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Japanska

Cruel Translator's Thesis

A comparative translational analysis of a professional and a fan-made subtitle of *Neon Genesis Evangelion*

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Abstract

This study will investigate the relationship between a fan translation and an official, professional translation of a Japanese anime, both in a cultural and qualitative context. Do fan translations do more to bring out the 'foreignness' of the source material? Is there an obvious difference in the quality or accuracy of the fan translation and the official work? By transcribing the original Japanese dialog and both translations, this paper will analyze the differences between the official translation and a fan-made translation of the mid-nineties TV animated series *Neon Genesis Evangelion*. This analysis will be carried out using existing literature by, first and foremost, Lawrence Venuti, Antoine Berman and Yoko Hasegawa. By comparing word-choices and sentence-structure, the study examines whether there are any patterns to how the two subtitles approach translation of Japanese into English, and whether any translation strategies can be discerned by studying such patterns. In conclusion, the study finds that the official translation employs a consistent strategy of familiarization, while the fan-made subtitle haphazardly mixes foreignization and domestication. This in turn means that the professional translation is both more consistent, and of higher quality from a more general standpoint.

Keywords: Translation Studies; Foreignization; Familiarization; Anime; Subtitles; *Neon Genesis Evangelion*

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1. Introduction

I have studied Japanese for roughly two and a half years. A year and a half at the University of Gothenburg, and eleven months as an exchange student at the University of the Ryukyus. I have been interested in languages for a long time, and in particular the differences and similarities between languages, and the potential difficulties they cause in the translation process. Even in translations between relatively similar languages such as English and Swedish, problems do crop up, especially when limited by space and time; for instance, in the subtitling of television programs or motion pictures. Translation of texts from Far Eastern countries, such as Japan, becomes even more difficult; as major cultural differences, and dissimilar literary traditions, need to be taken into consideration. The title of this study is based on the name of the opening theme of *Neon Genesis Evangelion*, "Cruel Angel's Thesis". There is no deep or profound meaning to the name beyond that.

1.1 Terminology

This section will briefly explain the meaning of some translation-specific terminology used in this text. This section also contains a more detailed explanation of the terms 'familiarization' and 'foreignization', as they will be used extensively throughout this study.

1.1.1 Shorthand

- ST - Source Text, the original text in the original language.
- SL - Source Language, the language in which the ST is written.
- TT - Target Text, the text that results from a translation.
- TL - Target Language, the language to which the text is translated.
- Fansub - Fan-made Subtitle, the TT created by the fan group.

1.1.2 Familiarization and Foreignization

This thesis will use Venuti's work¹ on the treatment of foreign texts and cultures as a framework. The core concepts of Venuti's writing on the subject is the contrast between familiarization and foreignization.

1.1.2.1 Familiarization

Familiarization is the translation strategy of adapting a foreign text to conform to domestic, familiar values and literary canons. An obvious example being those translators in Victorian England who omitted sexually or otherwise "inappropriate" content from their translations of ancient Greek or Roman authors. Another instance of familiarization would be to allow your choice of ST and translation strategy to be dictated by domestic literary canon. In this manner a translator can filter out subject matters, stylistic techniques, and other elements of an ST considered to be outside of the 'correct' domestic literary canon. Familiarization is sometimes also referred to as naturalization or domestication. "Transparent" or "invisible" translation strategies are considered familiarizing.²

The "invisibility" referred to here is best described by Venuti:

Under the regime of fluent translating, the translator works to make his or her work 'invisible,' producing the illusory effect of transparency that simultaneously

¹ Venuti, L.(1995) *The Translator's Invisibility: A History of Translation*, London and New York: Routledge.

² Munday, J. (2001) *Introducing Translation Studies: Theories and Applications* New York and London: Routledge. p. 146

masks its status as an illusion: the translated text seems 'natural,' i.e., not translated.³

In most cases familiarization is benign, meant to make the text easy to read and to make it conform to local literary values, so that the TT audience can appreciate the text as much as the ST reader. In more sinister cases, however, such translation strategies can also serve to diminish an SL culture by eliminating elements of a text unique to the original author's culture, replacing them with the culture of the TL. Venuti writes that translation is "the forcible replacement of linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader"⁴. This is a necessary part of translation. However, the translator needs to be aware that in making the ST conform to TL standards, one risks erasing the cultural otherness of the ST, thus making the SL culture itself invisible in TL literary canon and discourse. This, along with what Venuti calls an "appropriation of foreign cultures for domestic agendas", in other words emphasising certain aspects of a foreign culture to intentionally guide the domestic image of said culture, is occasionally done on purpose in order to further some political or cultural agenda⁴.

We can also see, then, that all translations must utilize some degree of familiarization. After all, the SL must be replaced with the TL. Additionally, if the TT is unintelligible to the TL reader, it is hardly a serviceable translation. As such, the TT must conform to target-language vocabulary and grammar to some extent. However, the mandatory domestication of a text will vary depending on the how far separated the two languages and cultures are. For instance, more widely separated languages and cultures might use the same symbolic acts (waving, winking, shaking one's fist, etc.) to mean different things, while the meaning might be identical in two more closely related cultures.

1.1.2.2 Foreignization

The foreignizing method of translating [...] is a non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture.⁵

The alternative that Venuti poses to familiarization is what he dubs foreignization. It is meant to highlight the cultural other, thereby avoiding the practice of diminishing the source culture. This is similar to Schleiermacher's idea of moving the TT reader towards the ST author.⁶

As mentioned in the previous section, familiarization can never be entirely avoided. There are however several methods of highlighting the foreign when translating. For instance one can keep words which have no accurate equivalent in the TL, and use a following or preceding phrase to explain them, e.g. "A *ryokan*, an inn built in traditional Japanese style". Alternatively, one can simply leave the term as is and let the reader investigate the meaning on their own. Venuti offers a few alternatives himself. As an example, he brings up a text written in Old French. In order to show the age of the text, it would preferable, according to Venuti, to use archaic English, thus clearly demonstrating that this text is from a different era. By familiarizing the text, one would make it conform to modern literary canon, which the original text demonstrably does not. One can also intentionally choose a text that challenges

³ Venuti (1995) *The Translator's Invisibility*. p. 5

⁴ Venuti (1995) *The Translator's Invisibility*. pp. 18-19

⁵ Munday (2001) *Introducing Translation Studies*, p. 147

⁶ Schleiermacher, F. (1813/1992) *From On the Different Methods of Translating*, Translated by Bartscht, W. In Schulte, R and Biguenet J. (ed.) *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Chicago and London, The University of Chicago Press pp. 36-54. Web. 16 July 2013

the contemporary literary canon, translating an ST that might not otherwise be translated in order to emphasise a cultural other.⁷

In other words, one can choose to use language considered irregular or unliterary in the TL to signal the foreign origin of the text. Adhering more closely to the literary canon (be it in form, word choice, or subject matter) of the SL is foreignizing, at least so long as such literary standards differ between the SL and TL.

While Venuti is not alone in advocating foreignization as a translation strategy⁸ it is hardly a unanimously accepted strategy⁹. Using the framework of familiarization and foreignization is useful for this paper, however, as it allows us to think about the degree to which a text has been made to conform to target culture values, literary and otherwise. But let us keep in mind that when looking at translation from a cultural viewpoint, it is not a question of whether the TT is familiarized or foreignized; but rather to what extent the text is familiarized, and whether the translator(s) have made conscious attempts to foreignize the text.

1.1.3 Skopos Theory

Skopos Theory is the idea that a translation is dictated by its skopos, its purpose. The purpose in turn is determined by the initiator, the person who commissions the translation. Fan made translations are special case, as they initiate their own translation.

What this ultimately means is that a translation is never objectively wrong or inaccurate, so long as it conforms to the skopos outlined by the initiator. This means that any ST can be rendered into several equally correct translations, depending on the purpose of the translation. Yoko Hasegawa explains:

The method [of translation] may be adaptation to the target culture or having the target-text audience learn about the source culture. The translator should be aware that no translation is possible without identifying the aim or purpose of the translation, and that any ST can be rendered in multiple accurate or preferable translations.¹⁰

What this means in terms of this paper is that both subtitles can be equally correct, simply using different, but equally valid, translation strategies. The quality of the subtitles will thus be judged on the basis of whether they make sense or if they contain some questionable word choices.

It is also interesting to note that in Skopos Theory intratextual coherence is more important than intertextual coherence¹¹. In other words, it is less important that the TT adheres closely to the ST, than it is for the TT to be internally coherent. As mentioned in the section on familiarization, a translation is of little value if the TT readers cannot make sense of it. Even so, most important of all is the skopos: the purpose of the translation. With that in mind, it is possible that a translator (or a fansub group) sets out to make an intentionally foreignizing translation; or a translation initiated with the purpose of adhering more closely to the ST than to domestic literary convention or TL fluency. In such a case, the skopos would override the general rule of valuing intratextual coherence (the TT making internal sense) over intertextual coherence (the TT adhering to the ST).

⁷ Venuti (1995) *The Translator's Invisibility*. p.148

⁸ Munday (2001) *Introducing Translation Studies*, pp. 147-149

⁹ Munday (2001) *Introducing Translation Studies*, pp. 154-155

¹⁰ Hasegawa (2012) *Routledge Course in Japanese Translation*, pp. 204-205

¹¹ Munday (2001) *Introducing Translation Studies*, pp. 79-80

2. Background

This section contains information on the anime chosen for this paper, the 'fansub' group responsible for the fan translation, as well as brief information on the official release. There will also be a very brief synopsis of the story.

2.1 Anime and Fansubbing

Anime is a Japanese word which is originally an abbreviation of the Japanese loanword "ANIMĒSHON" (from the English "animation"). In Japan, the word is used to describe any kind of animated movie or clip, but in the west, the word refers specifically to Japanese animation, and its unique art style. Even though the western definition is somewhat more delimited, the word "anime" still encompasses a wide variety of genres; from the very child-friendly, such as *Doraemon* (1969-1996), to the bloody and violent, such as *Attack on Titan* (2013), to such mature themes as mental instability and sexual assault, as in *Perfect Blue* (1997).

While it appears that sales of Japanese anime in the west has declined in recent years¹², interest is still significant, and in 2009, the website *Crunchyroll* began streaming officially licensed anime via the Internet¹³. According to that same article which shows a decline in sales, publishers attribute this decline to illegal downloads and the high price point of anime DVDs.

The majority of these illegal downloads are in the form of so-called 'fansubs', in other words fan-made subtitles. While it is hard to say exactly how long fansubbing has been practiced, fans have, according to Mattar, been creating and distributing subtitles for anime since the early nineties¹⁴. This practice is generally not for-profit, but rather to fill a gap left by publishers in the anime published in the West, and most fansub groups will voluntarily remove any illegal material once it is licensed in their country, or if prompted to do so by the publisher.

Fansubbers generally use a recording of an episode from a Japanese television broadcast. They then use computer software to add the subtitles, and to distribute the finished product via the Internet. Groups usually consist of a handful of members; one to provide the 'raw' (unaltered episode or movie), one or two to translate the dialog and/or text, usually by ear, and one to handle the technical aspect, such as synchronizing the subtitles with the audio (although the number of members in a group, as well as their roles, naturally vary). The entire process usually takes less than a day (for televised series), and groups sometimes compete to be the first to release the most recent episode of a popular show.

2.2 Translation Studies

While translators have been discussing and criticising each other's translations for as long as translation has been practiced, 'Translation Studies' as a field of research has only existed since the latter half of the twentieth century¹⁵. Prior to this, analysis of translation were generally carried out as part of comparative literature studies, were text where occasionally analyzes across cultural borders, necessitating the use of translated texts; and as a subset of

¹² Reid, C. (2007) "New Report Finds Manga Sales up; Anime DVD Down in '07" in *Publishers Weekly*. 7 Dec. 2007. Web. 4 Feb. 2014

¹³ <http://en.wikipedia.org/wiki/Crunchyroll>; accessed on 2 Feb. 2014

¹⁴ Mattar, Y. (2008) "Perceptions and (re)presentations of familiarity and foreignness: The cultural politics of translation in the subtitling of Japanese animation by fans" pp. 359-360. in Smale, B (ed.). *Loisir/Leisure*. Vol. 32. No. 2. Routledge. Web. 26 Sept. 2012. pp. 353-378.

¹⁵ Munday (2001) *Introducing Translation Studies*, p. 7

contrastive analysis in linguistics, which studies differences and similarities between languages, and as such naturally came in contact with translations.

In more recent years, translation studies have grown into an academic field of its own, and the idea of translation as a subset of literature or linguistics has declined. In the modern day, translations are less frequently analyzed from the perspective of equivalence, rather, theorists prefer to study texts from the perspective of the purpose of the text (such as Reiss and Vermeer's Skopos Theory, as described above), or from a socio-cultural standpoint. There are also scholars who study translation from, for instance, a genre-perspective, or culture-studies-perspective¹⁶. Modern translation-theorists, in other words, deal less with "does this text capture the meaning of the original?" and more with "does this translation fulfill its intended purpose?", or "how does this TT's depiction of female characters compare to that of the original?". This is largely due to the fact that the study of 'equivalence' (whether the ST and TT 'mean' the same thing) and 'equivalent effect' (whether a TT has the same 'effect' on a TL reader as it would on an ST reader) are incredibly subjective, as they depend on one's definition of 'meaning' and 'effect', respectively.

2.3 The Material

The anime chosen for this paper is *Neon Genesis Evangelion* (新世紀エヴァンゲリオン /*Shin Seiki Evangelion*), henceforth abbreviated as *Evangelion*. Produced by Gainax, written and directed by Hideaki Anno, the animated science fiction series originally aired on TV Tokyo from fall of 1995 to spring of 1996. The series is incredibly popular (which is, in part, why it was chosen), and according to Wikipedia, total revenues from the franchise exceeds 150 billion yen (roughly 1.5 billion USD)¹⁷. While it is impossible to tell just how many different fansubs the show has generated, quick investigations of *bakaupdates.com* and *anidb.net* show that there are at a minimum ten different ones¹⁸.

The material used for this paper are the slightly revised versions that were released on VHS and eventually DVD after the original run on TV Tokyo ended. Specifically, the official release of *Evangelion* used for this paper is the *Platinum Collection Box* released in the UK in 2006 by AD Vision Inc. This release contains both Japanese and English audio, as well as English subtitles. For the purpose of this paper, the dubbed English translation will be ignored. As the fan translation only translated the subtitles, the comparison of the subtitles will be the focus of this paper. Specifically, the material to be analyzed in this study will be the first two episodes, with a run time of about 23 minutes each.

2.4 The Fan-Translation

The fan-translation was carried out by a group calling themselves *After 2000 Anime*, or *A2000a* for short. The group was active between 2003 and 2005, and also began a project in 2007 which was never completed. The group is now defunct and their website is no longer available.

The anime fan-subbing website *bakaupdates.com* states that *A2000a*'s release of *Evangelion* was worked on between July and November of 2003¹⁹. While a more reliable source would be welcome in this case, accurate information on fan translation groups can be hard to come by, especially when the group in question has become inactive.

