't have a cell phone. Didn't you realize that?</p> <p>It broke during your accident. You were fine in the hospital, but it would be a problem now if you couldn't contact me in an emergency.</p> <p>I don't really know what kind of phones girls like, so you choose. You came all the way here, you might as well.</p> <p>I was planning to take you back if you didn't seem to be doing well, but...</p> <p>Now that I think about it, you don't complain much anymore. Are you pushing yourself too hard?</p> <p>It didn't look like it. Don't act so stubborn.</p> <p>Idiot.</p>	<p>Supongo que no. Está bien. Un objetivo menos.</p> <p>Lo único que nos falta es comprar un celular, y entonces volvemos en taxi.</p> <p>No tienes celular. ¿No te habías dado cuenta?</p> <p>Se rompió en el accidente. En el hospital no lo necesitabas, pero ahora sería un problema si no puedes contactarme en caso de emergencia.</p> <p>No sé qué tipo de teléfono les gusta a las chicas, elígelo tú. Viniste conmigo hasta aquí, así que mejor que lo hagas.</p> <p>Planeaba llevarte de vuelta si no te veía bien, pero...</p> <p>Ahora que lo pienso, no has vuelto a quejarte. ¿Te estás esforzando más de la cuenta?</p> <p>No se notó. No seas tan terca.</p> <p>Tonta.</p> <p>Nunca te dije que te excedieras. Si te sientes mal, dímelo. No lo sabré si no me lo dices.</p> <p>No puedo leerte la mente.</p> <p>No puedo hacer nada con pensamientos secretos. ¿Y por qué tengo que decirte cosas como esta después de todo este tiempo?</p> <p>Llevamos diez años de amistad trabajando en todos estos detalles.</p> <p>Es muy extraño tener que explicarte cosas así para que entiendas.</p>
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<p>I never told you to overdo it. If you need to complain, tell me. I won't know unless you speak up. It's not like I can read your mind. I can't do anything about secret thoughts. ...And why do I have to tell you things like this now, after all this time?</p> <p>We've built all these little details into our relationship over the last ten years.</p> <p>It's really weird to have to explain things like this for you to understand.</p> <p>Is the person standing here really the [1] I know? Or should I treat you like a stranger? Haah...Back during the accident...I thought you had died.</p> <p>I was really scared.</p> <p>Yesterday when I noticed your memories were gone, I felt like this relationship and everything we've built was crumbling.</p> <p>You can still remember it, right? It's not all gone, is it?</p> <p>...</p> <p>...Well, it doesn't matter what happens. It's still all my fault.</p> <p>I actually lied to you yesterday. Your parents aren't overseas. They actually live in the next prefecture over. They just couldn't come to pick you up from the hospital because of work.</p> <p>I just wanted to have you all to myself because you had amnesia. Here's their contact info.</p>	<p>¿En realidad, eres la [1] que yo conozco? ¿O debería tratarte como a una extraña?</p> <p>Ahh...De nuevo al accidente...Pensé que habías muerto.</p> <p>Tenía mucho miedo.</p> <p>Ayer, cuando supe que tus recuerdos ya no estaban, sentí que nuestra relación y todo lo que construimos juntos se venía abajo.</p> <p>Aún puedes recordarlo, ¿verdad? No se borró todo, ¿o sí?</p> <p>...</p> <p>No importa lo que pase. Sigue siendo mi culpa.</p> <p>De hecho, ayer te mentí. Tus padres no están en el extranjero. En realidad, viven en la zona de al lado. No pudieron venir a recogerte al hospital porque estaban trabajando.</p> <p>Quería tenerte para mí solo porque tenías amnesia. Esta es su información de contacto.</p> <p>...</p> <p>El contacto es real, pero lo que dije no era cierto. No creí que tuvieras la habilidad de dudar de la gente. Eso significa que tampoco confías en mí.</p> <p>Sabía que intentarías seguir ocultando que tienes amnesia. Y parece que aún la tienes.</p> <p>Tus padres sí trabajan en el extranjero. No te mentí al respecto. La información de contacto es real.</p>
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<p>...</p> <p>...The info's real, but what I said was a lie. I didn't think you actually had the ability to doubt people. I guess that means you don't trust me, either.</p> <p>I figured you'd keep trying to hide the fact that you have amnesia. And it looks like you've still got it.</p> <p>Your parents really are working overseas. I lied about having lied yesterday. That contact info is legit.</p> <p>I copied it from home. You could make an international call to check.</p> <p>...I guess I was too naive to think it would fix itself after one or two days.</p> <p>How are you feeling? If you're okay to walk, we could go check out your school.</p> <p>...</p> <p>Alright, let's go.</p> <p>...</p> <p>...You know, you're allowed to get mad when someone lies to you.</p> <p>I understand things are still hazy for you, but I did trick you a few times. This whole situation is just weird.</p> <p>I guess on some level I figured you'd get all pouty with me like you normally do. That you didn't makes me really uncomfortable.</p> <p>Right now, you're still you, but you're different. I guess I can't just assume you'll react to things in the same way.</p>	<p>La copié de tu casa. Puedes verificar con una llamada internacional.</p> <p>Creo que fui muy ingenuo al creer que este asunto se arreglaría en uno o dos días.</p> <p>¿Cómo te sientes? Si te sientes bien para caminar, podemos ir a tu universidad.</p> <p>...</p> <p>Muy bien, vamos...</p> <p>...</p> <p>Oye, puedes enojarte cuando alguien te dice una mentira.</p> <p>Entiendo que aún estás confundida, Ya te he engañado varias veces. Esta situación es muy extraña.</p> <p>Supongo que en algún punto creí que te enojarías, como siempre. Que no lo hagas me pone realmente incómodo.</p> <p>Sigues siendo tú, pero eres diferente. Supongo que no debí asumir que reaccionarías a las cosas del mismo modo.</p> <p>Creo que entonces podemos irnos en taxi. No creo que quedarte en casa te ayude a mejorar. Andando. Oh, por cierto, si no te sientes bien, dímelo de inmediato.</p> <p>Esta es tu universidad. Comenzaste aquí en cuanto terminaste la secundaria.</p> <p>Ambas instituciones comparten el mismo campus, pero tienen uniforme, así que solo entran los que lo llevan puesto. La universidad estuvo bien, ¿verdad?</p>
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<p>I guess we could go in a taxi, then.</p> <p>I don't think you'll get better if you just stay at home. Let's get going. ...Oh, and if you don't feel well, let me know right away.</p> <p>This is your university. You started attending right after you finished high school.</p> <p>Both schools share the same campus, but they have uniforms, so outsiders can't really enter.</p> <p>I'd say the university's good enough though, right?</p> <p>I think what would stand out the most in your memory would be your after-school club.</p> <p>You've been in a band since your 2nd year of high school. On vocals.</p> <p>You were really awful at first, but you practiced a lot, and then you were okay by your 3rd year.</p> <p>I haven't heard you perform since you started college. But you've been pretty enthusiastic about it.</p> <p>...This was the club room. Do you recognize it? You came here all the time.</p> <p>They're on break because of your injury. At this rate, they'll be on hiatus for a while.</p> <p>I think you usually practiced about twice a week. After classes or on days off.</p> <p>I'd drop by kind of often, too, after you were done. We'd talk for a while in here.</p> <p>...</p> <p>...I really enjoyed seeing you get nervous around me.</p>	<p>Creo que lo que más ayudará a tu memoria será tu actividad extracurricular.</p> <p>Has estado en una banda desde tu segundo año de secundaria. Eres la cantante.</p> <p>Al inicio eras muy mala, pero practicaste mucho y en el tercer año ya cantabas bien.</p> <p>No te he escuchado cantar desde que iniciaste la universidad. Pero siempre has sido muy entusiasta con eso.</p> <p>Aquí es donde se reúnen. ¿Lo reconoces? Venías aquí todo el tiempo.</p> <p>Están en receso por tu accidente. A este paso, estarán en pausa por un buen tiempo.</p> <p>Creo que solías practicar dos veces a la semana. Después de clases o en los días libres.</p> <p>Yo también venía a menudo, cuando terminabas. Nos quedábamos hablando.</p> <p>...</p> <p>Me encantaba verte nerviosa cuando estabas conmigo.</p> <p>Eso no me pasa a mí. Pero cuando te declaré mi amor, nuestro primer beso, todo eso paso aquí, en este salón.</p> <p>¿No lo recuerdas? Aunque no recuerdes que sucedió, ¿por lo menos recuerdas el sentimiento?</p> <p>Nos hemos besado tantas veces que perdí la cuenta.</p>