¹⁶ Munday (2001) *Introducing Translation Studies*, p. 14

¹⁷ http://en.wikipedia.org/wiki/Neon_genesis_evangelion; accessed on 2 Feb. 2014

¹⁸ <http://anidb.net/perl-bin/animedb.pl?show=anime&aid=22>; accessed on 2 Feb. 2014 and <http://www.bakaupdates.com/releases/search/date//title/evangelion/groups//format//page/1>; accessed on 2 Feb. 2014

¹⁹ <http://bakaupdates.com/groups/info/name/After%202000%20Anime>; accessed on 16 July 2013

2.5 Brief Synopsis

The year is 2015 and the world has been wrecked by natural disaster and armed conflict, killing half of humanity. The protagonist, 14-year-old Shinji Ikari, arrives in the fictional fortress city of New Tokyo 3, summoned by his father to pilot a giant 'mecha' (fighting robot) called Evangelion, or Eva for short. As he arrives, the city is under attack by an Angel: Enemies of mankind that through some unknown means aim to trigger the apocalypse, ending all human life. These creatures are immune to conventional weapons, and the Evas have been specifically developed to combat them.

The story revolves around Shinji and his relationship to the people around him, perhaps more so than the battles against the Angels. His interactions with the emotionally damaged people around him, as well as his own demons, drive the plot forward just as much as the science-fiction elements of the series.

The Evas, as it turns out, are not machines at all. Eva-01, which Shinji pilots, can be most simply explained as a clone of his dead mother; created, and made into something similar to a fighting machine, by Shinji's father, and his conspiracy-ridden organization NERV.

As such, Shinji's relationship (or lack thereof) with his parents is an important theme of the series.

3. Methodology

This section contains more detailed information on the purpose of this paper, including important questions it is meant to answer. It will also cover some important previous studies relevant to this paper, and a description of what criteria will be used to judge the quality of the translations.

3.1 Purpose, Method and Questions

The purpose of this paper is to compare the fan-made translation (subtitles) of the Japanese animated television series (anime) *Neon Genesis Evangelion* (1995-96). It will do so from a cultural perspective, looking at elements of foreignization and domestication, as described by Lawrence Venuti²⁰ and Antoine Berman²¹. The most interesting aspect here is whether there is any difference in how the official translation handles Japanese cultural terms (e.g. honorifics) compared to how it is handled by the fan translation.

The quality of the subtitles, in regards to accuracy will also be compared, using Hans J. Vermeer's Skopos Theory as the framework. Of special interest is, of course, whether there are any major differences in quality between the two translations. One might assume that a professional translator does a better job, this paper aims to investigate whether that is the case here.

3.1.1 Questions:

- Is there any significant difference between the official translation and the fan translation in regards to how they handle foreignization and domestication?
- Is there any significant disparity in quality and/or accuracy between the two translations?

²⁰ Venuti.(1995) *The Translator's Invisibility*

²¹ Berman, A. (1984/92) *L'épreuve de l'étranger: Culture et traduction dans l'Allemagne romantique*, Paris: Éditions Gallimard; translated (1992) by S. Heyvaert as *The Experience of the Foreign: Culture and Translation In Romantic Germany*, New York: State University of New York.

3.1.2 Method

In order to answer these questions, I will transcribe both subtitles as well as the original Japanese of the first two episodes of *Evangelion*. Once transcribed, I will select sections of special interest to the questions posed (in other words, sections where differences between the two translations are significant will be given priority) in order to limit the scope of the paper to a more manageable size for a bachelor's thesis. Numbers will then be added to all words (except particles, i.e. words that only fill a grammatical function and thus cannot be translated into English) in order to compare the word choice and word order, simultaneously comparing the two subtitles with one another and with the original Japanese dialog.

3.2 Prior Studies

While significant studies have been carried out on translations in general, few seem to focus on comparisons between professional translations and fan translations. On fansubs, and fan participation in general, O'Hagan²² and Jenkins²³ have written some interesting texts. O'Hagan writes about how technology has accelerated user-generated translations, and how some private corporations, such as *Facebook*, has started using a crowdsourcing model for the translation of websites into languages other than English. Her study is ultimately only tangentially related to this one, and is, as such, of limited use. Jenkins' book, meanwhile, primarily deals with fan participation in very general terms, covering subjects like 'cosplaying' (dressing up as fictional characters) and the marketing of merchandise. His studies are mostly only of tangential relevance to the present study, but he does take note that the subculture of fans that constitutes the main body of anime consumers (and fansubbers) in the west is important, in part because those fans tend to accentuate rather than circumvent the cultural differences between the own culture and the other²⁴.

More pertinent to the present study is an article written by Yassir Mattar for the journal *Leisure/Loisir*²⁵. Mattar interviewed 23 fansubbers, questioning them extensively on their translation strategies; including how they prefer to deal with expressions of fictive kinship or gendered language, among other things. Mattar found that there is significant dissent among fansubbers regarding how one should deal with these problems. Some preferred adjusting the text to English speaking standards, while others kept certain problematic terms as they were and chose instead to explain such terms to the viewer using on-screen text. As such dichotomies of translation are central to this study, Mattar's findings are certainly highly relevant, if perhaps not too surprising. Translators have been arguing about translation strategies for as long as there have been translations, and there is no real reason to assume that fansubbers would be any different. Since fansub groups seldom have much contact with one another, it is we should expect there to be no unified code of translation among them.

Part of what Mattar did find, though, is that there are fansubbers who prefer what Venuti calls foreignization²⁶. This is interesting, because according to Venuti, the vast majority, if not all, professional publishers prefer texts where the translator is invisible, where the result of the translation appears to be and original work in the target language by the author of the source text²⁷.

²² O'Hagan, M. (2009) "Evolution of User-generated Translation: Fansubs, Translation Hacking and Crowdsourcing". In Kockaert, H. and Lommel A. (ed.) *The Journal of Internationalisation and Localisation*. Vol. 1. pp. 94-121. Web. 20 Dec. 2013.

²³ Jenkins H. (2006) *Fans, Bloggers and Gamers: Exploring Participatory Culture*. New York and London: New York University Press

²⁴ Jenkins (2006) *Fans, Bloggers, and Gamers*. p. 162

²⁵ Mattar. (2008) "Perceptions and (re)presentations"

²⁶ Mattar. (2008) "Perceptions and (re)presentations" p. 367

²⁷ Venuti (1995) *The Translator's Invisibility*. p.1

Mattar concludes that fansubbers maintain the status quo of cultural divide between the West and Japan, in spite of depicting Japanese culture as 'Another' rather than 'the Other'²⁸. Mattar argues that fansubbers achieve this depiction of the Japanese as a cultural Another by accentuating the differences between Japanese and Western cultures, while at the same time showing that Japanese culture is not incomprehensible to, or incompatible with, Western culture (not a cultural Other). The fact that Mattar considers fansubbing to maintain the status quo is interesting, since contrasting the foreign culture with the domestic one would be considered foreignizing, and as such an act of resistance towards the status quo, by Venuti.

Another study that is relevant to the present one is a study conducted in 2010 by Mie Hiramoto²⁹. In her study, Hiramoto examined the original Japanese and the English dub of the 1998 anime series *Cowboy Bebop*. The study was conducted with a focus on what is called 'yakuwarigo', or role language, in other words how the authors have used character dialog to show that character's personality and role in the story. The study concludes that the main characters conform to hetero-normative standard Japanese (men use typically male language, while the female protagonist uses typically female language), while secondary characters are given dialog that often show how they deviate from the norm. This is interesting because it shows how Japanese authors, when writing in Japanese, create the protagonists so that they are familiar and identifiable in a society where heterosexuality and standard Japanese is considered the norm. This might not initially seem relevant to the present study. However, if one takes familiarization and foreignization into account, it is not unreasonable to view the writing in *Cowboy Bebop* as familiarizing. It reinforces the status quo by conforming to a Japanese literary canon wherein heterosexual, masculine men, and feminine women, are the norm (though it should be noted that this is not a phenomenon unique to Japan), while any otherness the protagonists might otherwise possess is erased in an attempt to appeal to the reader.

As previously stated, this paper will draw significantly from Venuti's work on culture in translation¹. His contrasting of familiarization and foreignization is very much relevant to the translations of Japanese to English as many Japanese cultural terms tend to be re-written or omitted.

In *The Translator's Invisibility*, Venuti discusses how the prevailing strategy among translators rendering texts in English is that of 'fluent invisibility' (familiarization, as previously explained). This, he argues, is a trend that promotes the invisibility of not only the translator, but also the foreign SL culture in domestic literary canon and discourse. The book is structured much like an argumentative essay, concluding in what Venuti calls a "call to action"³⁰. In this call to action, Venuti makes an argument that is undoubtedly for foreignization. He argues that familiarization, through the accentuation of the self in the other, is narcissistic and imperial, and should as such be avoided insofar as it is possible.

This paper will also use Jeremy Munday's *Introducing Translation Studies*³¹ for its excellent overview of translation studies and theory.

Similar to Venuti and Munday's books, Berman's *The Experience of the Foreign* has no relation to anime or Japanese culture, but is still highly relevant as a more general text on the practice of translation. In *Experience*, Berman compares the translation strategies of several Romantic-era German translators (e.g. Novalis and Herder) by analyzing both their translations and texts they have written on the topic of translation. Berman also emphasizes the importance of translation, using Luther's translation of the Bible as an example, going so

²⁸ Mattar (2008) "Perceptions and (re)presentations" pp. 372-373

²⁹ Hiramoto, M. (2010) "Anime and intertextualities - Hegemonic identities in *Cowboy Bebop*". In Mey, J. (ed.) *Pragmatics and Society*. Vol. 1, No. 2. John Benjamins Publishing Company. pp. 234-256. Web. 3 Feb. 2014

³⁰ Venuti (1995) *The Translator's Invisibility*. pp. 307-313

³¹ Munday. (2001) *Introducing Translation Studies*.

far as arguing that Luther created language³² due to the impact his translation had on German literary tradition.

Following his analysis, Berman argues that the field of translation is slowly growing into a field in its own right, not necessarily a subset of literature or linguistics. He further argues that translation is not a mere mediation of texts or ideas, but a means for a culture to come to terms with, and reflect on, its relationship with a cultural Other³³.

The amount of studies conducted on the translation of anime and manga are, as previously mentioned, relatively few. It is my belief that such studies are important in discussing cultural differences and similarities, especially since East-Asian countries are often depicted in Western media with a focus set purely on the strangeness of the cultural Other. Translation, then, becomes a balancing act between, on the one hand, not excluding foreign cultures from domestic discourse, while at the same time not dehumanizing the cultural Other as some entity entirely removed from, and incompatible with, the familiar. The value of the present study, and other similar studies, lies in that such studies allow us to think more critically about translation, and how it is used to depict the foreign.

3.3 The Transcription

In order for me to be able to analyze the translations, I have transcribed them both, as well as the Japanese ST.

While the transcription has been made by ear by myself, I have used a Japanese transcription available online for reference³⁴. I have also used two separate online dictionaries to help define words³⁵. A full version of the transcription, without the numeration or synopsis for each scene is available as an appendix.

4. Analysis

The following section contains a select set of lines from the first two episodes of *Evangelion*. Each section contains three sub-sections representing:

- a) The original Japanese as transcribed by myself, using the aforementioned Japanese transcription as a reference.
- b) The official translation as published by AD Vision Inc. in the *Platinum Collection Box*.
- c) The fan-made translation, as distributed via the Internet by A2000a.

Each word in the Japanese is numerated, and the correlating word in the English subtitles are given the same number as the one they are meant to replace, so as to compare word order, word choice, and overall sentence construction. An asterisk marks clear deviations from the TT, either in the form of alternate wording, or, in a few cases, questionable word-choices. It should be noted that both translations have consistently translated 'shito' (lit. 'disciple', 'apostle') as 'Angel'. This is clearly an intentional choice, and since it would mark no difference between the two translations, this particular oddity has not been marked as irregular. It is rumored that the choice of how to translate the word was never given to the official translation team, but rather that the Japanese production team at *Gainax* had mandated that the English version use the word 'Angel'. One of the *Wikipedia* articles on *Evangelion* makes mention of this, but cites no sources³⁶.

³² Berman (1984/92) *The Experience of the Foreign*, pp. 25-26

³³ Berman (1984/92) *The Experience of the Foreign*, pp. 179-180

³⁴ <http://transroom.web.fc2.com/other/lines/eva/01.htm> and

<http://transroom.web.fc2.com/other/lines/eva/02.htm>; accessed on 16 July 2013

³⁵ <http://www.jisho.org/>; accessed on July 16th 2013 and <http://www.alc.co.jp/>; accessed on 16 July 2013

³⁶ http://en.wikipedia.org/wiki/List_of_Angels_in_Neon_Genesis_Evangelion/; accessed on 11 Feb. 2014

To make it as easy as possible to cross-reference this section with the complete transcription at the back, all sections here retain the same numeration here as they have in the full transcription (see appendix).

1.1.9 (Opening Theme)

a)

1 2 3 4 5 6
hotobashiru atsui PATOSU de / omoide o uragiru nara

b)

1* 2 3 6 5 4
With your torrent of ardent pathos // If you are to betray your memories

c)

6* 5* 4 1* 2 3
When you deny your memory with your / spurting and burning pathos...

Hotobashiru is literally 'to surge, to well up, to gush out'. The official translation uses "torrent" as a substitute, and it certainly sounds more poetic, and more natural than "spurting pathos". However, in "atsui PATOSU de / omoide o uragiru nara" ('with hot pathos, if you betray your memories' *or* 'if you betray your memories with your hot pathos') the particle "de" means that the "memories" are "betrayed" **by** the "ardent pathos". The apparent reversal in the official translation is likely because the official translation (perhaps correctly) ties this line to the previous one: "zankokuna tenshi no TĒZE / madobe kara yagate tobidatsu" ('cruel angel's thesis, at long last take flight from the window(sill)'). In other words, in that interpretation, the young boy referred to in the song "[flies] out the windowsill // With [his] torrent of ardent pathos".

The fansub choosing the word "deny" for "uragiru" is also somewhat questionable, since "uragiru" is literally 'to betray', and that imagery works in English as well.

1.2.3 (Due to an Angel attacking, the city's public announcement system is instructing citizens to evacuate to emergency shelters.)

a)

1 2 3 4 5 / 6 \ 7
jūmin no katagata wa / sumiyaka ni shitei no SHERUTĀ e hinan shite kudasai

b)

/ 1+2 \ 6 4 5 3
All residents must evacuate to their / designated shelters immediately.

c)

7 / 6 \ 4 5
Please take refuge in your designated shelter.

The fansub omits both "jūmin no katagata" ('citizens', (polite plural)) and "sumiyaka ni" ('promptly') but includes the polite nature conveyed by "~te kudasai" (expression denoting a request), which the official translation leaves out. For this type of caution however, politeness is not required in English the way it is in Japanese.

1.2.6 (Shinji has just arrived in New Tokyo 3, and tries to make contact with Misato by payphone since she is late for picking him up. An automatic message informs him that the phones are temporarily out of order.)

a)

1 2 3 4 5 6 7 8 9 10 11
 tokubetsu hijō jitai sengen hatsurei no tame / genzai / subete no tsūjō kaisen wa futsū
 / 12 \
 to natte orimasu

b)

6 1 2 8 10 12 7 11*
 Due to the special emergency, // all lines are currently unavailable.

c)

8 9 10 12 11* 6 1 3 2
 All normal lines are down due to / the special state of emergency.

With "all normal lines are down" the fansub follows the Japanese word order closely, while still maintaining legible and correct use of English. One can question, however, what exactly a "normal line" is, and the official translation cuts the word "tsūjō" (lit. 'common', 'general', 'normal') altogether, judging it irrelevant. Again, the politeness of the Japanese is gone in the English sentences, as it is not necessary. The fansub also omits "genzai" ('currently'), and both leave out "sengen hatsurei" ('official declaration').

1.2.11 (Fuyutsuki and Gendo are observing from NERV HQ as the UN forces battle the Angel.)

a)

1 2 3 4
 F: jūgonen buri da ne
 5 6 7 8
 G: aa machigainai / shito da

b)

/ 2+3 \
 / 1 \
 4 5 / 6 \
 8 7
 [F]It's been fifteen years, hasn't it? // [G]Yes, there's no doubt. // It's an Angel.

c)

/ 2+3 \
 / 1 \
 5 / 6* \
 7
 [F]It's been 15 years. // [G]Yes, it has. // Angels...

In the Japanese Gendo says "shito da" ('it is an Angel'), but the fansub drops the copula. Furthermore, the official translation correctly translates "machigainai" to "there's no doubt", whereas the fansub changes it to simply "it has". While that is still a confirmation, and still gets the idea across, it is not as close to the original. The fansub also drops "da ne" (expression requesting confirmation) from Fuyutsuki's line.

1.2.16 (Once again at NERV HQ, a female officer at the command center is updating everyone on the progress of the Angel.)

a)

1 2 3 4
 kōkūtai no zenryoku de wa ashidome dekimasen

b)
 / 1* \ 4 2* 3
 The Air Defense Force doesn't have / the firepower to stop it!

c)
 1* 4 3
 Our airforce[sic] / can't stop it.

The fansub omits "zenryoku" altogether, while the official subtitle includes the word "firepower" as a substitute. The fan-translation also leaves a typo in "airforce".

As for what air force they are actually referring to, both subtitles have a bit of a problem. The official translation chose to capitalize "Air Defense Force", implying that it is a proper noun. This might be referring to the Japan Air Self-Defense Force, but they are not actually the ones fighting the Angel. The UN forces are. Similarly, the NERV HQ Female who delivers the line refers to it as "Our airforce[sic]" in the fansub, but it's not NERV's air force either.

1.2.17 (Still at NERV HQ, the UN Commanders order the deployment of more units in an attempt to stop the Angel.)

a)
 1 2 3 4 5 6
 X: sōryokusen da / atsugi to iruma mo zenbu agero
 7 8 9 10 11 12 13
 Y: dashi oshimi wa nashi da / nantoshite mokuhyō o tsubuse

b)
 / 1 \ 6 5 3 4
 [X]Hit it with everything we've got! // Mobilize all of Atsugi and Iruma as well! //
 9 / 7+8 \ 13 12 / 11 \
 [Y]Don't hold anything back! / Destroy the target at any cost!

c)
 / 1 \ 6 5 3 4 9 / 7+8 \
 [X]Total war! Mobilize all divisions / at Atsugi and Iruma bases! // [Y]Don't hold back! /
 13 12 / 11 \
 Smash the target at all costs!

The fansub (for better or worse) translates "sōryokusen" very literally to "total war". It also clarifies what "Atsugi and Iruma" is referring to by adding the words "divisions" and "bases". It is somewhat questionable whether such a clarification is indeed necessary, but regardless; the official subtitle omitted it. The fansub's translation of "tsubuse" is also more literal, choosing "smash" over "destroy", which the official translation used.

1.2.18 (Still at NERV HQ, the UN Commanders in charge of fighting the Angel are becoming frustrated with their lack of progress as the Angel still appears unharmed.)

a)
 1 2 3 4
 Y: naze da / chokugeki no hazu da

5 6 7 / 8 \ 9 / 10 \ 11 12 13
X: sensha daitai wa kaimetsu / yūdō heiki mo hōbakugeki mo maru de kōka nashi ka

14 15 16 17 18 / 19 \
Y: dame da / kono teido no karyoku dewa rachi ga akan'

b)

1 4 / 2 \ 5 6 7 / 8* \
[Y]Why?! That was a direct hit! // [X]The tank battalion's been annihilated. // Guided missiles
9* 12 11 / 14+15 \ / 19 \
and artillery / have no effect either. // [Y]It's no good! We'll never get anywhere / with the
18
firepower we've got!

c)

1* 3 4 / 2 \ 5 6 / 7 \ / 8* \
[Y]How?! It must've / been a direct hit! // [X]The tank battalion was totally destroyed. Guided
\ 9* 12 11 / 14+15 \ / 19 \ / 16+17*\
/ missiles and artillery have no effect... // [Y]It's hopeless! We'll get nowhere / with such poor
18
firepower!

The fansub interprets "hazu" ('must/should be') very literally. While that translation is serviceable, it is a bit problematic in context. The UN commanders, including the character uttering the line, are all watching the battle against the angel via a gigantic monitor. As such, he could clearly see that it was in fact a direct hit, and so the line in the official subtitle makes more sense. The literal words used for 8 and 9 in the Japanese are 'guided weapons' and 'artillery bombardment', respectively. Both subtitles changed this slightly: "guided missiles" and just "artillery" respectively in both translations.

As for 16, 17, 18, and 19, the official subtitle familiarizes the sentence somewhat using "with the firepower we've got" for "kono teido no karyoku dewa" (lit. 'with this level of firepower'). The fansub went with "with such poor firepower". This is a bit closer to the original as "kono teido" clearly implies that the firepower is insufficient.

1.2.20 (One of the UN Commanders receives a phone call, granting him permission to detonate what they refer to as an N2 mine, a nuclear weapon.)

a)

1 2 3 4 5
wakarimashita / yotei dōri hatsudō itashimasu

b)

1 4+5 / 2+3 \
I understand. We'll activate it as planned.

c)

1 4+5* / 2+3 \
Understood. I'll employ that, / as previously arranged.

Here we see a very typical example of Japanese omitting the subject of the sentence. The fansub actually reflects this in 1, translating "wakarimashita" to "Understood", rather than

inserting a subject. In the second part of this section, both subtitles insert a subject, though different ones. As the Japanese does not contain one, it is up to the interpretation of the translator. Both "I" and "We" make sense in context, and so, both are equally correct.

The use of the word "it" in the official translation sound a bit more natural than "that". Similarly, "activate" sounds better than "employ" regarding a nuclear bomb. The phrasing "as previously arranged" is likely trying to mimic the politeness of "itashimasu" (lit. 'to do').

1.2.25 (Gendo and the UN Commanders are observing the outcome of the nuclear blast. Two of the NERV officers at HQ (one male, one female) are reporting on data readouts.)

a)

1 2 3
 G: sono go no mokuhyō wa?
 4 5 6 7 8
 HQF: denpa shōgai no tame / kakunin dekimasen
 9 10 11 / 12 \
 UNC: ano bakuhatsum da / keru wa tsuiteiru
 13 14 15
 HQM: SENSĀ kaifuku shimasu
 16 17 18
 HQF: bakushinchi ni / ENERUGĪ hannō
 / 19 \
 UNC: nanda to?!
 20 21 22
 HQM: eizō kaifuku shimasu

b)

3 8 7 6 4
 [G]What's the target's status? // [HQF]We're unable to confirm due to / all the EMP
 5 10 / 12 \
 13 14+15
 interference. // [UNC]You saw the size of the explosion. It's over. [HQM]Sensors restored.
 17 18 / 16 \
 / 19 \
 [HQF]We've got an energy reading / at the explosion's epicenter! // [UNC]What the hell?!
 / 20 \
 21+22
 [HQM]Visual display restored.

c)

3 8 7* 6 4 5* 11
 [G]Target status? // [HQF]We can't see / it due to EMP effects. // [UNC]It was such a massive
 10 / 12* \
 13 14+15* 17
 explosion. / It's[sic] must've been destroyed. // [HQM]Sensors on line.[sic] // [HQF]Energy
 18 / 16 \
 19 / 20 \
 21+22
 reaction in the / center of the explosion! // [UNC]WHAAAT?! [HQM]Visual image restored

Here, the fansub has oversimplified some of the vernacular. Even beyond that, there are some peculiar word choices. First, they have used the word "see" rather than "confirm" for "kakunin". In other words they have chosen a simpler, more casual word. The context of this scene being a military operation, a more formal word would make more sense. In much the same way, they chose "the center of the explosion", which also sounds informal given the context.

The word "effects" (5) used by the fan translation does not carry the negative connotations of "shōgai" ('obstruction', 'interference'). Similarly, the word "on line[sic]" (14+15) is a fairly liberal translation of "kaifuku shimasu" ('to restore', 'to recover') as it does not convey the recovery.

Finally the fansub contains two typos in "It's must've been destroyed." (12) and "on line" (14+15).

1.2.26 (UN Commanders receive visual confirmation that the Angel survived the N2 mine.)

a)

1 2
X: wareware no kirifuda ga

/ 3 \
Z: nante koto da

4 5
Y: bakemono me

b)

1 / 2 \ / 3 \ 5 4
[X]That was our last resort. // [Z]How can this be? // [Y]Damned monster!

c)

1 / 2 \ 3 5 4
[X]That was our trump card... // [Z]Unbelievable... // [Y]Damn monster!

Both subtitles convey the meaning well here. Arguably, "Unbelievable..." sounds a bit more natural than "How can this be?"

1.2.27 (Misato, driving Shinji towards NERV HQ. She is talking to someone, it appears to be Ritsuko, over the phone.)

a)

1 2 3 4 5 6 7 8 9
ee / shinpai gomuyō / kare wa saiyūsen de hogo shiteiru wa yo / dakara KĀ TOREIN o
/ 10 \ 11 12 13 14 15 16 17 18 19
yōi shite oite / chokutsū no yatsu / sou / mukai ni iku no wa atashi ga iidashita koto desu
20 21 22 23 24
mono / chaanto sekinin motsu wa yo / ja

b)

1 3* 2 4 6* / 5 \ 7 / 10 \ 8 9 10
Yes. Don't worry about it. // His safety is my top priority, / so could you get a car train ready
11 12 13 16 17* / 14+15 \
for us? // A direct one. // Right. // Well, I volunteered to pick him up, // so I'll make sure he
/ 24 \
gets there. See ya!

c)

1 3* 2 4 6 / 5 \ 10 8 9 11*
Sure. / Don't worry. // His protection is my top priority. Prepare / a car train for us; a linear
12 10 13 23 21* 22 16 17* /14+15\ 24
one, please. // Yes, I'll take full responsibility for him, / since it was my idea to meet him. Bye.

The most obvious point to be made here is the fansub's use of the phrasing "a linear [train]". It is a very literal interpretation of "chokusen", to the point that it does not quite make sense in English.

Interestingly, both translations have chosen to naturalize "shinpai gomuyō" to "Don't worry". A more literal translation would have been 'There's no need to worry' or 'You don't have to worry (about it)'. Furthermore, this domestication misses out on Misato's intentional, playful over-politeness. It is obvious from the rest of the conversation that she is talking to someone she does not feel the need to be polite towards, yet she uses the very polite "shinpai gomuyō" instead of something like "shinpai shinaide" ("Don't worry").

"Protection" as used by the fansub is closer to "hogo" than "safety". Note that both "His protection is my top priority" and "His safety is my top priority" are copula constructions, while the Japanese sentence is more active; Misato states '[I am] protecting him as my top priority.' That is not a very pretty sentence in English however, which would explain why neither translation went that route. Alternatively, both subtitles tried to mimic the dropped subject of the Japanese sentence. In any case, the Japanese line contains a verb that Misato is actively performing, while neither of the English subtitles do.

For 21, 22, and 23 the official translation altogether rewrites the sentence, while the fansub keeps Misato's choice of words: "take [...] responsibility". They even try to include the word "chanto" by using the words "full responsibility".

In regards to 17, both subtitles convey the correct meaning in natural English, but a more literal translation would have been something along the lines of 'I'm the one who suggested I'd pick him up'.

1.2.28 (Misato, still in the car with Shinji, is having some inner monologue about how the blast wave from the N2 mine damaged her car, and how her clothes got dirty in flipping the car back over. Shinji interrupts her.)

a)

/ 1 \ 2 3 / 4 \ 5 6 /7\ 8 9
M: shikashi mo saitei / sekkaku RESUTOA shita bakka datta no ni / hayaku mo pekoeko /
10 11 12 13 14 15 16 17 18
RŌN ga ato sanjyūsankai PURASU shūrihi ka / omake ni icchōra no fuku made
19

dainashi

20 21 22

S: ano / misato san

23 24 25 /26\
M: sekkaku kiai irete kita no ni

27 28 29

S: ano / misato san

b)

1* 2 5 4 / 9 \ 8 12 11 10
[M]Man, this sucks! I just had my car restored / and it's a total wreck already! // 33 more loan

12* /11\ 13 / 14 \ /15* \ /16+17\ 19
payments to go, / plus the cost of repairs. // And look! My best dress has been ruined! //

20 22 21
[M, white text]And I was looking and feeling so nice. / [S, yellow text]Um, Miss Misato... //

28
[S]Excuse me, Misato?

c)

1	2	5	4	9	12	10	12*	/11
---	---	---	---	---	----	----	-----	-----

[M]But this sucks! / I just had this car restored, and now it's a wreck. // 33 loan payments to
 \ 13* / 14 \ 20 21 / 15* \ / 16+17
 go... / and the repair costs....[sic] // [S]Um, Misato....[sic] / [M]Even worse, my only good
 \ 19 27 28
 clothes have been ruined....[sic] // [S]Um, Misato....[sic]

Here we can see the first example of the official subtitle occasionally being difficult to read. Misato's lines change color from yellow to white mid-sentence to differentiate them from Shinji's. As a result it is difficult to quickly grasp which line belongs to which character.

"Payments" got marked as different simply because Misato never uses the literal word 'payment', though that is clearly what the Japanese is referring to. Similarly, 15 conveys the right idea in both subtitles, but a literal translation of "omake ni" (roughly 'as a bonus') might well be impossible.

In 16+17, "icchōra no fuku" could mean either 'My only good clothes' or 'My best clothes', so it is a matter of interpretation.

In regards to Shinji's lines, the official subtitle keeps the honorific for the first line, but drop is for the second to avoid repetition. The fansub maintains the repetition, but omits the honorific altogether.

Interestingly, the fansub translates 1 and 2 to "But this sucks!" using a literal translation of the word "shikashi" (but).

Finally, the fansub uses irregular four dot ellipses.

1.2.29 (Continuation from the previous scene. It turns out Misato has "borrowed" some car batteries to power her car, since it was damaged from the shockwave earlier. Shinji questions whether she is actually allowed to do that.)

a)

1								
---	--	--	--	--	--	--	--	--

M: nani?