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<p>That doesn't really happen to me. But the time I confessed to you, our first kiss, all of it happened in this room.</p> <p>...You don't remember? Even if you don't remember it happening, do you at least remember the feeling?</p> <p>We've kissed so many times, I can't even count anymore.</p> <p>It'd be frustrating if you told me you couldn't feel anything from being here now. ...I guess you don't.</p> <p>...</p> <p>Sorry, I won't do it again. I figured if I kissed you here, you might remember something, but that was stupid of me.</p> <p>...I'm sure it's troubling for you, too. Right now... I'm just a stranger to you.</p> <p>Oh, really? Then maybe I won't hold back.</p> <p>...</p> <p>...A lot has happened, but it looks like at least some of your feelings are still there.</p> <p>I guess that's why you didn't mind getting kissed all of a sudden. That's good.</p> <p>...</p> <p>...There's no use dwelling on it. I should think of it as a long-term battle.</p> <p>I've taken you everywhere I could think of. I guess the rest will just have to take care of itself.</p> <p>You might also start to remember things when you talk to people you know.</p>	<p>Sería muy frustrante que me dijeras que no sientes nada al estar aquí. Supongo que no sientes nada.</p> <p>...</p> <p>Disculpa, no lo volveré a hacer. Creí que, si te besaba, tal vez recordarías algo, pero fue muy estúpido de mi parte.</p> <p>De seguro para ti también fue incómodo.</p> <p>Ahora... solo soy un extraño para ti.</p> <p>Eh, ¿de verdad? Entonces no tengo que contenerme.</p> <p>Han pasado muchas cosas, pero parece que al menos tus sentimientos aún siguen ahí.</p> <p>Creo que por eso no te importó que te besara así de repente. Eso es bueno.</p> <p>...</p> <p>No tiene sentido amargarse por eso. Lo tomaré como una batalla a largo plazo.</p> <p>Ya te llevé a todos los lugares que se me ocurren. Supongo que lo demás tendrá que suceder a su tiempo.</p> <p>También podrías empezar a recordar cosas cuando hables con gente que conoces.</p> <p>Y si vas a un sitio importante, quizá comiences a recordar lo que sucedió allí.</p> <p>Puedo arreglar reuniones con las personas que tenemos en común, pero... ¿Qué sucede?</p> <p>¿Por qué estás ahí parada?</p> <p>¿Un evento en vivo?</p> <p>¿Quieres que la gente te escuche cantar?</p> <p>¿Te has grabado cantando y te has escuchado?</p>
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<p>And if you go to a memorable place, you might start to remember what happened there.</p> <p>I could arrange for you to meet the people we know in common, but.....What's wrong?</p> <p>Why are you just standing there?</p> <p>...A live event?</p> <p>You want people to hear you sing?</p> <p>Have you ever recorded yourself singing and listened to it?</p> <p>It's seriously not something to write home about.</p> <p>You were just nervous? That's an excuse. It's because you didn't practice enough.</p> <p>Did you practice enough to have absolute confidence in your singing, no matter what?</p> <p>No, right? You slacked off.</p> <p>Making up excuses doesn't mean people will give a shit.</p> <p>That's enough. You don't have to kick her when she's already down.</p> <p>Shut up.</p> <p>Who's going to tell her if I don't?</p> <p>I'm sure everyone thought it was a terrible performance. You have to accept that first before you can fix it.</p> <p>If you're frustrated enough to cry, maybe you should practice more next year.</p> <p>...[1]. Don't worry about it too much. He's exaggerating. It wasn't as bad as he says it was.</p>	<p>No tiene nada de especial.</p> <p>¿Solo estabas nerviosa? Eso es una excusa. Es porque no practicaste lo suficiente.</p> <p>¿Practicaste lo suficiente como para estar totalmente tranquila con tu voz? No, ¿verdad?</p> <p>No hiciste nada.</p> <p>Inventar excusas no hará que a los demás les importe un carajo.</p> <p>Es suficiente. No es necesario afectarla más de lo que está.</p> <p>Cállate.</p> <p>Si yo no se lo digo, ¿entonces quién?</p> <p>Seguro que todos pensaron que fue una presentación horrible. Para poder arreglarlo, primero debes aceptarlo.</p> <p>Si estás tan frustrada como para llorar, entonces practica más el próximo año.</p> <p>... [1]. No te preocupes mucho por eso. Está exagerando. No fue tan malo como dice que fue.</p> <p>No la consientas, Toma.</p> <p>¿Qué pasa? No me digas que no te has sentido bien todo este tiempo.</p> <p>¿Estás bien?</p> <p>Ya veo. Creo que no fue del todo inútil haber venido aquí después de todo.</p> <p>¿Qué recordaste? ¿Por qué lo recordaste aquí y no en el salón del club? Incluso cuando te besé no recordaste nada.</p>
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<p>Don't baby her, Toma.</p> <p>...What is it? ...Don't tell me you weren't feeling well this whole time?</p> <p>...Are you alright?</p> <p>...I see. I guess it wasn't completely pointless to have come here, then.</p> <p>And what did you remember? Why'd you remember it here and not in the club room? Even kissing you didn't make you remember anything.</p> <p>This is kind of annoying. Well, whatever</p> <p>...Let's go back for today.</p> <p>.....</p> <p>You sure remember the worst moments. It's because you weren't any good. Just putting this out there, but you were better the second time, and I told you so then.</p> <p>By the way, you're supposed to go back to work starting the day after tomorrow.</p> <p>But trying to work with zero memories is a disaster in the making.</p> <p>Maybe we should ask the manager to reconsider.</p> <p>Huh? You're always so trusting of others.</p> <p>Why are you sounding like me all of a sudden?</p> <p>I get where you're coming from.</p> <p>So you want to go to work and hide your amnesia?</p> <p>At least your injuries will keep people from expecting too much from you for a while.</p>	<p>Esto es muy molesto. Bueno, como sea. Por ahora, volvamos.</p> <p>...</p> <p>Seguro que recuerdas los peores momentos. Es porque no eras buena en eso. Te lo digo así: fuiste mucho mejor la segunda vez, y también te lo dije.</p> <p>Por cierto, se supone que debes volver a trabajar pasado mañana.</p> <p>Pero tratar de trabajar sin recuerdos será todo un desastre.</p> <p>Tal vez deberíamos pedirle al jefe que lo reconsidere.</p> <p>¿Eh? Siempre confías mucho en los demás.</p> <p>¿Por qué de repente sueñas como yo?</p> <p>Entiendo lo que quieres decir.</p> <p>¿Así que quieres trabajar y esconder tu amnesia?</p> <p>Al menos tus heridas harán que la gente espere menos de ti por un tiempo.</p> <p>Si quieres ir, te enseñaré cómo hacer tu trabajo. Como solía trabajar ahí, recuerdo lo que se hace.</p> <p>Si te gusta la idea, practicaremos aquí mañana. Sera difícil, así que mejor descansa todo lo que puedas hoy.</p> <p>Te lo dije hace solo un segundo, tonta.</p> <p>Deberías aprender a usar el cerebro. No podrás llegar muy lejos en la vida si no eres capaz de sumar un poco, tonta.</p>
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<p>If you want to go, I'll teach you how to do your job. I still remember it from when I used to work there.</p> <p>If that sounds good, we'll do some training here tomorrow. It'll be tough, so you'd better rest up today while you still can.</p> <p>I just taught you that a minute ago, you idiot. You should learn to use your brain more. You won't go very far in life without being able to do a little math in your head, idiot.</p> <p>I think that's about everything. Do you remember it all?</p> <p>Alright then, put it to practice. I'll pretend to be the customer, and you serve me.</p> <p>Do it over.</p> <p>"Welcome back, Master."</p> <p>...Alright.</p> <p>Let's see. Next, you have to show them to their seat and give them a menu.</p> <p>After you bring them some water, say,</p> <p>"Please call for me when you're ready to order."</p> <p>Then you watch how they're doing from a distance until they call you. It shouldn't take too long.</p> <p>...I'd like to order. Uh, then you ask them what their order is. Do you remember how?</p> <p>...Alright.</p> <p>...</p>	<p>Creo que eso es todo. ¿Lo recuerdas todo?</p> <p>Muy bien, entonces, a practicar. Yo seré el cliente y tú me atenderás.</p> <p>Hazlo de nuevo.</p> <p>«Bienvenido de nuevo, amo».</p> <p>Muy bien.</p> <p>Veamos. Ahora, los llevas a la mesa y luego les das el menú.</p> <p>Después de llevarles agua, dices, «Por favor, llámenme cuando estén listos para ordenar».</p> <p>Luego, los observas desde lejos hasta que te llamen. No tardarán mucho tiempo.</p> <p>Quisiera ordenar. Eh, ahí les preguntas cuál es su orden. ¿Sí recuerdas cómo?</p> <p>Muy bien.</p> <p>...</p> <p>Esto es una tortura... Como sea, mi orden.</p> <p>Quiero el especial de Café Maid y una tarta de banana.</p> <p>Cuando escuches la orden, repítela de nuevo delante de ellos antes de ir a la cocina.</p> <p>Oye, ¿podrías... hacer exactamente lo que yo digo?</p> <p>Nada bien. Uh, esto es una tortura. Ya deberías llegar, Toma... Por fin llegó.</p> <p>Oh, yo lo llamé.</p> <p>Entra. Solo entra.</p> <p>Él es Toma. Lo viste en el café el otro día.</p>
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<p>...What kind of torture is this...Anyway, my order. I'll have a Maid Coffee Set and a banana tart.</p> <p>When you receive the order, repeat it back to them before going into the kitchen.</p> <p>...Hey. Can I just... have my way with you or something?</p> <p>This isn't good. Agh, this is just torture. Just show up already, Toma.....He's finally here.</p> <p>Oh, I called him.</p> <p>Come on in. ...Just come in.</p> <p>This is Toma. You saw him at the cafe the other day.</p> <p>I thought it'd be a problem if you didn't have anyone to rely on at work, so I explained to him what was going on.</p> <p>She doesn't remember either of us. In fact, I don't think she even knows what this place is.</p> <p>She can figure out that much for herself. I'm just helping her with the things she can't. Stop coddling her.</p> <p>...Whatever, just handle any work problems she has, Toma.</p> <p>I'm not a kid. I don't need some pseudo-older brother.</p> <p>Sure, he sounds kind now. But he'll make ridiculous demands of you later like it was nothing.</p> <p>I trust you on that, at least.</p> <p>Anyways, you can trust him.</p>	<p>Creo que sería un problema si no tienes a alguien que te apoye en el trabajo, así que le expliqué la situación.</p> <p>Ella no nos recuerda a ninguno de los dos. De hecho, creo que ni siquiera sabe qué es este lugar.</p> <p>Puede hacer ciertas cosas sola. Solo la estoy ayudando con lo que no puede. Deja de mimarla.</p> <p>Como sea, ayúdale con cualquier problema que tenga en el trabajo Toma.</p> <p>No soy un niño. No necesito ningún hermano mayor.</p> <p>Claro, ahora parece muy amable. Pero luego te exigirá cosas ridículas como si nada.</p> <p>Por lo menos esta vez confío en ti.</p> <p>En fin, puedes confiar en él.</p> <p>Creo que es de los que saben callarse cuando se lo piden.</p> <p>No te preocupes.</p> <p>Hay otra persona, una chica llamada Sawa, en el trabajo. Creo que ella es tu mejor amiga...</p> <p>Puedes confiar en ella, pero le gusta chismear mucho. No le digas nada que quieras mantener en secreto.</p> <p>Esas son todas las personas con las que considero que puedes contar.</p> <p>¿Cómo demonios es que sabes eso?</p>