2	3	4	5	6				
---	---	---	---	---	--	--	--	--

S: ii ndesu ka / konna koto shite

7	8	9	10	11	12	13	14	15	16	/ 17 \	18
---	---	---	----	----	----	----	----	----	----	--------	----

M: ii no ii no / ima wa hijyōji da shi / kuruma ugokanakya shōganai desshou / sore ni atashi
 19 20 21 22 23 24 25 26
 kou mietemo kokusai koumuin da shi ne / banji OKĒ yo
 27 28 29 30

S: settokuryoku ni kakeru iiwake desu ne
 31 32 33 34 35 36

M: tsuma'nna naa / kawaii kao shite / igai to ochitsuite'ru no ne
 37 38

S: sou desu ka
 39 40 41 42 43 44 45

M: are / okotta? gomen gomen / otoko no ko da mon ne
 46 47 48 49 50 51 52 53

S: misato san koso / toshi no wari ni kodomoppoi hito desu ne

b)

1	2	11
---	---	----

[M]What? // [S]Are you sure you can just take those? // [M]Never mind about that! // It's an

10 / 14 \ 13 9 16 17 18 21
 emergency, and we need / a working car right now, right? // And I'm an international
 / 22 \ 25 / 26* \
 government / official, after all, // so everything's going to be / perfectly fine, okay? // [S]I
 / 31 \ / 32+33 \
 don't think anyone will buy that. // [M]You're no fun. You look cute, / but you're kind of a
 / 36 \ / 37+38 \ 39 40* 41 44+45
 cold fish. // [S]You think so? // [M]Oh, did I upset you? // Sorry about that! You're a boy,
 46*+53 51 / 49+50 \
 after all. // [S]And you're pretty childish for your age.

c)

1 3 2 6 4+5 / 7 \ / 8* \ 11
 [M]Eh, what? // [S]Is it okay that / you did that? [M]Ah, it's okay, no problem. / It's an
 10 / 15 \ 13 / 14 \ / 17 \ / 18+19+20*
 emergency. // We can't do anything / if the car doesn't run. // In addition, even if I don't look
 \ 23 21 22 26
 like it, I'm / an international officer. So it's okay. // [S]That doesn't seem like / a very good
 29 31* 36* 32* 33 / 37+38 \
 excuse. // [M]Boring boy! / You look so calm, despite your pretty face. // [S]You think so...?
 40 41 42 45 43+44 46*+53 51
 [M]Hmm, are you angry? // Sorry, sorry. / It's natural because you're a boy. [S]You're childish
 / 49+50 \ 53
 for / your age, aren't you?

Here we can clearly see the official subtitle domesticating more than the fansub. The sentence that contains 2, 3, 4, 5, 6 and the one that contains 7 and 8 are both completely rewritten. In addition the official translation omits "kou mietemo" altogether, while the fansub only rewrites it slightly. In spite of Misato literally using the English word 'okay' in her Japanese line (26) the official subtitle changes it to "perfectly fine". The fansub meanwhile keeps it in but omits "banji" (completely).

On the other hand, the fansub makes some strange choices regarding Misato's next to last line. For one thing, "Boring boy!" (31) just sounds strange, and the Japanese does not contain the word 'boy', making that particular phrasing stand out as unnatural. Furthermore, the word "calm" (36) is a very literal interpretation of "ochitsuite'ru", but it doesn't quite capture the negative connotations intended here. Their translation of "ochitsuite'ru" to "**look** [...] calm" (my emphasis) is also questionable. Additionally, if they were in fact aiming for a more literal translation than the official subtitle, translating "kawaii" to 'cute' would make more sense than "pretty" (32).

The fansub does however capture Misato's repetition in both 7, 8 and 41, 42, though they did change 8 somewhat.

Both replace "misato san" (46) with the pronoun "You", to make a more natural English sentence.

1.2.30 (Fuyutsuki and Gendo are observing the Angel from NERV HQ as it begins healing the wounds it suffered from the N2 mine.)

a)

1 2 3 4 5
 F: yosō dōri / jiko shūfukuchū ka

6 7 8 9 10 11
G: sou denakereba / tandokuheiki toshite yaku ni tatan' yo

12 13 14 15 16 17 18
F: taishita mono da / kinō zōfuku made kanō na no ka

19 20 21 22 23 24
G: amari ni chie mo tsuita you da
25 26 27 28 29

F: saido shinkō wa jikan no mondai da na

b)

2 1 / 3+4 \ / 10+11* \
[F]As we predicted, it's regenerating itself. // [G]If it couldn't, it wouldn't be / a practical
/ 8 \ 12+13 18 17 16
autonomous weapon. // [F]Impressive. It appears it can even upgrade / its own operational
15 21 23 / 20+22 \ 29 / 27+28 \
functions. // [G]And it seems to have gotten smarter. // [F]It's only a matter of time before / it
25* 26
resumes attacking.

c)

/ 4 \ 2 1 6+7 10+11 / 9 \ / 8
[F]It's regenerating, / as we expected. // [G]Otherwise, it would be useless / as an independent
\ 12+13 18 17 16 15 / 21 \
weapon. // [F]Oh, impressive. It can also / enhance its own functions. // [G]In addition, it has /
22 20 29 / 27+28 \ 25 26
acquired intelligence. // [F]It's only a matter of / time until the next attack.

While inserting pronouns is often necessary when translating Japanese, the phrases "as we predicted" (b, 2+1) and "as we expected" (c, 2+1) actually do not need one. The sentence "(So) It's regenerating, as expected." is perfectly correct in English, yet both subtitles insert the word "we". Both subtitles also omit the sentence-final particle "ka" (denoting that the preceding sentence is a question) in Fuyutsuki's first line. Here too 'So it's regenerating, as expected(, huh)?' would have been a completely serviceable translation.

Official translation includes "jiko" (self), while the fansub omits it. The fansub similarly omits the Japanese "you" ('it would appear', 'it seems that') (24).

While "resumes attacking" (b, 26+27) is a syntactically and contextually correct sentence, it can be considered a minor rewrite, as the word "saido" (26) means something closer to 'once again'.

Finally, "independent" (c, 8) is a more literal translation of "tandoku", capturing the idea of a weapon that fights alone (independently) while "autonomous" (b, 8) accentuates the Angel's ability to make decisions on its own, which makes sense in context.

1.2.32(The UN commanders inform Gendo that command of the operation to stop the Angel has been transferred to him.)

a)

1 2 3 4 5 6 7 8 9
UNC: ima kara honsakusen no shikiken wa kimi ni utsutta / otenami o misete moraou
10 11

G: ryōkai desu

12 13 14 15 /16\ 17 18 19 20
 UNC: ikari-kun / wareware no shoyūheiki de ha / mokuhyō ni taishi yūkō na shudan ga
 21 22 23 24 25 26 27
 nai koto wa mitomeyō / daga kimi nara kateru no ka ne
 28 29 30 31
 G: sono tame no NERUFU desu
 / 32 \

UNC: kitai shite'ru yo

b)

2 / 1* \ 4 / 3 \ 6* 5 / 8
 [UNC]From this point forward, command of this / operation will be entrusted to you. // Show
 \ / 7 \ / 10* \ 12 17 14 15* / 21
 us what you're capable of. // [G]Yes, sir. // [UNC]Ikari, we will admit that our weapons / have
 \ 19* 17 24 25 / 27* \ 30
 no effect on the target. // But are you sure you can beat this thing? // [G]It's what Nerv was
 29
 created for. [UNC]Let's hope you're correct.

c)

5 3 4* / 3 \ /10*
 [UNC]You're now the commander of this operation. / We'll see how you deal with it. [G]Yes,
 \ 12 14 / 15 \ 23 / 21 \
 sir. // [UNC]Ikari, considering our / available weapons... // ...I have to admit that we have no
 19 / 18+20 \ 17 25 / 27* \ / 28+
 effective / way to deal with the target. // Are you confident / that you can defeat it? // [G]That
 29 \ 30 32
 is why / Nerv exists. // [UNC]We expect much from you.

First off, "Yes, sir" is a familiarization, since it conforms to how English-speaking military personnel would respond to a superior. The Japanese "ryoukai" on the other hand means something closer to 'understood/I understand'.

Second, in the UN Commander's second line, the official translation rewrites somewhat, while the fansub adheres closer to the Japanese. For instance, the fansub tries to include the "shoyū" ('one's possession/ownership') in "shoyūheiki" (15, 'heiki' means 'weapon') by using the word "available". It is not complete foreignization, but the fansub also does not familiarize the sentence to the extent that the official translation does.

In the very first line, the official translation has changed "ima" (now) to "this point", while the fansub does use the word "now". As for 4, 5, 6, the sentence "shikiken ha kimi ni utsutta" would literally be 'command (authority) was moved to you'. It is perhaps understandable that both translations chose to familiarize it somewhat. Interestingly, the fansub changed it slightly more.

1.2.33(NERV HQ personnel (male and female) are reporting on the status of NERV defense systems. Fuyutsuki and Gendo discuss what action to take in intercepting the Angel.)

a)

1 2 3 4
 HQF: mokuhyō wa / imada henka nashi
 5 6 7 8 9 10
 HQM: genzai / geigeki SHISUTEMU kadōritsu / nanatengo PĀSENTO

11 12 13 14 15 16 17 18
F: kokurengun mo oteage ka / dou suru tsumori da?

19 / 20 \
G: shogōki o kidō saseru

21 22 23
F: shogōki o ka / PAIROTO wa inai zo

24 25 26 27 28 29
G: mondai nai / mou hitori no yobi ga todoku

b)

1 2 3+4* 6 7 5 9+10
[HQF]The target is still stationary. // [HQM]Our intercept system is currently / 7.5%
8* 12 / 11 \
operational. // [F]So, even the UN forces have retired. // What are you going to do? // [G]I
20 / 19 \
intend to activate Unit 01. // [F]Unit 01? But we have no pilot. // [G]That's not a problem.
23 22 25 24
26+27 28 / 29 \
Another spare / will be delivered soon.

c)

1 2 3+4 5 / 8 \
[HQF]The target remains unchanged. // [HQM]The present effective rate / of interception is
9+10 / * \
7.5%. // [F]The U.N. troops can't help it.[sic] / What are you going to do? [G]I'll activate Unit
\
01. // [F]Unit 01? / But we don't have a pilot. // [G]No problem. A back-up / pilot will arrive
23 22 25 24 28 29
shortly.

Some minor familiarization in "stationary" (b, 3+4), "henka nashi" is literally 'there is no change'. Similarly "kadō" is literally 'operation (of a machine)', but the official translation omits "ritsu" (rate). The fansub however, does include an approximation in "effective rate" (c, 8), though it omits the word "system".

As for Fuyutsuki's first line in the fansub, it is possible to extrapolate the meaning from the context, but the English is bordering on nonsensical, and it is not a literal interpretation of the Japanese either.

Finally, the official subtitle captures Gendo's use of the word "yobi" (29, lit. 'spare (part)'). The word is rarely (if ever) used when referring to people, and the official translation conveys this by having Gendo's translated line sound as if he is talking about machinery or equipment. The fansub, on the other hand, seems to overlook this piece of characterization entirely.

1.2.34(Shinji and Misato, inside the car which is now onboard a train heading down into NERV HQ.)

a)

1 2 3 4 / 5 \
S: kore kara / chichi no tokoro e iku ndesu ka

6 7 8
M: sou ne / sou naru wa ne

9
S: tōsan

10 11 12 13 14 15 16
M: a / sou da / otōsan kara AIDĪ moratte'nai?
17 18
S: hai / douzo
19 20 21 22
M: arigatou / ja / kore yondeoite ne
23 24 25 26 / 27 \ 28 29 30 31 32
S: NERUFU? tōsan no shigoto / nan'ka suru ndesu ka / boku ga / sō desu ne / yō mo nai no
33 34 35 36 37 38 39
ni chichi ga boku ni tegami o kureru hazu / nai desu yo ne
40 41 42 43 44
M: so'kka / nigate na no ne / otōsan ga / atashi to onaji ne
b)

3 6* 9 10 / 11+
[S]Are you taking me to my father? // [M]Yes. Pretty much. // [S]Father... // [M]Oh, that's
12 \ 16 / 15 \ 14 13 17 / 18 \ 19 20
right. Did you get / an Id card from your father? // [S]Yes. // Here it is. // [M]Thanks. // Then
22 21 23 24 28
read this. // [S]Nerv... // My father's agency. // Am I going to work for them too? // Of course.
33 37+38 36 34 35 31 31 / 40 \
// He wouldn't have sent me a letter unless / he needed me for something. // [M]I see. So you
/ 41* \ 42 44 43
don't get along with your father. // It's the same with me.

c)
5 4 3 / 6 \ 9
[S]Are we going to / where my father is? // [M]Well, yeah...we are. // [S]Father...[sic] //
16 15 / 14 \ 13 17 / 18 \
[M]By the way, were you given / an I.D. by your father? // [S]Oh, yes. // Here it is. //
19 20 22 21 23
[M]Thanks! // Then, read this. // [S]"Welcome to / [line appears above the first]Nerv..." // It's
24 25 26* 28 27 37+38
about my father's work. / Is there anything for me to do? // I can't say I'm surprised. He never
34 31 31 / 40 \
writes me, / unless he wants me to do something. // [M]I see. You consider / him a tough
43 44
customer. // I feel the same.

The last two sentences of the fansub immediately stand out as strange. The choice of words "consider him a tough customer" comes across as forced. For reference, "nigate" could mean either 'not very good at (dealing with)' or 'dislike', so the line comes across as a bit convoluted. Furthermore, "I feel the same" makes it sound as if Misato is referring to Shinji's father. There is some ambiguity in the Japanese sentence, and it could be interpreted as Misato expressing dislike towards Shinji's father, but more likely she is referring to how she too dislikes her father.

There are some familiarizing rewrites, primarily in the official translation. The first line has been changed quite a bit, as have the lines that constitute 24->30. The official subtitle does adhere closer to the Japanese in Shinji's last line however, and as mentioned "don't get along with" is not literal, but closer than "consider him a tough customer".

1.3.3(Gendo is leaving the NERV HQ command center to meet up with Shinji and Misato. NERV HQ Male reports that the Angel has started moving again.)

a)

/ 1 \ 2 3

G: de ha / ato o tanomu

4 5

F: sannenburi no taimen ka

6 7 8 9 10

HQM: fukushirei / mokuhyō ga futatabi idō o hajimemashita

11 12 13

F: yoshi / sōin daiisshusentōhaichi

b)

3 / 2 \ / 3 \ / 4 \ 5 / 4 \ / 6

[G]I'll leave the rest to you. // [F]Their first meeting in over three years. // [HQM]Vice

\ 7 10 9 8 11 / 12 \ /

Commander, the target / has started moving again. // [F]Right. All personnel, assume / battle

13 \

stations, Level One.

c)

1 3 / 2 \ / 3 \ / 4 \ 5 / 4 \

[G]Well, I'll leave / the rest to you. // [F]This will be their first / meeting in three years. //

6 7 10 / 9 \ 8 11 / 12 \ / 13

[HQM]Sub-Commander, the target has begun to move again. // [F]Okay! / All hands to battle

\

stations!

Both subtitles seem to adhere as closely as they could to the Japanese in this section. The fansub includes "deha" (1) by adding the word "Well" to the beginning of Gendo's line. The official translation similarly adds "Level One" to the end of the last line in order to include "daiisshu" as part of 13.

The only thing that could be considered familiarizing here is the fansub using the expression "All hands" (c, 12), a clearly English-speaking word choice. The Japanese "sōin" is more literally "all members" and the use of "all personnel" in the official translation comes across as more culture neutral. It could perhaps be argued that both "moving" (b, 9) and "to move" (c, 9) are (by the strictest definition) familiarizations, since the Japanese "idō" (9) is technically a noun, so the more literal translation would be: "The target has once again initiated movement."

1.3.7(Having arrived at the EVA 01 docking bay, Ritsuko is attempting to convince Shinji to pilot it, Misato objects.)

a)

1

M: maji na no?

/ 2 \ 3

R: ikari shinji kun

4

S: hai

5 6

R: anata ga noru no yo

7 / 8 \ 9 10 / 11 \ 12 13
M: demo / ayanami rei de sae / EVUA to SHINKURO suru no ni nanakagetsu mo kakatta
14 15 16 17 18 19 20 21
desshou? / ima kita bakkari no kono ko ni wa totemo muri yo
/ 22 \ 23 24 25 26

R: suwatte ireba ii wa / sore ijō wa nozomimasen

b)

1 / 2 \ 4 5 6 7 9 / 8
[M]Are you serious? // [R]Shinji Ikari... // [S]Yes? // [R]You will pilot it. // [M]But even Rei
\ 13 / 12 \ 11 10 21 18+19
Ayanami took seven months / to synchronize with her Eva. // It's impossible for him to do it! /
18+19 17 / 16 \ 22 / 26 \ / 25 \ 24
He just got here! // [R]He just has to sit in the seat. / We don't expect more than that.

c)

1 / 2 \ 4 5 6 7 13
[M]Are you serious? // [R]Ikari Shinji... // [S]Yes? // [R]...you will pilot it. // [M]But it took
/ 8 \ / 12 \ 11 10 18+19 17 16 21
Ayanami Rei seven months / to synchronize with Eva! // He just arrived. / It's impossible. //
22* / 26 \ / 25 \ 24
[R]Just take a seat. We don't expect / you to do more than that.

Perhaps the most obvious difference here is that the fansub maintains Japanese name formatting, while the official subtitle changes the names around to fit the western standard. The names in fact seem to be the only instances where the official translation consistently familiarizes while the fansub consistently foreignizes.

Both subtitles have familiarized "kono ko" (lit. "this child") to "him" (b and c: 18+19).

Finally, Ritsuko's last line in the fansub comes across as a bit odd. The person who wrote the line clearly interpreted it as being directed at Shinji, while the official translator(s) interpreted it as being directed at Misato. Because the use of the word "you" in the fan TT could be interpreted as being directed either at Misato or Shinji, it is somewhat confusing. By just reading the line, it could be interpreted as Ritsuko telling Misato to "take a seat", which does not really make sense in the context of this dialog.

1.3.9(Shinji and Gendo, still at the EVA 01 docking bay, are arguing.)

a)

1 2 3
S: tōsan / naze yonda no?
4 5 6
G: omae no kangaeteiru tōri da
7 8 9 10 11 12 13
S: jaa / boku ga kore ni notte / saki no to tatakae tte iu no?
14 15
G: sou da
16 17 18 19 20 21 22 23 24
S: iya da yo sonna no / nani o ima sara nan da yo? / tōsan wa boku ga iranai janakatta no?
25 26 27 28
G: hitsuyō da kara yonda made da
29 30

S: naze / boku o
 31 32 33 34
 G: hoka no ningen ni wa muri dakara na
 35 36 37 38 39 40 41 / 42 \
 S: muri da yo / sonna no / mita koto mo kiita koto mo nai no ni dekiru wake nai yo
 43 44
 G: setsumei o ukeru
 45 46 47 48 / 49 \
 S: sonna / dekirikonai yo / konna no noreru wake nai yo
 50 51 52 53 54 55 56
 G: noru nara hayaku shiro / de nakereba kaere

b)

1 2 3 4 7 13*
 [S]Father, why did you send for me? // [G]You know exactly why. // [S]So, you're asking me
 10* / 9 \
 12 / 11* \
 / 14+15 \
 / 16 \
 to take this thing / and fight that thing? // [G]That's right. // [S]No way! Why are you doing
 19+20 21* / 23 \
 22 27 26 25
 this now?! // I thought you didn't need me! // [G]I called you because I have a need for you. //
 29 30 34 / 32+33 \
 35 40 38
 [S]Why me? // [G]Because no one else can. // [S]No, I can't... // I've never even seen anything
 /41+42* \
 43+44* / 46
 / like this before. I can't do this. // [G]You will be instructed. // [S]But there's no way I can do
 \
 / 49* \
 51 50 53 52 / 55 \
 56*
 this! // I can't pilot it! // [G]If you're going to pilot it, do it now / and quickly. If not, leave!

c)

1 2 3 / 6* \
 4 5 13*
 [S]Father, why did / you call me? // [G]For exactly the / reason you think. // [S]Do you mean
 8 10 9 12 / 11* \
 / 16 \
 that I should pilot this, / and fight against that thing I saw? // [G]Of course. // [S]No way!
 19+20 22 21* / 23 \
 28 27 26
 Why're you saying this now?! / I thought you didn't want me! // [G]I only called you / because
 25 29 30 34 31+32 33 35
 I need you now. // [S]Why me...? // [G]Because others can't...[sic] // [S]I can't do it! I've
 40 38 39 41 43
 neither seen / nor heard of it! How can I do it? // [G]Listen to her explanation. // [S]No...I
 46* / 48+49 \
 51 / 50 \
 / 52+53* \
 55 / 56 \
 can't! / It's impossible! // [G]If you're getting in, stop wasting / time. Otherwise, go home!

First off, "For exactly the reason you think." (c: 6, 4, 5) is significantly closer to the original Japanese than the official translation.

Another interesting thing to note is that both translations have changed Shinji's paraphrase of his father (a: 8, 9, 10, 11, 12, 13) around a bit. Specifically, in 12, 13, Shinji's choice of the imperative conjugation reflects how he feels that he is being given an order, while the official translation softens this with "asking" (b: 13). The fansub does the same with the word "mean" (c: 13). A more literal translation would be "So, you're telling me to[...]"

As for 11, a more literal translation could render "saki no" as 'that thing from before'. For 52, 53, both subtitles have changed around the sentence structure somewhat. The official translation is a bit closer, but has added a few words. In regards to 43, 44, both have again moved away from a more literal interpretation, such as: 'You will receive instructions.'

Lastly, it should be mentioned that the fansub continues its pattern of using irregular four dot ellipses (c: 33).

1.3.11(Shinji has refused to pilot EVA 01, so Gendo instructs Fuyutsuki to wake Rei, so that they can use her instead.)

a)

1 2 3 4
G: fuyutsuki / rei o okoshite kure

5
F: tsukaeru kane

6 7 8
G: shindeiru wake dewanai

9
F: wakatta
10

G: rei
11

Re: hai
12 13 14 15 16

G: yobi ga tsukaenakunatta / mou ichido da
17

Re: hai

b)

1 / 4 \ 2 5 5 / 6* \ 9
[G]Fuyutsuki... // Wake up Rei. // [F]Can we use her? // [G]She isn't dead. // [F]I understand.
10 11 12 13* 14+15* / 17 \
// [G]Rei. // [Re]Yes? // [G]Our spare is unusable. You will do it again. // [Re]Yes, sir.

c)

1 / 4 \ 2 / 6* \
[G]Fuyutsuki. // Wake up Rei. // [F]Is she available? // [G]Well, she isn't dead. // [F]I
9 10 11 12* / 13 \ 14+15
understand. // [G]Rei. // [Re]Yes. // [G]The back-up turned out to be useless. Try again. //
17
[Re]Yes.

The first instance of a re-write here is Fuyutsuki's first line. The fansub changes the sentence significantly while the official translation is as faithful to the Japanese as English permits.

As for 6, a more literal translation would be something like "It's not as if she's dead." Both subtitles omit the word (or the sense of the word) "wake" (a: 7, the meaning of 'wake' is somewhat complicated, but the grammatical construction 'wake dewanai', used here, means roughly 'it is not as if' or 'it does not stand to reason that'). For 10 and 17, the fansub goes with the very straight "Yes.", which is exactly what Rei says. The official translation changes the first one to a question and adds "sir" to the second. This makes it sound more natural in English, but if there is any character that is intended to sound a bit mechanical or unnatural, it is Rei.

Finally, in the section 12, 13 the official subtitle conveys the idea of Gendo treating people like parts by using the word "spare" (b:12), where the fansub uses "back-up" (c: 12). The

fansub, on the other hand goes with "turned out to be useless" for 13, which is a little more literal than just "unusable" (b:13).

1.3.17(Shinji has finally agreed to pilot 01 and pre-launch preparations are under way. Misato observes as Ritsuko directs the preparations while NERV officers and mechanics report on the progress.)

a)

1 2
HQM: shudengen setsuzoku
3 4 5 6 7
HQM: zenkairo dōryoku dentatsu / mondai nashi
8
R: ryōkai
9 10 11 / 12 \ 13 14 15 16
HQF: dainiji KONTAKUTO ni hairimasu / EI TEN shinkei setsuzoku ijyō nashi
17 18 19 20 21 22 23 24 25
R: shikō keitai wa nihongo o kiso gensoku toshite FIKKUSU / shoki KONTAKUTO
26 27 28
subete mondai nashi
29 30 31 32 33 34 35
HQF: sōhōkō kaisen hirakimasu / SHINKURO ritsu yonjūittensan PĀSENTO
36
R: sugoi wa ne
37 38 39 40 41
HQF: HĀMONIKKUSU subete seijōchi / bōsō arimasen
42
R: ikeru wa
43 44
M: hasshin junbi

b)

2 / 1 \ / 3 \ 5 4 8
[HQM]Connecting main power. // All circuits transmitting power. // [R]Roger. //
11* 9 10 12 13 14 15+16* 23
[HQF]Commencing secondary contacts. // A-10 nerve connection, normal. // [R]Set the
17 18 19 26 24 25
thought configuration to Japanese. // All preliminary contacts established. / Performance
27+28* 29 30 31* 32 33 34+35
nominal. // [HQF]Bi-directional circuits are open. // Synchronization rate at 41.3%. //
36 37 38 39 / 42
[R]Amazing. // [HQF]Harmonics are all normal. / No disturbances identified. // [R]We can do
\ 44 43
it. // [M]Prepare to launch!

c)

2 / 1 \ 5 4 / 3 \ / 8* \
[HQM]Connect the / main power supply. // Transmit power / to all circuits. // [R]Yes, sir. //
9 10 11* 14 12 13
[HQF]The second contact / is beginning. // The connection of the / A10-nerve is operational.
23 19 22 26 24 25 /27+28*\
// [R]Set Japanese as / the command interface. // All initial contacts / are all right. //

33 32 34+35 36

[HQF]Connect the mutual lines. // Rate of synchronization is 41.3%. // [R]Incredible. //

38 37 39* / 40+41* \ / 42 \

[HQF]All harmonics values are normal. / Everything is under control. // [R]It'll work! //

44 43

[M]PREPARE FOR LAUNCH!

Both subtitles have interpreted this differently. The official translation interprets the situation as the various personnel in the command room reporting the status of launch preparations, while the fansub interprets it as these people giving orders. The first interpretation is likely correct, and the evidence lies in Ritsuko's line 8: "ryōkai"(lit 'comprehension', 'understanding'). As she is the head of the project, it is highly unlikely that she would be receiving orders from anyone in the launch support staff. Especially not from a character that goes unnamed for the duration of the first two episodes.

The word "ryōkai", as previously mentioned, denotes that the speaker understands what someone else has told them. It is sometimes used in a military context and in such a case "yes, sir" can indeed be considered an English equivalent. That is however not what the word literally means, and it is not always used in that way. In this case it is far more likely that Ritsuko uses the word to confirm that she heard what her subordinate reported. Furthermore, the use of the phrase "mondai nashi" (lit. 'no problem(s)') indicates that the speaker in this case is reporting the status of something, rather than giving an order. In other words, the fan-translator has misinterpreted the context, and translated the line incorrectly as a result.

11 receives a mark simply because it is not literal. The word-choice "to begin/commence" is not incorrect in any way, but it is not literal. A more literal translation could be "Entering secondary contact stage". As for the phrases 6+7, 15+16, and 27+28. Both translations have either omitted them altogether, or replaced them with the words "normal" (b: 15+16) or "nominal" (b: 27+28).

For 31, the official translation does use the word "open" instead of the more literal "opening". This is particularly strange since they do use the progressive form for 2, 5, and 11.

1.3.18(Launch preparations commence in earnest.)

a)

1 2

HQM: hasshin junbi

3 4 5 6

HQM: daiichi ROKKU BORUTO hanase

7 8 9 10 11 12

HQM: kaijō kakunin / ANBIRIKARU BURIJJI idō kaishi

13 14 15 16

HQM: daini ROKKU BORUTO hanase

17 18 19 20 21 22 23

HQM: daiichi kōsokugu jokyo / onajiku / daini kōsokugu jokyo

24 25 26 27 28 29 30

HQM: ichiban kara jūgoban made no anzen sōchi o kaijyō

31 32 33 34 35 36

HQF: kaijyō kakunin / genzai / shogōki no jōkyō wa FURĪ

37 38 39 40

HQM: naibu dengen jūden kanryō

41 42 43 44 45
HQM: gaibu dengen setsuzoku ijō nashi

b)

2 1 6* 3 4 5 7 8
[HQM]Prepare to launch! // Disengage primary lock bolts. // Disengage confirmed /
9 10 16* 13 14 15 19 17
Disengaging the umbilical bridge. // Disengage secondary lock bolts. // Disengage primary
18 20 23 21 22 30* 28 / 24
restraints. // Likewise, disengage the secondary restraints. // Release safety locks numbers /
\ 25+27* 26 32 33 / 34 \ 35 36
one through fifteen. // [HQF]Release confirmed. // Currently, Unit 01's condition is free. //
37 38* 40* 39 41 44+45*
[HQM]Internal batteries fully charged. // External battery outlet, normal.

c)

2 1 6 3 4 5 7* 11 9
[HQM]Prepare for launch! // Release the / first lock bolt! // Released. // Move the umbilical
10 16 13 14 15 17 18
bridge! // Release the second lock bolt! // Remove the first binding, / and then remove the
21 24 25+27* 26 28 37
second. // Cancel first through / fifteenth safety locks. // [HQF line omitted][HQM]Internal
38* 39 41 / 42 \ 44+45*
battery charged. // Socket for external / power supply is operational.

Once again "ijyō nashi" is replaced by "normal" (b: 44+45) and "operational" (c: 44+45).

The fansub omits the HQF line altogether, while the official translation remains very faithful to the Japanese, even following the Japanese word order in 33, 34, 35, 36, at the expense of natural, fluent English.

For 25+27, both have used the word "through" rather than a more literal "from [...] to" construction. Using the word "through" does and arguably better job of capturing the professional vernacular than a sentence using "from [...] to" would. Similarly, the word "disengage" (b 6 and 16) captures the professional tone of the dialog, at the expense of a more literal translation such as "release". In regards to word choice, the word "Likewise" (b: 20) also comes across as more professional than "and then".

For 38, the Japanese used is literally "Internal power supply, charging complete." Both subtitles re-wrote that slightly. Similarly, both translations have familiarized the very last line, which would more literally be "External power supply connection, no irregularities."