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<p>I think he's the type who would keep his mouth shut if he's told to.</p> <p>Don't worry.</p> <p>There's one more person, a girl named Sawa, at work. I guess you could say she's your best friend...</p> <p>You can trust her, but she'll go blabbing about everything to everyone. Don't tell her anything you want to keep secret.</p> <p>That's about all of the people I can think of that you can count on.</p> <p>How the hell would you, of all people, know that?</p> <p>...[1}. You talk too much.</p> <p>...I didn't tell you because I didn't want you apologizing. It's not that big of a deal.</p> <p>It's kind of weird to hear you thank me so directly.....But you're welcome.</p> <p>My studies aren't an issue. I'll be in class for the next three days, so I can make it all up in no time.</p> <p>More importantly, I'm counting on Sawa and Toma to fill in during the times I can't see you.</p> <p>Thanks in advance.</p> <p>Oh right, she got a new cell phone, so make sure you get her new number. Sawa, too.</p> <p>Of course.</p> <p>Of course I'm prepared to take full responsibility.</p>	<p>...[1}. Hablas demasiado.</p> <p>No te lo dije porque no quería que te disculparas. No es tan importante.</p> <p>Es extraño que me agradezcas de forma tan directa...Pero, con gusto.</p> <p>Mis estudios no son un problema. Asistiré a clase los próximos tres días, así que recuperaré el tiempo sin problema.</p> <p>Más importante aún, cuento con Sawa y Toma para que estén contigo cuando yo no pueda.</p> <p>Gracias de antemano.</p> <p>Oh, verdad, tiene otro celular, así que asegúrense de tener su nuevo número. Sawa, tú también.</p> <p>Por supuesto.</p> <p>Por supuesto que estoy dispuesto a tomar toda la responsabilidad.</p> <p>Que tome un descanso no garantiza su recuperación.</p> <p>Si solo fuera cuestión de tomar medicinas y dormir, eso la pondría a hacer. Pero ese no es el caso.</p> <p>De hecho, creo que la estimulación física y mental sería de mayor ayuda.</p> <p>Cierto. Bueno, Toma, ¿Nos ayudas para que interprete su papel en el trabajo?</p> <p>Estaba que me enloquecía yo solo con ella.</p> <p>Muy bien, toma asiento. [1}, desde el inicio.</p> <p>Ya no sé ni que decir acerca de tu estupidez.</p>
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<p>Taking a break wouldn't guarantee her recovery.</p> <p>If it was just a matter of taking some medicine and sleeping, I'd have her do that. But that isn't the issue here.</p> <p>In fact, I think some physical and mental stimulation would be more helpful.</p> <p>Right. Anyway, Toma, why don't you help us out with some role-play for work?</p> <p>...I was about to lose it, being alone with her.</p> <p>Alright then, have a seat there. [1], start from the beginning.</p> <p>...I don't even know what to say about your idiocy anymore.</p> <p>See, doesn't it make you feel strange?</p> <p>Hey. I'm just on lunch.I'll head back after saying hi to Waka.</p> <p>...</p> <p>...You're looking at me with those puppy-dog eyes again. Even with amnesia, you're just the same as you were before.</p> <p>It makes me want to tease you. As much as I'd like to play around, I just came by to say hi to Waka. I'll be heading back to school right after.</p> <p>So how was work? Did you do okay?</p> <p>Idiot. You've always been a klutz, and now you've lost your memories. There's no way it went well.</p>	<p>¿Ves? ¿No te hace sentir extraño?</p> <p>Oye. Estoy almorzando. Volveré cuando haya saludado a Waka.</p> <p>...</p> <p>Me estás mirando con ojitos tristes de nuevo. Incluso con amnesia, haces lo mismo que hacías antes.</p> <p>Me hace querer molestarte. Por mucho que quisiera seguirte el juego, solo vine a saludar a Waka. Luego me iré a la preparatoria.</p> <p>¿Y qué tal el trabajo? ¿Lo hiciste bien?</p> <p>Tonta. Siempre has sido torpe, y para empeorar, perdiste la memoria. Obviamente, no te fue bien.</p> <p>Date cuenta de que eres una molestia para todos. Me disculparé por ti, así que espera aquí.</p> <p>Bien, qué bueno que seas consciente de eso. Iré a saludar, así que espérame aquí. ¿Por qué vienes conmigo? Bueno, como sea.</p> <p>Hola, Waka. Estoy bien.</p> <p>Me disculpo por las molestias que te causó hoy.</p> <p>De seguro estuvo más distraída de lo normal debido a sus heridas, pero le ayudaré a recuperarse lo más pronto posible.</p> <p>¿Qué...?</p> <p>Discúlpame por haber asumido eso.</p> <p>Parece que trabajaste mucho. Muy bien.</p>
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<p>You should realize you were a burden on everyone. I'll go apologize for you, just wait here.</p> <p>...Well, it's good you're aware of that. I'll go say hi, so just wait here...Why are you coming along? Well, whatever.</p> <p>Hello, Waka. I've been fine.</p> <p>Also, I'm sorry for any trouble she caused you today.</p> <p>I'm sure she's probably been a lot less present than usual due to her injuries, but I'll help her to recover as quickly as possible.</p> <p>What...?</p> <p>Sorry about making assumptions like that.</p> <p>Sounds like you worked hard. Good job.</p> <p>...I'm good. Yes. I'll see you again sometime.</p> <p>Anyway, I'm going to head back now. Go straight home, alright?</p> <p>[1]...! There you are! Are you okay? Can you stand up...?</p> <p>Got time? Want to go somewhere? Before, we'd go to the park... Or to the school with Toma...That's about all I could think of.</p> <p>...Hm, I see. So I found you, huh?</p> <p>I don't know what you're remembering, but I never found you. Toma and the others are right.</p> <p>The people who found you were these two guys, Ikki and Kent, who just happened to be staying at the lodge.</p>	<p>Estoy bien. Sí. Nos veremos de nuevo después.</p> <p>Como sea, ya me voy. Ve directo a casa, ¿entendido?</p> <p>¡[1]...! ¡Ahí estás! ¿Estás bien? ¿Puedes levantarte...?</p> <p>¿Tienes tiempo? ¿Quieres salir? Podríamos ir al parque... O a la universidad con Toma...Solo puedo pensar en esos lugares.</p> <p>Mmm, ya veo. Así que te encontré, ¿eh?</p> <p>No sé qué fue lo que recordaste, pero yo no te encontré. Toma y los demás tienen razón.</p> <p>Quienes te encontraron fueron esos chicos, Ikki y Kent, que también se estaban quedando en el hotel.</p> <p>Escuché que Ikki es estudiante universitario y Kent ya es de posgrado. Eso es todo lo que sé.</p> <p>Esperé en la posada a que llegaran la ambulancia y la policía. Igual, sabía que la policía querría interrogarme.</p> <p>Alguien debía quedarse en la posada para darles la información.</p> <p>Era más rápido que me quedara allí, ya que la policía me iba a llamar de cualquier forma.</p> <p>Después de que te encontraron, llegó la policía y la ambulancia y me llevaron a la estación.</p> <p>Como los testimonios no coincidían, la policía decidió encerrarme un día. Pero las</p>
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<p>I heard Ikki is a college student, and Kent is a graduate student. That's all I know.</p> <p>I waited at the lodge for the ambulance and the police to arrive. I knew the police would want to question me anyway.</p> <p>Someone had to stay at the lodge to relay the information to them.</p> <p>It would just make things faster for me to be there, since the police would have called for me anyway.</p> <p>After you were found, the police car and the ambulance arrived, and I was taken to the station.</p> <p>Our testimonies were different, so the police decided they were going to keep me in hold for a day. But the differences in our stories were really minor.</p> <p>...In fact, I lied about them.</p> <p>Now that I think about it, I should have told the truth from the start.</p> <p>I think I was just upset. You said, "I ran because he was teasing me," in your testimony, but...I said, "I jumped out at her from behind," in my testimony.</p> <p>In reality, what you said was closer to the truth.</p> <p>From your footprints, they determined that you ran away from something before you fell.</p> <p>...There wasn't really much reason for me to lie about it. That's just what I happened to tell them.</p>	<p>diferencias en nuestras historias eran mínimas.</p> <p>De hecho, mentí sobre eso.</p> <p>Ahora que lo pienso, debí decir la verdad desde el inicio.</p> <p>Creo que estaba molesto. Dijiste, «Corrí porque él me molestó», en tu testimonio, pero...Yo dije, «Salte hacia ella desde atrás», en el mío.</p> <p>De hecho, lo que tú dijiste fue más cercano a la verdad. Por tus huellas, determinaron que huías de algo antes de que te cayeras.</p> <p>No había razón para mentirles. Simplemente, eso fue lo que les dije que había pasado.</p> <p>Por qué... verás... En ese momento, estaba preguntándote si podía ir a tu habitación esa noche.</p> <p>Era difícil de explicar, así que inventé una estúpida mentira, como que había saltado desde atrás para asustarte.</p> <p>No estaba bromeando en ese momento, así que lo que dijiste, técnicamente fue mentira, si vamos a ser honestos.</p> <p>Aunque lo que tú dijiste sí estuvo más cercano a la verdad. Pero tampoco fue algo tan grave.</p> <p>Es solo que solo nosotros sabíamos de qué estábamos hablando antes del accidente, y estaba el rastro de huellas.</p>
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<p>Because you see... At that time, I was actually asking if I could go to your room that night.</p> <p>That was hard to explain, so I just ended up making up a stupid lie, like that I jumped out at you from behind to scare you.</p> <p>I actually wasn't kidding at the time, so what you said is technically a lie, too, if we're gonna go down that road.</p> <p>Although it's still a lot closer to the truth than what I said. But it wasn't anything that was super serious, either.</p> <p>It's just that nobody but us knew what we were talking about before the accident, and that trail of footprints was there.</p> <p>It might be trivial, but I still lied. Of course they would suspect me.</p> <p>The only reason I was released was because you cried and defended me. I'm really thankful.</p> <p>You ended up with fairly minor injuries. I guess the police didn't see the need to press further.</p> <p>Anyway. That's my side of the story. Do you believe me?</p> <p>...I see, thanks.</p> <p>Well, I shouldn't be the one being comforted. You're in way worse of a situation than I am. I'm pretty worried. And I'm totally serious.</p>	<p>Puede ser algo trivial, pero igual mentí. Claro que sospecharían de mí.</p> <p>La única razón por la que me soltaron fue porque lloraste y me defendiste. Estoy muy agradecido.</p> <p>Solo tenías heridas menores. Y creo que la policía no vio la necesidad de seguir presionando más.</p> <p>Como sea. Esa es mi parte de la historia. ¿Me crees?</p> <p>Ya veo, gracias.</p> <p>Bueno, no debería ser yo quien sea consolado. Tú estás en una situación mucho peor que yo. Estoy muy preocupado. Y lo digo muy en serio.</p> <p>Jum. Antes no solías pensar tanto en este tipo de cosas. Sin embargo, lo entiendo. Tómate tu tiempo y decide por tu cuenta.</p> <p>Lo siento. Creo que debí hablarte sobre esto mucho antes. Preguntarle a los demás solo lo complicó todo.</p> <p>...</p> <p>Cuando intenté hablarlo el otro día, recordé cosas muy horribles. Como tu grito cuando caíste. Y lo que tuve que esperar para que la gente que te estaba buscando regresara.</p> <p>Y cuando te trajeron estabas toda cubierta de sangre. Y todo ese tiempo, me estaban interrogando sin yo saber cómo estabas.</p>
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<p>...Huh. You didn't use to think so deeply about things like this before. I got it, though. Take your time and decide on your own.</p> <p>...Sorry. I probably should have told you about all this sooner. Having you ask others just made things more problematic.</p> <p>...</p> <p>...When I try to talk about that day, I remember really awful things. Like, your scream when you fell. And how long I had to wait before the people looking for you came back.</p> <p>And then you were brought back covered in in blood. And all that time, I was being questioned without knowing how you were.</p> <p>...I saw the cuts on your neck when you were brought back. It looked like you were bleeding a lot.</p> <p>It's a miracle you got off so easily. I heard later that if they hadn't found you as soon as they had, you might have died.</p> <p>I was even thinking that it was my fault that you almost died.</p> <p>I'm just so weak. I can't forgive myself. I couldn't do anything. Nothing at all...</p> <p>You were right there in front of my eyes...Just a few seconds before, you were in my arms, but then...</p> <p>...</p> <p>...Sorry. I still don't want to think about it.</p> <p>...</p>	<p>Vi las cortaduras en el cuello cuando te estaban trayendo. Parecía que habías sangrado mucho.</p> <p>Es un milagro que salieras viva. Después escuché que, si no te hubieran encontrado tan pronto, podrías haber muerto.</p> <p>Incluso llegué a pensar que por mi culpa casi mueres.</p> <p>Soy tan débil. No puedo perdonarme. No pude hacer nada. Nada de nada...</p> <p>Estabas ahí justo frente a mis ojos... Solo unos segundos antes estabas en mis brazos, pero entonces...</p> <p>...</p> <p>Lo siento. Aún no quiero pensar en eso.</p> <p>...</p> <p>Sí, ya lo dijiste muchas veces.</p> <p>Dices lo mismo cada vez que me disculpo.</p> <p>Aún sin recordar nada.</p> <p>¿Qué pasa con eso? Es extraño que me elogies. Siento que le estoy hablando a alguien que no conozco.</p> <p>Pero si hubiera sido más cuidadoso con los alrededores, no te hubieras caído en primer lugar.</p> <p>Eso nunca cambiará. Es MI culpa.</p> <p>¿Qué haces aquí, Toma?</p> <p>¿Qué están tramando?</p> <p>Ella y yo no teníamos planes y tú llegaste primero. Así que me iré.</p>
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<p>Yeah, you said that plenty of times. You say the same thing every time I apologize. Even without your memories. What's with that? It's weird to get praised by you. I feel like I'm talking to someone I don't know. But if I had been more careful about our surroundings, you never would have fallen in the first place. That fact won't change. This is MY fault. What are you doing here, Toma? Are you guys up to something? ...I didn't have any plans with her, and you got here first. I'll just leave. ...That doesn't interest me. I'm going now. Look after her, alright? ...Sorry. Anyway, let's go somewhere. Do you mind if it's crowded? We should go out to eat. If you take it too easy, your body will get weak before you even know it. And then you'll have a really hard time. ...Oh. Right. If you're not feeling well, let me know right away. I'm not trying to push you to your limit or anything. Anyway, I'll be going home now. ...Why are you making such a confused-looking face? You're still not recovered. It would be a problem if I came in now. Or are you that sure that I'm your boyfriend? I've wanted to ask this for a while, but...</p>	<p>Eso no me interesa. Ya me voy. Cuídala, ¿sí? Lo siento. Como sea, vamos por ahí. ¿Te importa que haya mucha gente? Deberíamos ir a comer. Si descansas demasiado, tu cuerpo se debilitará sin que lo notes y entonces tendrás muchas dificultades. Oh, bien. Si no te sientes bien, debes decírmelo de inmediato. No estoy tratando de llevarte al límite ni nada. Como sea, me iré a casa. ¿Por qué pones esa cara de confundida? Aún no te has recuperado. No está bien que entre ahora. ¿O estás tan segura de que soy tu novio? Hace tiempo que quiero preguntarte esto, pero... Ahora... ¿Qué sientes por mí? ¿Soy un amigo de la infancia? ¿Familia? ¿O de verdad me ves como tu novio? Antes, te estaba presionando para que me aceptaras como tu novio, pero ahora estoy confundido. Hice muchas cosas para que finalmente me vieras de ese modo, para sentir que éramos algo más. Pero ahora siento que debo ir más lento. No quiero que me vuelvas a tratar como a un hermano por eso.</p>
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Right now...How do you feel about me?
Am I a childhood friend to you? Family? Or do you actually accept that I'm your boyfriend?
Before, I was kind of forceful about getting you to accept me as your boyfriend, but now I'm confused.
I did a lot for you to finally see me in that way, to have that sense of something more between us.
But now I feel like I need to hold back. I don't want to end up getting treated as a brother again because of it.
Since you can't remember...I'm going to say this again. I want us to be together, [1].
I don't want to just be treated like a brother.
Then just do the same as you've been doing. And think about it.
Anyway, I'll be going now. Thanks for today. That's not a problem.
I'll make you see me as a man...Wait, you realize I said the same thing to you when I confessed to you before, don't you?
Don't worry, I'll make you see me as a man before you even know it.
We should go out. I already can't go back. I can only see you now as the girl I'm interested in.

Ya que no puedes recordar...Voy a decirlo de nuevo. Quiero que estemos juntos, [1].
No quiero que me trates como a un hermano. Entonces, haz lo que venías haciendo. Y piénsalo.
Como sea, ya me voy. Gracias por este día.
No hay problema.
Haré que me veas como un hombre. Espera, te das cuenta de que te dije lo mismo la primera vez que te dije lo que sentía, ¿no?
No te preocupes, antes de que te des cuenta me verás como un hombre.
Deberíamos ser novios. Ya no puedo volver atrás. Solo puedo verte como la chica que me gusta. Si en definitiva no te gusta la idea, no voy a obligarte. Pero no puedo seguir siendo solo tu amigo de la infancia.
Si lo ves como una amenaza, entonces tal vez aún haya esperanza.
Seguro eso significa que no te gusta la idea de no poder hablar conmigo. Entonces deberíamos estar juntos.
Si consiguieras novio, igual ya no podríamos vernos.
De cualquier manera...Algo tendrá que cambiar.
No podemos seguir así para siempre.
Salgamos como pareja.
No te preocupes, te acostumbrarás a la idea sin darte cuenta.