1.3.19(HQ Female reports that EVA 01 is ready for launch. Ritsuko, Misato, Gendo and Fuyutsuki have been observing launch preparations, and confirm the launch order with Gendo.)

a)

1 2 3 4 5 6 7 8
HQF: ryōkai / EVA shogōki / shashutsukō e / shinro KURIA / ŌRU GURĪN
9 10 11
R: hasshin junbi kanryō
12 13
M: ryōkai / kamaimasen ne

14 15 16 17 18 19 20
G: mochiron da / shito wo taosan' kagiri / wareware ni mirai wa nai

21 22 23 24
F: ikari / hontō ni kore de ii nda na
25 / 26 \ 27

M: hasshin / shinji-kun / shinanaide yo
28

Ending screen: tsuzuku

b)

1 2 / 3 \ / 4 \ / 5 \ 6 7
[HQF]Roger. Move Eva Unit 01/ to the ejector pad. // Launch path is clear. All systems are
8 9 12 / 14 \ 17
green. // [R]Ready for launch. // [M]Roger. // Can we really do this? // [G]Of course. // Unless
16 15 18 / 20 \ 19 21 22 23
we defeat the Angels, / we have no future. // [F]Ikari, you're really sure about this? //
25 26 / 28 \
[M]Launch! // Shinji, don't get killed out there. // [Ending Screen]To Be Continued

c)

1 2 / 3 \ / 4* \ 5 6 7 8
[HQF]Roger. Eva Unit 01 / to the launch pad. // The course is clear. / All green! // [R]It's
9 12 / 13* \ / 14 \ 18 / 20 \ 19
ready to launch. // [M]Roger. Are you / sure about this? // [G]Of course. We have no future /
17 16 15 21 22 24 25
unless we defeat the Angels. // [F]Ikari, are you / really sure about this? // [M]Launch! //
26 / 27 \ / 28 \
Shinji... Don't die. // [Ending Screen]TO BE CONTINUED

In Misato's line 13, she turns to Gendo and asks him "kamaimasen ne". Very literally it would mean: "You don't care/mind, right?". She is referring to Gendo sending his son to fight the Angel, but the official translation generates some ambiguity which isn't there is the Japanese by rendering the sentence as "Can we really do this?". This could be interpreted as Misato doubting the mission's possibility of success, which can not be inferred from the original line. The interpretation in the fansub is not literal, but avoids the ambiguity.

Similarly, the fansub's interpretation of 27 is more literal, as "shinanaide" is literally: "Don't die." Furthermore, the official translation expands on the sentence 7, 8 for the sake of clarification, while the fansub does not.

Arguably "tsuzuku" is literally 'Will Continue', though it's doubtful whether anyone would ever choose that particular foreignization.

Both translations once again translate "ryōkai" as "roger".

2.1.1(EVA 01, with Shinji onboard, has reached the surface in order to battle the Angel. Misato and Ritsuko are overseeing the operation from NERV HQ.)

a)

1 / 2 \
M: ii wa ne / shinji-kun

3
S: hai

4 5 6 7 8 9 10 11
M: saishu anzen sōchi / kaijyō / EVANGERION shogōki / RIFUTO OFFU
/ 12 \ 13 / 14 \ 15 16

R: shinji-kun / ima wa aruku koto dake / kangaete
17

S: aruku
18

R: aruita
19

S: aruku
/ 20 \ / 21 \ 22 23 24

M: shinji-kun / shikkari shite / hayaku / hayaku okiagaru no yo
b)

/ 1* \ 2* 3 7* 4 5 6* 8 / 9 \
[M]Are you ready, Shinji? // [S]Yes. // [M]Release the final safety lock! // Evangelion Unit 01,
10 11 12* 15 14 / 13 \ 17 18

lift off! // [R]Shinji, just concentrate on walking right now. // [S]Walk... // [R]It walked! //
19 20 / 21 \ 22 / 24 \

[S]Walk... // [M]Shinji, get it together! // Hurry! Get up!

c)

/ 1* \ 2* 3 7* 4 5 6 8
[M]Are you ready, Shinji? // [S]Ah, yes. // [M]Remove the final / safety lock! // Evangelion
/ 9 \ 10 11 12* 16 15 14 13 17 18*

Unit 01, lift off! // [R]Shinji, think only / of walking now. // [S]Walking... // [R]It's walking! //
19 20* / 21* \ 22 / 24 \ 23

[S]Walking... // [M]Shinji, come on! / Hurry, stand up quickly!

Both translations omit honorifics. Both translate 1 to "Are you ready[...]?". That translation is hardly literal, though one would be hard pressed to find a choice of words that is both literal and comprehensible in this case.

The fansub captures both the repetition of "hayaku" (22, 23, meaning 'quickly') and renders a very literal interpretation of 12-16. Both could be considered foreignizing.

2.1.8(The day after the battle, Misato and Ritsuko are in some kind of truck, heading to the location where NERV clean-up crews are recovering the damaged EVA 01 and attempting to collect samples from the Angel.)

1 2 3 4 5 6 7
M: yappa / KŪRĀ wa jinrui no shihō / masa ni kagaku no shōri ne
/ 8 \ 9

R: shinji-kun ga kizuitasou yo
10 11 12

M: de / yōdai wa dou na no?

13 14 15 16 17 18 19
R: gaishō wa nashi / sukoshi kioku ni konran ga mierusou da kedo
20 21 22 23

M: masaka / seishin osen ja'
24 25 26

R: sono shinpai wa naisou yo

27 28 29 30 31
 M: sou / sou yo ne / ikinari are datta mon ne
 32 33 34 35 36 37
 R: muri mo nai wa / nōshinkei ni kanari no futan ga kakatta mono
 / 38 \ 39 40
 M: ko ko ro no machigai janai no?

b)
 / 2 \ 3 4 7
 [M]Air conditioning has just got to be / mankind's greatest treasure. // It's the triumph of
 6 8* / 9 \ / 11+12 \ 14 / 13 \
 science over nature. // [R]Shinji's woken up. // [M]How is he? // [R]No external injuries. His
 16 15 17 19 20 / 20 \ 21
 memory / is a bit muddled, however. // [M]You don't think it could be / mental
 22 / 26 \ 25 27
 contamination? // [R]There appears to be no cause for worry. [M]Really? // I suppose he did
 / 34 \ / 35+36+37 \
 have a pretty hectic day. // [R]It's not surprising. His cranial nerves / took a lot of strain. //
 40 38
 [M]Don't you mean his heart.

c)
 / 1* \ / 2 \ 4 3 6 7
 [M]I always think an air conditioner's the greatest / treasure of humanity! A scientific success!
 8* / 9* \ / 11+12 \ 14 / 13 \
 // [R]Shinji has recovered consciousness. // [M]How is he? // [R]No external wounds. / His
 16 15 17 / 20 \ 21 22 26
 memory is somewhat confused. // [M]It can't be...Is it / mental contamination...? // [R]I heard
 26* 25 / 27* \ / 28 \ 30 29
 it's nothing / to worry about. // [M]Oh, really. // That's right, because / it was so sudden... //
 35 36 37* / 34 \
 [R]It's no wonder. A severe burden was / imposed on his cranial nerves. // [M]I think you
 / 38 \
 mean his M-I-N-D.

Both translations unsurprisingly follow their pattern of omitting honorifics. Other than that, the most interesting thing to note here is that the fansub attempts to reflect how Misato spells out the word "ko ko ro" (38, meaning 'heart', 'mind'). Neither translation makes any noteworthy attempts to foreignize, and there are no major examples of familiarization, outside of the word order in 29-33 having been changed around quite a bit.

It should be noted that only the fansub makes any attempt to represent how Ritsuko uses the grammatical construct "sou" (e.g. 9) to show that what she is saying is something she was told by someone else. The only place this is hinted at is in c: 26, using the phrasing "I heard".

2.1.9(Recovery Personnel are moving parts of EVA 01. Nearby, Misato and Ritsuko are having a conversation about mankind's chances against the Angels.)

1 2 3 4 5
 X: hai / hai / sono mama / yoshi
 6 7 8 9 10 11 12 13
 M: EVA to kono machi ga / kanzen kadō sureba / ikeru kamoshirenai

14 15 16 17 18
 R: shito ni katsu tsumori? / aikawarazu rakutenteki ne
 19 20 21 22 23 24 25
 M: ara / kibōteki kansoku wa hito ga ikiteiku tame no hitsujuhin yo
 26 27 28 29 30 31
 R: sou ne / anata no sou iu tokoro / tasukaru wa
 32

M: ja

b)

1 2 / 3+4* \ 5 11 6 7 8 10+11
 [X]Okay, okay. Keep it coming. Good! // [M]If Eva and this City both operate / at their full
 13 / 12 \ 15* 16
 potential, // maybe we can make it through this. // [R]Are you going to defeat the Angels? /
 17 18 19 / 20+21 \
 You're always such an optimist. // [M]Hey, sometimes you need a little wishful / thinking just
 24 23 31 27 / 32
 to keep on living. // [R]I see your point. It helps to / hear things like that from you. // [M]See
 \
 ya!

c)

11* 6 7 8 / 12* \
 [Workers's lines not subtitled][M]If Eva and this city are successful, we'll be able to win. //
 15* 16 17 18 / 17 \ / 20+21 \
 [R]Will you defeat the Angels? / You're as optimistic as ever. // [M]Wishful thinking is a /
 25 26 27 32
 necessity of human life. // [R]Right. Your optimistic / character is encouraging. // [M]'Bye.

First off, the fansub has altogether omitted the recovery worker's lines. Secondly, both subtitles have rendered "tenshi ni katsu" to "defeat the Angels". A more literal interpretation would be something like: "win against the Angels". Other than that there is little of note, other than the fact that both "ikeru" and "sou iu tokoro" (meaning roughly 'that part/that side' [of you]) cannot really be literally translated to English and thus have not been.

2.1.10(Ritsuko and Fuyutsuki are discussing the fact that Shinji and Gendo will not be living together. Meanwhile, somewhere else, Misato, a NERV HQ officer, and Shinji are also discussing Shinji's living arrangements.)

a)

1 2 3 4
 R:yoroshii no desu ne / dōkyō dewanakute
 5 6 7 8 9 10 11
 F: ikaritachi ni totte wa otagai ni inai seikatsu ga atarimae na no da yo
 12 13 14 15 16 17
 R: mushiro / issō ni iru no hō ga fushizen desu ka
 18 19
 M: hitori de desu ka
 20 21 22 23 24 25 26 27 28
 HQM: sou da / kare no koshitsu wa kono saki no dairoku BUROKKU ni naru / mondai wa
 29
 nakarou

30
 S: hai
 31 32 / 33 \
 M: sore de ii no? shinji-kun
 34 35 36 37 38 39 40 41
 S: ii ndesu / hitori no hō ga / dokodemo onaji desu kara
 b)

/ 3 \
 11 10
 [R]Are you sure? // They don't want to live together? // [F]I think that living apart is natural /
 6 / 5 \
 14 13 17 16 18 20
 for Ikari and his son. // [R]And if being together is unnatural? // [M]Alone? // [HQM]Right.
 21 22 / 27 \
 25 26 / 23+24 \
 30
 His room will be in the 6th Block, / just beyond this one. // Is that satisfactory? // [S]Yes. //
 33* 35 34 36 38
 [M]Are you sure? // Shinji... // [S]It's fine. I'd rather be alone. // Anywhere is fine.

c)
 2 1 6 / 5 \
 11 10 / 8 \
 [R]It is alright that / they live separately? // [F]For Ikari and his son, / it's natural to be without
 / 7 \
 / 12* \
 17 16 13 17* 18
 each other. // [R]If anything, it's unnatural / to live together...is it so... // [M]Alone? //
 20 21 22 26 25* /23+24\
 28 30*
 [HQM]Yes, his room is located in / Block 6, over there. Any problems? // [S]No. // [M]Are
 32* 31* 33* 32+37 36 / 38* \
 40 39
 you satisfied / with it, Shinji? // [S]I prefer being alone. All places are the same.

Here we can definitely find both some foreignizations and some peculiar word choices in the fansub. First off, the fansub tries to include "desu ka" (17, 'desu' is the polite form of the Japanese copula, 'ka' denotes a question) in the translation. The result is a somewhat clunky sentence that could be considered a foreignization. Of note is that the copula somehow ends up appearing twice in the resulting TT, note how 17 occurs twice in the fan-translation. In regards to that sentence (12-17) neither subtitle goes a particularly literal route, and both seem to lose some of the original meaning. What Ritsuko is literally saying is: "Or rather, being together is **unnatural** [for them]?" The very first sentence in the fansub also comes across a bit odd syntactically.

The second peculiar word choice is in Misato's line (31-33). For one, "sore" would more accurately be "that" rather than "it". Second, the word "satisfied" (c:32) is another instance of the fansub using inappropriate vernacular. The line Misato delivers is far more casual in Japanese than the word "satisfied" implies.

Conversely, the official translation renders the first sentence to simply: "Are you sure?" which completely omits the politeness in "yoroshii" (lit. 'good'). The official subtitle translates Misato's far more casual line covered above in the exact same way. Arguably this is a measure of domestication, as the politeness in Ritsuko's question (1-4) is not directed to the person with whom she is speaking, but rather towards Gendo, who is not present at the time of the conversation. As English does not require (the same degree of) politeness towards an absent third party; it makes sense, from a familiarizing standpoint, to exclude the politeness expressed in the Japanese.

2.1.12(Misato has decided that she will let Shinji live in her home, so that he does not have to live alone. The two of them are in Misato's car, on their way to her apartment.)

a)

1 2 3 4
M: saate / kon'ya wa PĀ tto yaranakya ne

5 6
S: nani o desu ka

7 8 9 10 11
M: mochiron / arata naru dōkyonin no kangeikai yo

b)

1 / 4 \ 3* 2 5 / 11 \
[M]Well, we'll have to have a party tonight, right? // [S]What for? // [M]A welcoming party

8+9 10 / 7 \
for my / new roommate, of course!

c)

1 2 4* 3* 5
[M]Well, tonight we're going to do / it flamboyantly, aren't we? // [S]What do you mean? //

/ 11 \ 8+9 10* / 7 \
[M]It's a welcome party for / a new lodger of course!

In this section, we see an example of Japanese sentence structuring that would be next to, if not altogether, impossible to follow in English. As a result, both subtitle familiarize quite a bit. It has to be said though that the official translation definitely comes across as more fluent, with the fansub choosing words like "do it flamboyantly" and the rather stiff "lodger".

2.2.1(Misato and Shinji have just arrived outside Misato's apartment.)

a)

/ 1 \ 2 3 4 5 6 7 8 9
M: shinji-kun no nimotsu wa mou todoiteiru to omou wa / jitsu wa / atashi mo senjitsu kono
10 11 12 13 14

machi ni hikkoshitekita bakkari de ne / sa / haitte

15 / 16 \
S: ano / ojama shimasu

/ 17 \ 18 19 20
M: shinji-kun / koko wa anata no uchi na no yo

/ 21 \
S: ta / tadaima

22
M: okaerinasai

b)

1* 2* 3 4 1* 6 7 / 12 \
[M]Your things should have already / been delivered, Shinji. // The truth is, I just recently
11 9 10 / 14 \ / 16 \ 17* 18 19

moved / to this city too. // Come on in. // [S]Pardon the intrusion. // [M]Shinji, this is YOUR
20 / 21* \ / 22 \
home now. // [S]I'm home. // [M>Welcome home.

c)

5 1* 2* / 4 \ 6 7 / 12 \ 11 9 10
[M]I think your / things have arrived. // Actually, I also just / recently moved to this town. //
/ 14 \ 15 / 16* \ 17* 18 19 20 / 21* \
Come on in. // [S]Um...May I come in? // [M]Shinji, this is your house. // [S]I...I'm back. //
/ 22 \
[M>Welcome home.

The fansub manages to capture Shinji's hesitation very well in this section. Both "ano" (15, a word that denotes uncertainty) and Shinji's hesitation in 21 are conveyed well. That said, "I'm home." (b:21) feels ever so slightly more accurate than the fansub, though the official subtitle, as mentioned, omits the hesitation. The fansub also includes the word "omou" ('to think', 'to believe') (5), while the official translation does not.

Once again, honorifics are dropped and pronouns are occasionally used instead of proper nouns.

While "Pardon the intrusion." (b:16) is not exactly literal, it gets as close as is possible in English. Same goes for 22.