<p>If you absolutely don't like the idea, I'm not going to force you. But I can't just be your childhood friend anymore.</p> <p>If you think of that as a threat, then maybe that means there's still hope?</p> <p>I'm sure that means that you don't like the idea of not being able to talk to me. Then we should be together.</p> <p>If you were to get a boyfriend, we wouldn't be able to see each other anyway.</p> <p>Either way...Something would have to change.</p> <p>We can't stay like this forever. Let's date.</p> <p>Don't worry, you'll get used to the idea before you even know it.</p> <p>...Why are you spacing out? Did you remember something?</p> <p>So? What's your answer? I'll take that as an agreement.</p> <p>I got it, then for now...</p> <p>...</p> <p>...I've wanted to do this for a long time. I'm not kidding.</p> <p>It's painful to have the girl you like so close by, and being unable to do anything.</p> <p>I was trying to wait until your memories came back, but I can't.</p> <p>I have no idea when that might happen.</p> <p>There's no way I can wait.</p>	<p>¿Por qué te quedas como una tonta? ¿Pudiste recordar algo?</p> <p>¿Entonces? ¿Cuál es tu respuesta? Tomaré eso como un sí.</p> <p>Lo entiendo, entonces por ahora...</p> <p>...</p> <p>Desde hace mucho tiempo que quiero hacer esto. No estoy bromeando.</p> <p>Es doloroso tener cerca a la chica que te gusta y no poder hacer nada.</p> <p>Estaba tratando de esperar hasta que recuperaras la memoria, pero no puedo.</p> <p>No sé cuándo la recuperarás. No pienso esperar.</p> <p>No sé qué haría si sigo esperando y al final simplemente me vuelves a tratar como a un hermano. Estos tres meses habrían sido en vano.</p> <p>Me aseguraré de que recuerdes lo que sentías.</p> <p>Esos nervios por la incertidumbre del próximo beso.</p> <p>Bueno, me iré a casa. Tu próximo día libre es pasado mañana, ¿verdad? Te veré ese día.</p> <p>¿Qué dices? Hace tiempo que pasamos esa etapa.</p> <p>Bueno, como sea. Es un acuerdo. Así lo voy a considerar.</p>
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<p>I don't know what I would do if I just kept waiting, only for you to treat me like a brother again. These past three months would have been for nothing.</p> <p>...I'll make sure you remember those feelings again.</p> <p>The feeling of being nervous, never knowing when I might kiss you.</p> <p>Well, I'll just go home for today. Your next day off is the day after tomorrow, right? I'll see you then.</p> <p>What are you saying? We're already far past that stage.</p> <p>Well, whatever. It's an agreement. I'll consider it as such.</p> <p>Anyway, I'll just go home for today. Your next day off is the day after tomorrow, right? I'll see you then.</p> <p>I see a big bug... thing...</p> <p>I see something not human...</p> <p>I see a strange-looking kid...</p> <p>No, I understood...</p> <p>I don't know where to start...</p> <p>Alright...</p> <p>Are you serious?</p> <p>I understand.</p> <p>But you're still useless...</p> <p>I appreciate it.</p> <p>I think so.</p> <p>It just kinda popped in my head.</p> <p>You might be overthinking it...</p>	<p>Bueno, por hoy me iré a casa. Tu próximo día libre es pasado mañana, ¿verdad? Te veré ese día.</p> <p>Veo un insecto gigante...</p> <p>Ve algo que no es humano...</p> <p>Ve un niño de aspecto extraño...</p> <p>No, entendí...</p> <p>No sé por dónde empezar...</p> <p>Muy bien...</p> <p>¿Es en serio?</p> <p>Entiendo.</p> <p>Sigues sin ser de ayuda.</p> <p>Te lo agradezco.</p> <p>Eso creo.</p> <p>Simplemente me vino a la cabeza.</p> <p>Quizá lo estás pensando mucho...</p> <p>¿Puedo llamar a la policía?</p> <p>Mundo corazón</p> <p>Mundo espada</p> <p>Mundo trébol</p> <p>Mundo diamante</p> <p>Mundo comodín</p> <p>Orión...</p> <p>Un... insecto...</p> <p>¿Quién eres?</p> <p>No recuerdo nada.</p> <p>Nada se ve familiar.</p> <p>En los cajones</p> <p>Cerca de las puertas</p> <p>Estantería</p> <p>Cama</p>
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Can't I call the police?	Aire acondicionado
Heart World	Encima del escritorio
Spade World	Bote de basura
Clover World	Perchero
Diamond World	Está bien reunirme con otras personas.
Joker World	Sí, démonos prisa.
Orion...	Sí, apresurémonos a ver.
A... bug.....	Tengo un poco de miedo...
Who are you?	Podías llamar a la puerta.
I can't remember anything.	No soy buena guiando...
Nothing looks familiar.	¿Tal vez tengo la dirección anotada...?
Inside the drawers	¿Quieres té verde?
Along the double doors	¿Quieres té de cebada?
Bookshelf	¿Quieres té negro?
Bed	¿Qué quieres beber?
Air conditioner	Bien, entiendo.
On top of the desk	No es necesario llegar a tanto.
Trash can	No tienes que traerme nada.
Hat stand	¿Me comprarías un pastel?
I don't mind meeting other people.	Lo pasé por alto.
Yes, let's hurry.	¿Por qué lo preguntas?
Right, let's hurry and look.	No quería volver al hospital.
I'm a little scared...	No sabía si podía confiar en ti.
You could at least knock.	¿Por qué tengo estas heridas?
I'm not very good with directions...	¿No tienes que ir a la escuela?
Maybe I have the address written down...?	¿Te disculpaste con mi papá en el hospital?
Is green tea okay?	Acabo de recordar algo.
Is barley tea okay?	Estoy bien.
Is black tea okay?	Un poco.
What do you want to drink?	Gracias por decírmelo.
Okay, I understand.	¿Está información es real?

<p>No need to go to any trouble.</p> <p>You don't need to get me anything.</p> <p>Will you buy me a cake, then?</p> <p>...It just slipped my mind.</p> <p>Why would you ask that?</p> <p>I didn't want to go back to the hospital.</p> <p>I didn't know if I could trust you.</p> <p>What's with these injuries?</p> <p>Don't you need to go to school?</p> <p>Did you apologize to my dad at the hospital?</p> <p>A memory just came back to me.</p> <p>I'm okay.</p> <p>A little bit.</p> <p>...Thanks for telling me.</p> <p>Is this contact info real?</p> <p>That sounds fine.</p> <p>I don't really feel like walking.</p> <p>No, I didn't mind...</p> <p>Yeah, I'm sorry...</p> <p>I'm fine, I just remembered something...</p> <p>You made me cry after my performance?</p> <p>I don't want a lot of people to know.</p> <p>I can't trust other people.</p> <p>Welcome, dear customer.</p> <p>Welcome back, Master.</p> <p>Welcome back, Master.</p> <p>Have you decided, Master?</p> <p>What would you like to have?</p> <p>Yes, Master.</p> <p>I'll be back in just a moment.</p>	<p>Me parece bien.</p> <p>No quiero ir a caminar.</p> <p>No, no me importa...</p> <p>Sí, lo siento...</p> <p>Estoy bien, solo que acabo de recordar algo...</p> <p>¿Me hiciste llorar tras la presentación?</p> <p>No quiero que la gente lo sepa.</p> <p>No puedo confiar en nadie más.</p> <p>Bienvenido, estimado cliente.</p> <p>Bienvenido de nuevo, amo.</p> <p>Bienvenido de nuevo, amo.</p> <p>Amo, ¿ya sabe qué ordenar?</p> <p>¿Qué le gustaría ordenar?</p> <p>Sí, amo.</p> <p>Regreso en un momento.</p> <p>Lo siento, tienes cosas más importantes que hacer.</p> <p>Gracias por venir, aunque estuvieras ocupado.</p> <p>Bienvenido, estimado cliente.</p> <p>Bienvenido de nuevo, amo.</p> <p>¿Qué paso con la prepa?</p> <p>¿Viniste a recogerme?</p> <p>Todo salió bien.</p> <p>Todos me ayudaron.</p> <p>¿Qué sucedió?</p> <p>Dime más acerca del accidente.</p> <p>Shin...</p> <p>Viniste por mí...</p> <p>¿Así que Shin vino por mí?</p> <p>Recuerdo que me encontraron.</p>
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<p>I'm sorry, you had more important things to do.</p> <p>Thanks for coming here even though you're busy.</p> <p>Welcome, dear customer.</p> <p>Welcome back, Master.</p> <p>What happened with prep school?</p> <p>Are you here to pick me up?</p> <p>It went well.</p> <p>Everyone helped me out.</p> <p>What happened?</p> <p>Tell me more about the accident.</p> <p>Shin...</p> <p>You came for me...</p> <p>So Shin came to find me?</p> <p>I remember being found.</p> <p>Is Shin okay?</p> <p>But I'm sure it was Shin who found me.</p> <p>Shin isn't at fault here.</p> <p>Thank you, Toma.</p> <p>Yes, I believe you.</p> <p>I still need to think about it a bit more.</p> <p>I was saved thanks to you, Shin.</p> <p>I think your calmness is amazing.</p> <p>Toma.</p> <p>When we grow up, we should get married.</p> <p>Who started this love triangle rumor?</p> <p>Were you searching for me as well?</p> <p>All three of us should hang out.</p> <p>Sorry Toma, Shin and I were going to go out.</p>	<p>¿Shin está bien?</p> <p>Pero estoy segura de que Shin me encontró.</p> <p>Shin no tiene la culpa.</p> <p>Gracias, Toma.</p> <p>Sí, te creo.</p> <p>Necesito pensarlo un poco más.</p> <p>Gracias a ti me salvaron, Shin.</p> <p>Creo que tu calma es sorprendente.</p> <p>Toma.</p> <p>Cuando crezcamos, quiero ser tu esposa.</p> <p>¿Quién comenzó el rumor del triángulo amoroso?</p> <p>¿Tú también me buscaste?</p> <p>Deberíamos salir los tres.</p> <p>Lo siento, Toma, Shin y yo vamos a salir.</p> <p>Aún necesito tiempo...</p> <p>Así es como te veo.</p> <p>¡Ah...!</p> <p>Pero soy mayor que tú, ¿verdad?</p> <p>¿Y eso qué tiene que ver?</p> <p>Solo naciste medio año antes que yo.</p> <p>Es verdad, pero...</p> <p>Además, hemos estado juntos desde que éramos niños.</p> <p>No puedo verte como a un chico cualquiera después de tanto tiempo.</p> <p>Pero si lo hacemos y todo sale mal, no podremos volver a ser los amigos de antes.</p> <p>No es justo. Parece una amenaza.</p> <p>Eso es...</p>
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<p>I still need some time...</p> <p>That is kind of how I see you.</p> <p>Ah...!</p> <p>But I'm older than you, you know?</p> <p>What does that have to do with it?</p> <p>You just happened to be born half a year before me.</p> <p>That's true, but...</p> <p>Also, we've been together ever since we were kids.</p> <p>I can't just see you as a regular guy after all this time.</p> <p>But if we do, and things go bad, we won't be able to go back to the way things were before.</p> <p>...That's not fair. That's like a threat.</p> <p>That's...</p> <p>Of course I wouldn't like that...</p> <p>We've been together ever since you were born. Of course I wouldn't like not being able to see you.</p> <p>Just... don't be too forceful.</p> <p>We can always start as friends...</p> <p>What, do you own this place now?</p> <p>You're still in [1}'s house.</p> <p>...[1}.</p> <p>Are you okay?</p> <p>Your memories are still a bit mixed up, right?</p> <p>Explained? I wish. More like you just told me.</p> <p>So how much have you forgotten?</p>	<p>Claro que no me gustaría...</p> <p>Hemos estado juntos desde que naciste. Por su puesto que no me gustaría no poder verte.</p> <p>Por favor... hazlo con cuidado.</p> <p>Podemos comenzar como amigos...</p> <p>¿Es que ya eres el dueño del lugar?</p> <p>Sigues en casa de [1}.</p> <p>[1} ...</p> <p>¿Estás bien?</p> <p>Tus recuerdos siguen confusos, ¿verdad?</p> <p>¿Explicar? Eso quisiera. Pero no sé tanto como tú.</p> <p>¿Qué tanto olvidaste?</p> <p>¿Me olvidaste por completo?</p> <p>¿Eh?</p> <p>¿Qué quieres decir? ¿No crees que lo sepa?</p> <p>Entonces, díselo.</p> <p>Aquí vamos de nuevo, [1}.</p> <p>A veces quisiera olvidar que este tipo tiene tan mala actitud.</p> <p>Seguro que te ha hecho las cosas difíciles.</p> <p>Debe de ser muy frustrante.</p> <p>Lo siento.</p> <p>No, debes tratarla mejor.</p> <p>Eso es evidente. La ayudaría incluso si no me lo pidieras.</p> <p>Como sea, [1}.</p> <p>Se siente extraño decirte esto...Pero, déjame presentarme.</p>
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<p>Have you completely forgotten me?</p> <p>Huh?</p> <p>What do you mean, you don't think she knows? Then just tell her.</p> <p>...Here we go again, [1].</p> <p>Sometimes I wish I could forget that this guy has such a terrible attitude.</p> <p>I'm sure he's put you through a lot.</p> <p>It must be so frustrating.</p> <p>I'm sorry about that.</p> <p>No, you need to treat her better.</p> <p>That goes without saying. I'd help her even if you didn't ask me.</p> <p>Anyway, [1].</p> <p>It feels kind of weird saying this to you...But let me introduce myself.</p> <p>I'm Toma. We've known each other ever since we were kids. I'm kind of like your older brother.</p> <p>I thought I was an older brother to Shin too, but...As you can see, he doesn't "prefer" it.</p> <p>Feel free to ask me anything, even if it's not about work. You're not alone in this, so don't overspend your energy.</p> <p>I wouldn't do that to [1].</p> <p>Yeah, I'd say everyone else is just an ordinary friend. If anything happens, come to me, or Sawa, or Shin.</p>	<p>Soy Toma. Nos conocemos desde que éramos niños. Soy como un hermano mayor.</p> <p>Pensé que Shin también me veía como un hermano mayor, pero... Como ves, a él no le gusta. Puedes preguntarme lo que sea, incluso si no es del trabajo. No estás sola, así que no malgastes tu energía.</p> <p>No le haría eso a [1].</p> <p>Sí, me refiero a que los demás son simples amigos. Si algo sucede, llámame a mí, a Sawa o a Shin.</p> <p>Aunque él está estudiando para los exámenes, mejor no lo llames seguido. Debe ir a la preparatoria cuando trabajas, así que... Momento. ¿Hoy debes ir a la prepa?</p> <p>[1] me dijo que vas a la prepa los martes, jueves, sábados y domingos y que es por eso que ella trabaja esos días.</p> <p>¿Sí crees que es prudente no ir a la escuela?</p> <p>No me refiero a que seas estúpido, pero no puedes pagar la universidad a menos que seas elegido para una beca, ¿verdad?</p> <p>No me molesta.</p> <p>Oh, está bien.</p> <p>El viejo se rompió durante el accidente.</p> <p>A ver... Con esto bastará.</p> <p>Por cierto, está bien que ocultes su amnesia, pero ya la llevaste al doctor, ¿verdad?</p>
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<p>Although this guy's studying for his exams, so you might not want to call on him much. He's got prep school on days you work anyway- Wait a second. Don't you have school today? I heard from [1] that you have classes on Tuesday, Thursday, Saturday, and Sunday, and that's why she works those days. Are you seriously in a position to ditch prep school? I'm not saying you're stupid, but you can't afford college unless you're selected for an academic scholarship, right? I don't mind at all. Oh, that's right. The old one broke during the accident. Just a sec... That should do it. By the way, it's fine that you're keeping her amnesia a secret and all, but you've taken her to see a doctor about this, right? ...Alright. Fine, then. Just be sure you'll take responsibility for this, no matter what happens. Oh, really? Don't you think it would be better if she took a break from work? ...Well, I guess if all three of us look after her, there shouldn't be an issue. What? Role-play? Are you having her practice serving customers? Yeah, that's fine, I guess. Alright Shin, that's going too far.</p>	<p>Entonces, está bien. Asegúrate de tomar toda la responsabilidad, sin importar lo que pase. Oh, ¿de verdad? ¿No crees que sería mejor que no fuera al trabajo? Bueno, creo que sí los tres la cuidamos, no debería ser un problema. ¿Qué? ¿Juego de roles? ¿La pusiste a practicar el servicio al cliente? Sí, creo que está bien. Muy bien, Shin, te sobrepasaste. ¡Buenos días! Oh... lo siento. Dije que te ayudaría hoy, pero llegaste antes que yo. ¿El jefe te dijo algo inusual? No te preocupes. No muerde ni nada. En absoluto. Es solo que hace tiempo no te veía tan exigente, así que pensé que podría ser difícil para ella. Bienvenido de nuevo, amo. Por aquí. Tome asiento. ¿Podemos entrar? Sawa me dijo que quería verte, así que la traje conmigo. Oh, disculpa, Sawa. Supongo que no lo sabías.</p>
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<p>Good morning!</p> <p>Oh... Sorry.</p> <p>I said I'd help you out today, but you ended up getting here first.</p> <p>Did the manager say anything unusual to you?</p> <p>Don't worry about it too much.</p> <p>He doesn't bite or anything.</p> <p>Not at all. I just hadn't seen you put on that kind of pressure in a while, so I figured she might have been taken aback a bit.</p> <p>Welcome back, Master.</p> <p>Please have a seat. Right this way.</p> <p>Mind if we come in?</p> <p>Sawa was saying she wanted to see you, so I brought her along.</p> <p>Oh, sorry, Sawa. I guess you didn't know.</p> <p>The past two days, she's been in a hospital pretty close to here.</p> <p>She stayed in Shinano for about a week, then was transferred to a local branch.</p> <p>Hey, Sawa. I don't think she has any clear memories of the day of the accident.</p> <p>Seriously. It seems like she doesn't know how she was injured or how the accident happened.</p> <p>Yeah, exactly. I think it would be best if we assume she doesn't remember anything about what happened that day.</p> <p>Well, she's only recently started forgetting her memories. She remembered it all before...</p>	<p>Estuvo los dos últimos días en un hospital muy cerca de aquí.</p> <p>Estuvo en Shinano una semana, y de ahí la llevaron a otra sede.</p> <p>Oye, Sawa, no creo que tenga algún recuerdo claro del día del accidente.</p> <p>De verdad, parece que no sabe cómo se lastimó ni cómo pasó el accidente.</p> <p>Sí, exactamente. Es mejor asumir que ella no recuerda nada de lo que paso ese día.</p> <p>Bueno, recientemente olvidó los recuerdos. Antes lo recordaba todo.</p> <p>Estoy seguro de que Shin no quiere hablar del accidente. Es un recuerdo difícil para él...</p> <p>¡¿[1]?! ¡¿Qué pasa?!</p> <p>¿Qué pasa?</p> <p>¿Fue demasiada información de golpe?</p> <p>¿Te sientes confundida?</p> <p>Pero no diría que era el sospechoso número uno. Simplemente, lo interrogaron un tiempo. Finalmente, Shin dijo que era su culpa que hubieras caído.</p> <p>Pero como la víctima insistió en que solo fue un accidente, lo soltaron rápidamente.</p> <p>Bien, eso me pareció extraño... Por lo que escuché, los testimonios no coincidían y eso los hizo sospechar de él.</p>