2.2.2(Misato and Shinji are just entering Misato's apartment, which, as Shinji comments, is more than a little untidy.)

a)

1 2 3 4 / 5 \
M: maa / chocchi chirakatte'ru kedo / ki ni shinaide ne
6 7

S: kore ga / chocchi?

8 9 10 11 / 12 \
M: a / gomen / tabemono o reiozōko ni irete oite

13 14 15 16 17 18 19 / 20 \ 22 23
S: a / hai / kōri / tsumami / BĪRU bakka' shi / donna seikatsu shite' ndarou / ano / acchi no
24

reizōko wa?

25 26 27 28 29 30 31
M: a / socchi wa ii no / mada nete'ru to omou kara
32

S: nete'ru?

b)

/ 2 \ 3 4
[M]As you can see, the place / is a little bit messy, // but make yourself comfortable. // [S]You
6 / 7 \
call this // a "little bit" messy? // [M]Oh! Sorry! Could you put the food / in the fridge? //
8 9 12 10 11

14 15 16 / 18* \ 17 / 19 \ / 20 \ / 22*
[S]Sure. // Ice, // snacks, // and nothing but beer. // What kind of life does she lead? // Excuse
\ / 23* \ 24 25 / 27 \ 28 29
me. What's in the other fridge? // [M]Oh, don't mind that. / He's probably still sleeping! //
32

[S]Sleeping?

c)

1 / 2 \ 3 / 5 \ / 2 \
[M]Well, the place is a little untidy... / Hope you don't mind. // [S]A...a little, she said...? //

8 9 12 10 11 13 14 15 16*
 [M]Oh, sorry. Could you put the food in the refrigerator? // [S]Ah, sure. // Ice... // Relishes... //
 17 / 19 \ / 20 \ 22* 24 / 23 \
 And beer... // What kind of life / does she lead? // Well, the refrigerator / over there... //
 25 27* 29 28* 32
 [M]Ah, it's OK. / Perhaps...sleeping now.[sic] // [S]Sleeping...?

The thing that stands out the most here is the fansub's attempt to capture the dropped subject in Misato's last line. The writers were setting up a later scene where it is revealed that Misato has a pet penguin that sleeps in the refrigerator Shinji is asking about. Because it is allowed to drop the subject of a sentence in Japanese, the writers could easily hide from the viewer what it actually is that is sleeping. In trying to mimic this in the English translation, the fansub renders a highly irregular line, that could be considered foreignizing. The official subtitle familiarizes the sentence by inserting the subject "he".

For some reason neither subtitle retained the word "omou" (30) in the previously mentioned sentence.

The fansub does stay more literal in 24, 23, though they for whatever reason rendered "ano" as "[w]ell" (c: 22). The entire sentence feels somewhat stilted, in fact, intentional foreignization; attempting to capture the open-ended nature of the Japanese line.

Finally, "tsumami" (16) does not mean "Relishes" (c:16). The word "relish" is limited to pickled vegetables or fruits, while the things Shinji finds in Misato's refrigerator are labelled "otsumami CHĪZU" (tsumami cheese) and "yakitori tare" (yakitori sauce). Tsumami has no direct translation in English, but can be either a snack to be had while drinking alcohol, or a side dish as part of a meal.

2.2.5(Shinji has just had a surprise encounter with something in the shower. Misato explains that it is her pet penguin.)

a)

/ 1 \ 2 3
 S: mi mi mi misato-san

4
 M: nani?

/ 5 \ 6
 S: a a a / are?

7 8 9 10 11
 M: aa / kare? / shinshū no onsen PENGIN yo

12
 S: are

13 14 15 16 17 18 19 20 21 22 /
 M: namae ha PENPEN / mou hitori no dōkyonin / sore yori / mae kakushitara / chito waza
 23 \ 24 25 26 27 28 29
 to rashiku hashagi sugita kashira / misukasarete'ru no wa kocchi kamo ne

b)

3 2 4 / 5 \ 6* 7 8
 [S]Miss Misato! // [M]What? // [S]A p... p... p... // What? // [M]Oh, him? He's one of those
 9* / 10 \ 11 12* 13 / 14 \ 15+16*
 new / hot spring penguins. // [S]What... // [M]His name is Pen Pen. / He's your other

17 / 21 \ / 26 \ / 22 \ 25 24
 roommate. // Why don't you cover that up? // I wonder if I've been a little bit TOO cheery? //

29 28 27
 Maybe I'm the one who's transparent.

c)

/ 1 \ 2 4 / 5 \ 7
 [S]Mi...Mi...Mi...Misato! // [M]What's wrong? // [S]Th...the...ther / ...there's a... // [M]Oh,
 8 / 9 \ / 10 \ 11 12* 13 14 15+16
 him? A new kind of / hot spring penguin. // [S]It's... // [M]His name's Penpen. / He's another
 17* / 18+19* \ 21 20 22 25 24 28 29
 lodger. // By the way, you'd / better cover the front. // Am I being a little too playful? / I may
 27

be the one who's transparent.

First off, the official translation has decided to render both "nani" (what) and "are" (huh?) as "what" (b: 4, 6, and 12).

Both translations have excluded "waza to rashiku" (23), which means roughly: forced/obviously intentional/contrived/artificial. Presumably, both did this to maintain flow when reading the subtitle.

Another point of interest here is how the official translation has included a translation of the honorific "san" (3), while the fansub omits it entirely.

2.2.6(Shinji is in the bath, remembering what Misato had told him earlier.)

1 2 3 4 5
 S: katuragi misato / warui hito janai nda
 6 7 8

M: furo wa inochi no sentaku yo
 9 10 11 12 13 14 15 16 17
 S: demo / furo tte iya na koto omoidasu hō ga ōi yo na / tōsan to ayanami rei ka

b)

2 1 / 5 \ 3 4 6 8 7
 [S]Miss Misato Katuragi. // She's not a bad person. // [M]Bathing is the laundry of life. //
 9 11 13* 10 15 17
 [S]But bad memories always seem to find me / when I'm in the bath. // My father // and Rei
 16

Ayanami...

c)

1 2 / 5 \ 3 4 6 7 8* 9
 [S]Katuragi Misato... // She isn't a bad person. // [M]Taking a bath is / life washing. // [S]But
 10 14 11 12 / 13* \ 15 16 17
 in the bath, more unpleasant things / come to mind than others. // Father and Ayanami Rei...?

The choice to use "life washing" (c: 7, 8) in the fansub comes across as a bit strange. It might be an intentional attempt to follow the Japanese word order, but if that is the case it seems strange to omit the genitive particle "no" that follows "inochi" (7). Even more so since the official translation does use a genitive construction "laundry **of** life" (b: 7, 8, my emphasis), thus coming closer to the original Japanese even if the word order is reversed.

In regards to the asterisk on 13 in both subtitles, the word used in the Japanese is "omoidasu", literally: "to recall [a memory]/ to remember". While the official subtitle does use the word "memory", the word in Japanese is used here as an active verb, carried out by Shinji, while in the official TT the memories "find" Shinji, making him the direct object. Both translations could be considered familiarizing here.

2.2.12(Shinji is having a flashback about the battle with the Angel and we get to see Ritsuko and Misato observe the battle from HQ as two command center officers report on what is happening. EVA 01 has been damaged, but somehow repairs its left arm and turns the battle around. Ultimately, the Angel self-destructs.)

a)

/ 1 \ 2
R: EI TĪ FĪRUDO

3 4 / 5 \ 6 7 8
M: dame da wa / EI TĪ FĪRUDO ga aru kagiri

9 10 11
R: shito ni wa sesshoku dekinai
12 13

HQM: sawan fukugen
14

M: sugoi

15 / 16 \ 17 18 19 20 21 / 22 \
HQF: shogōki mo EI TĪ FĪRUDO o tenkai / isō kūkan o chūwa shite ikimasu
23 24 / 25 \

R: iie / shinshoku shite iru nda wa

26 / 27 \ 28 / 29 \ / 30 \ 31 32
M: ano EI TĪ FĪRUDO o ito mo kantan ni / jibaku suru ki? / EVA ga?
33 34

R: are ga EVA no
35 36

M: hontō no sugata

b)

1 2 3* / 8 \ 7* 5 6 11 10*
[R]An AT field! // [M]No! As long as the Angel / has that AT field... // [R]He can't touch the
9 / 12 \ 13* 14 / 15 \ 18

Angel! // [HQM]Left arm, regenerated! // [M]Incredible! // [HQF]Unit 01 has deployed its
16 17 21+22 19 20 23 24+25

AT field! // It's neutralizing the phase space! // [R]No, it's eroding it! // [M]It went through
26 27 28 / 29 \ / 30 \ 32 33 34

that AT field so easily... // It's going to self-destruct?! // Is the Eva... // [R]That must be Eva's...
35 36

// [M]True form.

c)

1 2 4 / 3 \ / 8 \ 7* 5 6 11 10
[R]The AT-field... // [M]It's no use. As long it / has[sic] the AT-field... // [R]...Eva can't touch
9* / 12 \ 13 14* / 15 \ 18 16

it. // [HQM]Left arm restored. // [M]Unbelievable... // [HQF]Unit 01 is also expanding an AT-
17 21+22 19 20 23 24+25 26 27 28 /
field. / It's neutralizing the phase space. // [R]No, it's eroding it. // [M]That AT-field / was so

29 \ / 30 \ 32 33 34 35 36*
easily... // [M]Self destruct?! // The Eva... // [R]That's Eva's... // [M]...true potential...

Perhaps the most notable thing here is the typo in the fansub (c: 5-8), which hints at the fact that it is not a professional translation. On that note, both subtitles contain the line "No, it's eroding it." (b and c: 23-25) which is not a very pretty sentence in English either.

An odd word-choice appears in the fansub at 36. The Japanese word means literally: "form", although it is possible that the fansub chose to use the word "potential" since it makes a bit more sense in context. At the time the line is delivered the Eva's "form" has not really changed at all, making the word "potential" a reasonable option given the context.

Other than that the only major difference between the two is that the fansub went a more literal route with the translation of 3-4.

4.1 Readability

A definite point to the official subtitle's detriment is that it is on rare occasions difficult to read. This stems from the fact that the translators have chosen to subtitle some background dialogue that is barely audible in the Japanese (e.g. 1.2.31 and 1.3.1). Additionally, some lines appear above other lines that were already on screen, or multiple lines are on screen at once, but only one of them changes (e.g. 1.2.31). The result is that some sections are almost impossible to read without pausing the video, interrupting the flow of the narrative.

The fansub resolves this by simply omitting all the lines delivered by the PA, making the scenes much easier to follow. The lines omitted by the fansub are as mentioned barely audible in Japanese, and are only used to add some flavor to the world building. The fact that the official TT includes these lines is not necessarily a problem in and of itself, but the fact that they become obstructive when they are barely even audible in the ST comes across as incredibly sloppy. Compare, for instance, the sections below (1.2.31 and 1.3.1). It is difficult to render in text just how quickly the subtitles change and disappear from screen. However, we can still see, that the fan TT looks significantly less cluttered.

1.2.31(Still in Misato's car, Misato and Shinji have arrived at the gates of NERV HQ and are waiting for a train to come and pick the two of them up.)

a)

PA: GĒTO ga shimarimasu / gochūi kudasai / hassha itashimasu

S: tokumu kikan NERUFU?

M: kokuren chokuzoku no hikōkai soshiki

PA: kono ressha wa SHĪ nijūni tokubetsu ressha desu / [inaudible] JĪ sanjūsan [inaudible] to narimasu

S: chichi no iru tokoro desu ne

M: maa ne / otōsan no shigoto shitte'ru?

PA: tochūeki wa subete sugoshimasu / gochūi kudasai

S: jinrui o mamoru daijina shigoto da to sensei kara kiite' masu

b)

[PA, yellow]The gates are now closing. / Please stand clear. // [S, yellow]The special duty organization Nerv? / [PA, white]Now departing. // [M, yellow]Yes, it's a secret organization under / the control of the United Nations. / [PA, white]This is the C-22 Special Express / departing directly for G33-1. [S speaking (yellow), replacing M's line, PA's line remains below]That's where my father is, right? [M speaking (yellow) replacing S's line, PA line

remains]Well, yeah. [M speaking (yellow) PA's line remains]Do you know what he does? // [PA white]This train will bypass all other stations. / Please stand back. [S speaking (yellow), line appears above PA's line]My teacher told me his work is vital / for the protection of the human race.

c)

[PA]The gate is closing. Attention, please. / The train is about to depart. // [S]The special agency, Nerv? // [M]Yes, a special organization directly / attached to the United Nations. // [S]It's the one my / father belongs to, isn't it? // [M]Well, yeah...do you / know what he does? [S]My teacher told me it's an important / job to protect the human race.

1.3.1(Misato has gotten herself and Shinji lost inside NERV HQ. As they wander around, the PA system calls out for Ritsuko to help them.)

a)

M: okashii naa / tashika kono michi no hazu yo ne

PA: SENTORARU DOGUMA heisa rōka [inaudible]

M: kore dakara SUKĀTO hakizurai ne koko / shikashi / ritsuko wa doko ni icchatta no kashira? / gomen ne / mada naretenakute

S: saki tōrimashita yo / koko

M: demo daijōbu / SHISUTEMU wa riyō suru tame ni aru mono ne

PA: gijutsu kyoku ikka / Ī keikaku tantō no / akagi ritsuko hakase / akagi ritsuko hakase / shikyū / sakusenbu daiikka / katuragi misato ichii made gorenraku kudasai

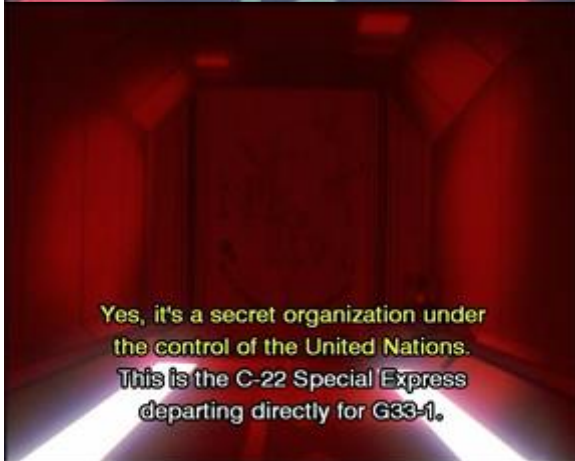
R: akireta / mata mayotta wa ne

b)

[M]That's strange. isn't this the right way? // [PA]Central Dogma's closed passages / remain sealed. // [M, line is first yellow, then changes to white and moves on top of the PA line that follows]This is why I hate wearing skirts here. / [PA, yellow]Opening block B-26 in sequence. / [M, white, line appears above previous PA line]But where the heck did Ritsuko go? // [M, yellow]I'm sorry. I'm just not used to this place yet. // [S]We passed this spot just a little while ago. // [M]But don't worry about it. // They make these systems / to be used, you know. // [PA]Would the head of Project E, / Technical Department Division 1, // Dr. Ritsuko Akagi, Dr. Ritsuko Akagi, // please contact Captain Misato Katsuragi / of Operations, Division 1, immediately. // [R]I don't believe it. // She got lost again, didn't she?

c)

[M]This's[sic] strange. I'm sure / this was the right way....[sic] // I'd really rather not / wear a skirt in this place! // Anyway, where has Ritsuko gone? Sorry, / but I'm not familiar with this place. // [S]We passed here / some time ago. // [M]But it'll be okay! / All systems exist to be used. // [PA]Chief of Project E, Section 1 / of the Technical Department... // ...Dr. Akagi Ritsuko, / Dr. Akagi Ritsuko. // Please contact Capt Katsuragi Misato at Section / 1 of the Operations Dept. immediately. // [R]I don't believe it! / She must've gotten lost again.