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<p>And I'm pretty sure Shin doesn't want to talk about the accident. It's a pretty rough memory for him, too...</p> <p>[1]!? What's wrong!?</p> <p>What's wrong?</p> <p>Was that too much information at once?</p> <p>Are you feeling confused?</p> <p>I wouldn't really say he was their number one suspect, though. It was more like they were questioning him for a while. Shin was saying that it was his fault you fell, after all.</p> <p>But since even the victim was insisting it was just an accident, they released him fairly quickly.</p> <p>Right, that struck me as strange... From what I heard there was a difference in your testimonies that made them suspicious.</p> <p>But that's pretty common. People get confused immediately following an accident.</p> <p>Honestly, though, you seem more confused now.</p> <p>Sawa, that's pretty bad. You'd better do something to exercise that brain of yours.</p> <p>He's fine. Well, as long as you don't tell the police something like, "Shin really did push me off that cliff!"</p> <p>...Looks like you've gotten used to it already.</p> <p>Maybe it really does suit you to have Shin boss you around so strictly.</p> <p>No, I'm gonna say we can do without any more of that...</p>	<p>Pero es normal. La gente se confunde justo después de un accidente.</p> <p>Pero la verdad, creo que te ves más confundida ahora.</p> <p>Sawa, eso es bastante malo. Es mejor que pienses antes de hablar.</p> <p>Él está bien. A menos que le digas a la policía algo como "¡Shin fue el que me empujó por el precipicio!"</p> <p>Parece que ya te acostumbraste.</p> <p>Tal vez es bueno para ti que Shin te esté mandando tan estrictamente.</p> <p>No, creo que podemos hacerlo mejor sin nada de eso...</p> <p>¡Uf! ¡El día pasa volando cuando estás trabajando!</p> <p>Oye. Ni lo menciones.</p> <p>Es de esperarse.</p> <p>Para Sawa y para mí fue un momento de mucha preocupación.</p> <p>Lo que hizo no tiene nada de malo.</p> <p>Quizá se veía calmado, pero seguro que estaba más que desesperado.</p> <p>No fue un asesinato, fue homicidio involuntario.</p> <p>Si dices algo más, harás que me enoje.</p> <p>Es verdad que el papá de Shin se metió en una pelea y mató a alguien, pero... Eso no tiene nada que ver con Shin.</p>
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<p>Whew...! Half a day sure flies by when you're working!</p> <p>Hey. You don't need to mention that.</p> <p>...That should be expected.</p> <p>For Sawa and me, that was really an incredibly worrying moment.</p> <p>There's nothing wrong with what he did.</p> <p>He might have looked calm, but I'm sure he was beyond shocked, too.</p> <p>It wasn't murder, it was involuntary manslaughter.</p> <p>...I'll seriously get mad if you say any more.</p> <p>It's true that Shin's father got in a fight and killed someone, but...That has nothing to do with Shin.</p> <p>And it's not like you know the details about that incident, or do you? Mine, do you really believe rumors over your friends?</p> <p>...Yeah.</p> <p>I was just defending Shin.</p> <p>There's no need for you to thank me.</p> <p>...Although I understand why you'd be thankful toward anyone who defended Shin.</p> <p>Hey, owner!</p> <p>Good morning!</p> <p>I'm surprised to see you here. I wouldn't have thought the owner of the Shinanoji Lodge would come all the way down.</p> <p>Did you come by today to give her some encouragement?</p> <p>...Mr. Owner, it's completely false.</p>	<p>Además, no sabes los detalles del incidente, ¿o sí? Mine, ¿prefieres creer en los rumores antes que en tus amigos?</p> <p>Sí.</p> <p>Solo defendía a Shin.</p> <p>No tienes que agradecerme.</p> <p>Aunque, entiendo por qué estarías agradecida con cualquiera que defendiera a Shin.</p> <p>Hola, señor.</p> <p>¡Buenos días!</p> <p>Qué sorpresa verlo aquí. No creí que el dueño de la posada Shinanoji viniera hasta aquí.</p> <p>¿Vino a darle un poco de apoyo?</p> <p>Señor, eso es completamente falso.</p> <p>Eso fue cuando estaba en el kínder.</p> <p>Es algo muy normal en la infancia.</p> <p>Disculpa, [1].</p> <p>No puedo hacer más por ti.</p> <p>Oye. ¿Estás libre hoy?</p> <p>Por ninguna razón. Tuvo un turno largo ayer, así que vine a ver cómo estaba. Ya me voy.</p> <p>Parece que ya no le agrado.</p> <p>Tal vez está en esa edad.</p> <p>Como sea.</p> <p>¿Te importa si entro?</p> <p>Muy bien, muy bien, entiendo.</p> <p>Diviértanse.</p> <p>¿Ya almorzaste?</p>
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<p>That's when she was in kindergarten. It's a pretty common childhood thing. Sorry, [1]. I can't do any more for you. Hey. You free today? No real reason. She had a long shift yesterday, so I just came to see how she's doing. I'll get going now. ...Looks like he doesn't like me anymore. Maybe he's just at that age now. Anyway. Mind if I come in? Alright, alright, I got it. Have fun, you two. Did you eat lunch yet? I bought something, if you're okay with this kind of food. I'll make some tea. Have a seat. Or would you prefer coffee? Oh, it's okay if I use the kitchen, right? I'm just going to use the stove. Well, I guess I don't really need to ask. ...Why are you so surprised? All I did was warm this up. Shin's pretty strict with you. I'm sure he'd say I'm spoiling you by doing this. But I don't think there's anything wrong with helping out someone who's injured. Maybe that's why things aren't working out.</p>	<p>Compré algo, pero no sé si te guste este tipo de comida. Prepararé el té. Siéntate. ¿O prefieres que prepare café? Oh, está bien si uso la cocina, ¿verdad? Solo voy a usar la estufa. Bueno, creo que no tengo que preguntar. ¿Por qué te sorprende tanto? Lo único que hice fue calentarlo. Shin es muy estricto contigo. Diría que te estoy echando a perder con todo esto. Pero no le veo nada de malo a ayudar a alguien que está herido. Tal vez por eso no están funcionando las cosas. Perdón, no fue mi intención. Pero sé que no se fue solo porque no le agrado. ¿No te das cuenta? A Shin no le gusta que me trates de la misma forma que a él. Como ahora es tu novio... No son solo amigos, así que no es buena idea que salgamos los tres juntos. Eso es lo que él quiere mostrarme. Vaya, solía ser tan simpático, pero ahora se convirtió en un chico común y corriente. Y no importa cuánto tiempo pase. Sigo sintiéndome como un hermano mayor para los dos. Él fue el primero en alejarse del grupo que conformábamos los tres. Y te llevó consigo.</p>
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<p>...Sorry. I don't mean that. But I also know that he didn't leave just because he doesn't like me.</p> <p>You don't realize it?</p> <p>Shin doesn't like you treating me equally to him. I mean, he's your boyfriend now, after all.</p> <p>You're not just friends, so it wouldn't be right for the three of us to be hanging out together. That's what he wants me to see.</p> <p>Sheesh, he was such a cute little crybaby before. But now he's totally just a regular guy. And it doesn't matter how much time passes. I still feel like an older brother to the two of you.</p> <p>He was the first to leave this relationship among the three of us. And he took you with him.</p> <p>Even now, I'm still trying to figure out what it was that made him want to leave...</p> <p>Oh hello, [1].</p> <p>Good morning, it's nice to see you.</p> <p>Are you feeling okay?</p> <p>That accident really was unfortunate.</p> <p>But those bandages are actually pretty cute.</p> <p>Your official first day back won't be until next week, but working half days today and the day after tomorrow will be good rehab.</p> <p>Don't push yourself too hard.</p> <p>Just think of this as training to get your body used to working again, little by little.</p>	<p>Incluso ahora, sigo sin entender qué fue lo que lo hizo alejarse...</p> <p>Oh, hola, [1].</p> <p>Buenos días, qué bueno verte.</p> <p>¿Te sientes bien?</p> <p>Fue un inoportuno accidente.</p> <p>Pero esos vendajes se ven bonitos.</p> <p>No tendrás turnos completos hasta la próxima semana, pero trabajar medio día hoy y pasado mañana te será de ayuda.</p> <p>No te exijas demasiado.</p> <p>Piénsalo como un entrenamiento para que tu cuerpo recupere el ritmo, poco a poco.</p> <p>Mmm, ver una sirvienta con vendajes es como atractivo. Hasta quisiera que los siguieras usando, solo porque sí.</p> <p>¿Qué pasa, Toma?</p> <p>Eso fue un poco grosero.</p> <p>Claro que no. Solo la estoy apoyando.</p> <p>¿Por qué, Mine?</p> <p>Te ves tan linda como siempre.</p> <p>Bien, es suficiente.</p> <p>Pueden hablar después del trabajo.</p> <p>Vayan a vestirse.</p> <p>Buen trabajo, [1].</p> <p>Ya puedes descansar.</p> <p>Es hora de comer.</p> <p>Parecías muy concentrada en el trabajo.</p> <p>Ya puedes irte. Y trata de descansar hasta pasado mañana.</p> <p>Trabajaste muy duro a pesar de las heridas.</p>
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<p>Hmm, seeing a maid in bandages is quite attractive in its own way. I almost want you to keep wearing them, just because.</p> <p>What's that, Toma?</p> <p>That sounded a little rude.</p> <p>Of course not. I was only encouraging her.</p> <p>Why, Mine.</p> <p>You're looking as cute as always.</p> <p>Okay, that's enough.</p> <p>You can all chat after work.</p> <p>Everyone, get dressed.</p> <p>Good work, [1].</p> <p>You can take a break now.</p> <p>It's already lunchtime.</p> <p>You seemed to be very focused in your work.</p> <p>You should go home for today, and try to get some rest until the day after tomorrow.</p> <p>You worked very hard through your injuries.</p> <p>Thank you so much.</p> <p>Why, if it isn't Shin!</p> <p>It's been a while. How have you been?</p> <p>Oh, come now, Shin.</p> <p>She was actually working very hard today.</p> <p>To be honest, I was surprised.</p> <p>It's nice that you're always strict with her, but you could go easy and pay her a compliment once in a while, too.</p> <p>Don't worry, Shin.</p> <p>I fully understand that her injuries haven't healed yet.</p>	<p>Muchas gracias.</p> <p>¡Pero si es Shin!</p> <p>Cuánto tiempo. ¿Cómo has estado?</p> <p>Oh, vamos, Shin.</p> <p>Hoy se esforzó mucho en el trabajo.</p> <p>De hecho, me sorprendió.</p> <p>Es bueno que seas estricto con ella, pero también puedes ser amable y hacerle cumplidos de vez en cuando.</p> <p>No te preocupes, Shin.</p> <p>Entiendo por completo que sus heridas no han sanado aún.</p> <p>Se veía adorable con esos vendajes y el uniforme.</p> <p>Me hubiera gustado que la vieras.</p> <p>Como sea, deberías dejarla descansar. De seguro tienes que estudiar, ¿o no?</p> <p>Lo espero con ansias.</p> <p>Buenos días, [1].</p> <p>Hoy también medio turno.</p> <p>Parece que ya estás mejor, pero debes cuidarte y no esforzarte demasiado, ¿bueno?</p> <p>Buen trabajo.</p> <p>A este paso, podrás retomar tiempo completo la próxima semana.</p> <p>De verdad...</p> <p>Cuando Mine me dijo lo que pasó, entré en pánico total.</p> <p>Las manos me temblaban un poco...</p>
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<p>She actually was quite lovely in those bandages with her uniform on.</p> <p>I wish you could have seen her.</p> <p>Anyway, you should let her have some rest.</p> <p>I'm sure you have your own studies to get to, don't you?</p> <p>I'm looking forward to it.</p> <p>Good morning, [1].</p> <p>Today's another half day for you.</p> <p>It looks like you've gotten a lot better now, but you still should take great care and not overdo it, okay?</p> <p>Good work.</p> <p>At this rate, you should be able to go back to full-time next week.</p> <p>Seriously...</p> <p>When I first heard the news from Mine, I was in a complete and total panic.</p> <p>My hands were trembling quite a bit...</p> <p>I ended up dropping plates in front of customers several times.</p> <p>If that pretty face of yours had been injured, this cafe would have lost its poster girl!</p> <p>How frightening...!</p> <p>Mine.</p> <p>...Alright, that's enough.</p> <p>Shin might be a lonely kid, but he wouldn't hurt a girl he cherishes so much.</p> <p>There's no reason to doubt him.</p> <p>Anyway, why don't we all have lunch?</p> <p>Oh, Mr. Owner!</p>	<p>Dejé caer platos frente a los clientes varias veces.</p> <p>¡Si tu carita bonita se veía afectada, adiós a nuestra chica insignia!</p> <p>¡Qué terrible...!</p> <p>Mine.</p> <p>Bien, es suficiente.</p> <p>Shin puede ser solitario, pero no sería capaz de herir a alguien que aprecia.</p> <p>No hay razón para dudar de él.</p> <p>Como sea, ¿qué tal si comemos juntos?</p> <p>¡Oh, señor!</p> <p>¡Veo que está aquí!</p> <p>Oh, ya basta.</p> <p>Es muy amable.</p> <p>Y aún más estos días.</p> <p>En fin, ¿le importaría dejar ya a mis empleados? Ya es hora de abrir el café.</p> <p>Bien, Toma.</p> <p>Abramos el café.</p> <p>¡Oye!</p> <p>¡Cuánto tiempo!</p> <p>¡Todo esto ha sido terrible!</p> <p>Me alegra que estés bien.</p> <p>El hospital donde estabas era muy lejos, así que me disculpo por no visitarte.</p> <p>¡¿Qué?! ¡¿de verdad?!</p> <p>Ay, podría haber ido a verla.</p>
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<p>I see you're here!</p> <p>Oh, stop that.</p> <p>You really are a charmer.</p> <p>And even more so these days.</p> <p>Anyway, would you mind releasing our employees now? It's about time to open the cafe.</p> <p>Okay, Toma.</p> <p>Let's open the cafe.</p> <p>Hey!</p> <p>It's been a while!</p> <p>What a crazy ordeal this has been!</p> <p>I'm glad to see you're doing well.</p> <p>The hospital you were in was really far, so I'm sorry I couldn't go and see you.</p> <p>Wait, really!?</p> <p>Aww, I could have gone to see her.</p> <p>The last time I saw you, you were covered in blood. I was so relieved when Toma told me that you were okay.</p> <p>He told me at the time that I was probably still in shock, and that we should just leave things to Shin...</p> <p>But it was so hard to just wait for any news...</p> <p>Oh, you don't remember?</p> <p>Well, I guess you were pretty out of it at the time.</p> <p>Huh? I don't really know enough to go into much detail...</p> <p>Wait, seriously!?</p>	<p>La última vez que te vi, estabas cubierta de sangre. Fue un alivio cuando Toma me dijo que estabas bien.</p> <p>Me lo dijo cuando seguía en shock, y me dijo que dejáramos todo en manos de Shin...</p> <p>Pero fue muy difícil esperar noticias tuyas...</p> <p>Oh, ¿no lo recuerdas?</p> <p>Bueno, supongo que no estabas muy consciente en el momento.</p> <p>¿Eh? La verdad no sé tanto como para entrar en detalles...</p> <p>¡¿Eh? ¿De verdad?!</p> <p>Oh, bueno... supongo que tras un accidente en auto es común olvidar lo que sucedió.</p> <p>¿Shin te contó lo que sucedió?</p> <p>Ya veo...</p> <p>Seguro tienes mucha curiosidad sobre lo que te pasó...</p> <p>Muy bien. En ese caso, te contaré lo que pasó.</p> <p>Bueno, lo que recuerdo.</p> <p>Veamos... Los tres junto con Shin y Mine fuimos a pasar vacaciones en Shinano. ¿Lo recuerdas?</p> <p>La segunda noche, tú y Shin se fueron a alguna parte, pero luego él volvió solo y se veía pálido.</p>
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<p>Oh, right... I guess it's pretty common in car accidents and stuff to forget about what happened...</p> <p>Has Shin told you anything about what happened?</p> <p>I see...</p> <p>Then you must be super curious about what happened to you...</p> <p>Alright. In that case, I'll tell you about that day.</p> <p>Well, as much as I know, anyhow.</p> <p>Let's see... So the three of us, Shin, and Mine all went to Shinano for a little vacation. Do you remember that?</p> <p>On the second night, you and Shin went off somewhere, but later on he came back alone, looking all pale.</p> <p>He said you two were goofing around and didn't realize you were right by the edge of a cliff. Then you fell.</p> <p>It was dark, and he couldn't see too far down, so he asked us to help search for you.</p> <p>After that, all the guests at the mountain lodge started searching. Even people who had nothing to do with us.</p> <p>You were found collapsed at the bottom of the cliff a ways away. All of it happened in the span of about an hour...</p> <p>You were covered in injuries and totally unconscious.</p> <p>Are you okay? Are you dizzy?</p>	<p>Dijo que estaban bromeando y que no vieron que estaban al borde del precipicio. Entonces, caíste.</p> <p>Estaba oscuro y él no podía ver mucho, así que nos pidió ayuda para buscarte.</p> <p>Luego, todos los huéspedes de la posada salieron a buscarte. Incluso gente que no nos conocía.</p> <p>Te encontraron desmayada al fondo del precipicio, muy lejos. Todo pasó en una hora...</p> <p>Estabas cubierta de heridas y totalmente inconsciente.</p> <p>¿Estás bien? ¿Estás mareada?</p> <p>¿Qué pasa? ¿Recordaste algo malo? ¿Es acerca del accidente?</p> <p>¿Eh? ¿Qué quieres decir?</p> <p>Las personas que te encontraron fueron Ikki y Kent.</p> <p>¿Eh? ¿Recordaste?</p> <p>Pero Ikki dijo que estabas inconsciente cuando te encontraron.</p> <p>Debes estar muy confundida.</p> <p>¿Recuerdas a Ikki y a Kent?</p> <p>Ellos también se hospedaban en la posada... Aunque no te conocían, salieron corriendo al bosque para buscarte.</p> <p>¡¿No te parece genial?!</p> <p>Oye, ¡¿estás bien?!</p> <p>Perdón, ¿fue demasiada información?</p> <p>Eh.</p>
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<p>What's wrong? Did you remember something bad? Is it about the accident?</p> <p>Wait, what do you mean?</p> <p>The people who found you were named Ikki and Kent.</p> <p>Wait, you remembered?</p> <p>But I heard from Ikki that you were unconscious when they found you.</p> <p>You must really be confused.</p> <p>Do you remember Ikki and Kent?</p> <p>The guests were there at the lodge, too?</p> <p>Even though they were just strangers, they ran off into the forest to look for you.</p> <p>Isn't that so cool!?</p> <p>Hey, are you okay?!</p> <p>Sorry, did I say too much at once?</p> <p>...Uh.</p> <p>I don't really know what to say to someone with missing memories...</p> <p>Well, it wasn't really that quick, right?</p> <p>I mean, he didn't come back for an entire day!</p> <p>...Yeah, I guess you're right. I definitely don't need to get myself into an accident. I can't even remember what I ate for lunch yesterday.</p> <p>...That must be a mistake.</p> <p>If it was true, Shin would have mentioned it.</p> <p>Gallery</p> <p>Movies</p> <p>Endings</p>	<p>No sé qué decirle a alguien que tiene amnesia...</p> <p>Bueno, no fue tan rápido, ¿verdad?</p> <p>Digo, ¡no volvió en todo el día!</p> <p>Sí, tienes razón. A mí no me hace falta accidentarme. Ni siquiera recuerdo qué comí ayer en el almuerzo.</p> <p>Debe de ser un error.</p> <p>Si fuera cierto, Shin seguro lo habría dicho.</p> <p>Galería</p> <p>Películas</p> <p>Finales</p> <p>Volver</p> <p>Fecha</p> <p>Mouse</p> <p>Teclado</p> <p>Iniciar</p> <p>Borrar</p> <p>Confirmar</p> <p>Guardar</p> <p>Cargar</p> <p>Parámetros</p> <p>Opciones</p> <p>Ayuda</p> <p>Saltar</p> <p>Título</p> <p>Sin datos</p> <p>Haz clic para iniciar</p> <p>Nuevo juego</p> <p>Continuar</p>
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Back	Opciones
Date	Álbum
Mouse	Mini juegos
Keyboard	Recuerdos
Start	Extras
Delete	Ver imagen
Confirm	Repetir escena
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Title	
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Click to start	
New game	
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View image	
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