The eight screen captures on the previous page are from the official subtitle of the scene portrayed in 1.2.31. The parts of the scene captured here span roughly 16 seconds (from ~08:44 to ~09:00 of Episode 1), and contain 10 subtitle changes. This might not seem too egregious, except for the fact that some subtitles change while others remain, making it difficult to know which ones to focus on. To make matters worse, the first line delivered by the PA woman is written in the default yellow font, while the following lines of that same PA voice are written in white. These lines also occupy as much space on screen as (and often more space than) the lines delivered by the main characters, which doesn't make much sense, since the PA is little more than background noise in the ST. As a result, it becomes needlessly difficult to figure out who says what.

4.2 Name Formatting

The only truly consistent difference between the two translations in terms of familiarization is how they handle the formatting of character's names. In Japan, names are formatted with their family name first, and the given name second. Accordingly, by the Japanese formatting, Misato's full name is Katsuragi Misato. This is, obviously, the opposite of how names are formatted in English-speaking countries. As a result, there are generally two different ways of handling Japanese names in a text when it is translated to English. Below is a section from around the middle of the first episode, where we can clearly see how the professional TT and the fan-made one differ in this regard:

1.2.24 (Misato and Shinji have just flipped Misato's car back over after it was hit by the shockwave from the N2 Mine and turned on its side.)

a)

M: doumo arigatou / tasukatta wa

S: iie / boku no hō koso / katsuragi san

M: misato de ii wa yo / aratamete yoroshiku ne / ikari shinji-kun

S: hai

b)

[M]Thanks for the hand. I really appreciate it. // [S]Thank you too, Miss Katsuragi. // [M]Just Misato is fine. // I'm glad we've met at last, Shinji Ikari. // [S]Yeah...

c)

[M]Thanks for your help! // [S]Er, it was my pleasure, / Miss Katsuragi... // [M]You can call me Misato. // Nice to meet you, / Ikari Shinji. // [S]Same Here.

As we can see here, the official TT familiarizes name formatting, putting the given name first and the family name second. This is a clearly an intended choice on behalf of the translators, as this formatting is consistent throughout the entirety of the official translation. Conversely, we can see in the sections above and below how the fan-translators consistently uses the Japanese format, with the family name first and the given name second.

2.2.6(Shinji is in the bath, remembering what Misato had told him earlier.)

a)

S: katsuragi misato / warui hito janai nda

M: furo wa inochi no sentaku yo

S: demo / furo tte iya na koto omoidasu hō ga ōi yo na / tōsan to ayanami rei ka

b)

[S]Miss Misato Katsuragi. // She's not a bad person. // [M]Bathing is the laundry of life. // [S]But bad memories always seem to find me / when I'm in the bath. // My father // and Rei Ayanami...

c)

[S]Katsuragi Misato... // She isn't a bad person. // [M]Taking a bath is / life washing. // [S]But in the bath, more unpleasant things / come to mind than others. // Father and Ayanami Rei...?

4.3 Irregular Ellipses

One aspect that makes the fan-made TT look somewhat less professional is how it on occasion uses ellipses (in other words, the three, sequential, sentence-final periods used to show that a character's line trails off at the end) incorrectly. In both the section shown below and in 1.2.28 c, we can see examples of how the fansub contains ellipses using four dots. This is generally considered incorrect in English, as using three dots is the norm. Since it occurs several times in the fan-made TT, one might assume that it is an intentional choice, but in other sections (e.g. 1.2.18 c), the fansub uses the standard three-point ellipsis. There seems to be no rhyme or reason to the irregular use whatsoever.

1.3.8(Misato and Ritsuko are debating whether to make Shinji pilot EVA 01.)

a)

M: shikashi

R: ima wa shito gekitai ga saiyūsen jikō desu / sono tame ni wa dare de EVUA to wazuka demo SHINKURO kanō to omowareru ningen o noseru shika hōhō wa nai wa / wakatteiru hazu yo / katsuragi ichii

M: sou ne

b)

[M]But... // [R]Repelling that Angel is our ultimate priority. // To do that, we have no choice but to put / aboard the Eva whomever has the chance // to synchronize with it, no matter how slight. // I believe you know that, Captain Katsuragi. // [M]I suppose...

c)

[M]But...[sic] // [R]At present, intercepting the Angel's / attack is our top priority. // Even if there is little potential of synchronizing with the Eva. // We have no choice. / Do you understand, Captain Katsuragi? // [M]You may be right...[sic]

5. Results and Discussion

For the sake of academic honesty, it should first and foremost be mentioned that the asterisks placed on irregular and non-literal word-choices in the two translations was done by myself alone, with only the use of dictionaries for assistance. As such, the placement of the asterisks is by no means an objective metric. This should be kept in mind while reading the next few paragraphs.

All the same, it is my opinion that comparing the asterisks placed on both subtitles might be useful as a means of seeing how the two compare in regards to cultural terms and quality. Now, asterisks were placed on words that were considered to either have a meaning different from that of the corresponding ST word, and on words which were either misspelled or that did not make contextual sense in English. Accordingly, a subtitle that followed the ST very faithfully, contained few errors and few odd word choices would receive few asterisks.

All added up, the official TT contains 72 asterisks, while the fan TT contains 96. In other words, the fan made TT received exactly 1/3 more marks than the professional translation. That is a statistically significant difference, but might ultimately not say much about how the two subtitles compare to one another. This is because sentences that were altogether rewritten from the ST into entirely different (but intelligible, and semantically roughly equivalent) sentences were not marked with an asterisk. There is also the fact that the fan-made TT contains outright errors, such as typos, as well some highly questionable translation choices; which might also explain why the number of asterisks in the fan TT is higher than in the professional TT. Taking these factors into account, we can estimate that the difference in familiarization vs. foreignization between the two subtitles is minimal.

5.1 Familiarization/Foreignization

In regards to foreignization and familiarization, there is very little consistent difference between the two texts. Neither one of the texts go out of their way to follow the Japanese word order or word choice. Neither seem to actively create a text that is difficult to read, or that intentionally deviates from English writing standards in any way. In fact, the only aspect where there is a consistent cultural difference between the two is in the formatting of names (e.g. 1.3.7 and 2.2.6). The fan-translation always renders names in the Japanese order (family name -> given name) while the official translation writes them in the western order (given name -> family name).

Now, one might argue that the occasional use of irregular words in the fansub could be considered foreignizing, but there appears to be no discernable pattern to this use. For instance: In 2.2.2 the fansub contains the rather odd sentence "Perhaps...sleeping now." (2.2.2 c, 29+28), clearly attempting to emulate the fact that the Japanese sentence drops the subject of the sentence. This could indeed be seen as foreignizing, except for the fact that in the very same section, they translated "tsumami" to "relishes" (2.2.2 c, 16) which is either a familiarization or a downright incorrect translation. Another example would be the somewhat irregular sentence in 2.1.10 c, 12-17, but again it is hard to tell whether it is an intentional foreignization, or if the translators simply had difficulty with that section. The same goes for the use of "lodger" and "do it flamboyantly" (2.1.12, c).

Perhaps the biggest argument against the idea that these translation choices should be considered foreignizations is that the fansub regularly omits honorific suffixes. In 2.2.5 for instance, the official translation translates "Misato san" to "Miss Misato", while the fansub makes it simply "Misato". Furthermore, there are situations where the fansub seems to intentionally stray from the Japanese; such as 2.2.12 where they translated "hontō no sugata" (lit. 'true form') to "true potential" (2.2.12, c 35+36). This seems to indicate that the people behind the fansub never made a conscious choice to foreignize their TT, and that the odd word choices might rather be an issue of quality.

The fact that the fan-made TT was not significantly more foreignizing than the official TT came as a bit of a surprise to me. It was my belief that fan-translators generally set out with the skopos to create more foreignizing translations. As Mattar writes³⁷ however, the findings of this thesis are not all that surprising. According to Mattar's article, there is significant disagreement within the fansubbing community regarding which translation strategies should be chosen when one encounters uniquely Japanese expressions, such as honorific suffixes or a character's use of pronouns. According to Mattar's findings "[A] main area of difference among fansubbers related to whether translations should emphasize the familiar to enhance understanding [sic], or whether they should educate other consumers on the foreign"³⁸. As

³⁷ Mattar. (2008) "Perceptions and (re)presentations", pp. 365-371

³⁸ Mattar. (2008) "Perceptions and (re)presentations", p. 366

such, one obvious reason that the A2000a fan-translation of *Evangelion* is not as foreignizing as I had originally anticipated might simply be that the translators never intended to create a foreignizing TT in the first place.

5.2 Quality

It simply cannot be ignored that the fan-translation TT contains typos and syntactic irregularities while the official translation does not (e.g. 1.2.16 c, 1.2.25 c, and 2.2.12 c). Perhaps more telling of the gap in professionalism is the apparent lack of an overarching translation strategy in the fansub. Hasegawa writes that any translator must have a plan in mind for the translation before translation can begin:

"The translator should be aware that *no translation is possible without identifying the aim or purpose of the translation*, and that any ST can be rendered in multiple accurate or preferable translations."³⁹ (My emphasis)

Yet the fansub appears to have no clear aim or purpose. It is perhaps not strange, then, that the fansub comes across as somewhat schizophrenic with its odd word choices, strange omissions and inconsistent familiarization. And since the translators behind the official translation are working professionals, it would stand to reason that they did in fact come up with such a strategy. That would in turn explain why the official TT comes across as more cohesive, well structured, and generally more professional.

Antoine Berman might not consider the professional translation superior, though. In his book *The Experience of the Foreign* he writes: "A bad translation I call the translation which, generally under the guise of transmissibility, carries out a systematic negation of the strangeness of the foreign work."⁴⁰ In this he is clearly in agreement with Venuti⁴¹, in that they both prefer translations that accentuate, rather than diminish, the foreignness of foreign texts. Following that line of reasoning, it could be argued that the fan-translation, even with its undeniable flaws, might be considered preferable over the more fluent, familiarized professional translation. On the other hand, taking Skopos Theory into account, it might also be argued that both TTs are of equal quality, and that the translators simply had different purposes for their translations.

It should be mentioned that the cluttered subtitles of the official translation, that were mentioned in the section "Readability", are a definite point to its detriment. All things added up, however, the professional translation definitely comes across as more competently put together; especially if one values the invisibility of the translator that result from a familiarizing translation strategy.

6. Conclusion

In conclusion, let us return to the central questions of this thesis. Are there any significant differences in quality between the two subtitles?

As mentioned in the section "Results and Discussion", Berman⁴² and Venuti⁴³ might argue (and I probably would, too) that the fan-made TT is preferable in how it handles the formatting of Japanese names. Aside from that, however, it is difficult to disregard the facts that the fansub contains typos, sentences such as "Let's do it flamboyantly", and the irregular

³⁹ Hasegawa (2012) *The Routledge Course in Japanese Translation*, pp. 204-205

⁴⁰ Berman (1992) *The Experience of the Foreign*, p.5

⁴¹ Venuti (1995) *Translator's Invisibility*, pp. 18-20

⁴² Berman (1992) *The Experience of the Foreign*, p.5

⁴³ Venuti (1995) *Translator's Invisibility*, pp. 18-20

ellipses. Looking at the two subtitles from the traditional perspective, valuing fluency and the invisibility of the translator, the professional translation is clearly superior. It contains no typos, and very few questionable translation choices. Aside from the fact that it sometimes clutters the screen with tertiary dialog, making it somewhat difficult to read, the official translation is well constructed, unobtrusive, and clean.

Even taking Skopos Theory into account, the professional translation is superior. The translators clearly set out to make a TT that can be easily read, without intruding on the actions on screen, and that contains simple, familiar English. As a whole, this is a purpose they achieved with consistency; and from a Skopos Theory standpoint, achieving the skopos of the translation trumps any other metric for measuring the success of a translation.

With that in mind, it is worth mentioning, once more, that the fansub contains no discernable skopos. It sometimes familiarizes, sometimes foreignizes. At some point the fan-translators struggle to follow the Japanese as closely as possible, even sacrificing readability, while they at other times re-write the ST altogether to fit simple English fluency. If there ever was a unified purpose of the translation, the fan-translators lost it somewhere in the execution. In Skopos Theory, not only is the lack of a purpose in the translation unacceptable, but it is also important for the TT to be internally coherent⁴⁴, an aspect where the fan-made TT once again falls short.

Now, let us continue to the other question: Is there a significant difference in how the two translations in regards to familiarization vs. foreignization? As previously mentioned, the only truly consistent difference between the two translations is in that the fan-made TT foreignizes the formatting of personal names, while the official TT reverses the order of names to fit the western standard.

Aside from that, there is little difference between the two in regards to foreignization. The two subtitles are foreignizing and familiarizing in different places (e.g. "do it flamboyantly", 2.1.12 c, or "How can this be?", 1.2.26, b), and at times in different ways, to be sure; but if we take into account the fact that several of the asterisk-marks in the fansub were due to questionable translation-choices (and, occasionally, downright mistranslations), we can take those out of the equation. If we do that, we can see that the marks that remain, which would represent familiarizing word-choices, would be fairly similar in number. In other words, there are no major, consistent, differences between the two translations as far as foreignization versus familiarization goes.

All the same, it is my opinion that this paper has shown that it is possible to measure the differences in familiarization versus foreignization between two translations, even if this thesis in itself found no significant differences. The method of analysis used in this thesis may be somewhat flawed, but can easily be improved upon for future studies in order to improve the accuracy of the findings. It would also be interesting to expand the amount of data analyzed, to examine whether there are any discernable patterns between an official translation and fan-made translations in general, as the one fan-made TT analyzed here might be an exception rather than the rule.

It is my belief that this paper has shown the differences (or lack thereof) between these two translations, both from a qualitative and cultural perspective.

⁴⁴ Munday (2001) *Introducing Translation Studies*, pp. 79-80

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Appendix

1.1 Intro

1.1.1 (Opening Theme)

a)

zankokuna tenshi no you ni / shōnen yo shinwa ni nare

b)

Just like the cruel angel // Young boy, become a legend

c)

Like a cruel angel...//...young boy, become a legend.

1.1.2 (Contd.)

a)

aoi kaze ga ima / mune no DOA o tataitemo

b)

Even though the untested breeze / taps at the door to your heart

c)

Even though the blue wind knocked / at the door of your heart...

1.1.3 (Contd.)

a)

watashi dake o / tada mitsumete / hohoende'ru anata

b)

You just look solely at me and smile

c)

...you kept looking and smiling only at me.

1.1.4 (Contd.)

a)

sotto fureru mono / motomeru koto ni muchū de

b)

So intent on seeking out the gentle touch

c)

Lost while searching for something soft...

1.1.5 (Contd.)

a)

unmei sae mada shiranai / itaikena hitomi

b)

Such innocent eyes, still ignorant / of their destiny

c)

...your honest eyes show that you / haven't realized your fate.

1.1.6 (Contd.)

a)

dakedo itsuka kizuku deshou / sono senaka niwa

- b)
But someday, you are sure to realize / that upon your back
- c)
But someday, you'll recognize that on your back...

1.1.7 (Contd.)

- a)
haruka mirai mezasu tame no / hane ga aru koto
- b)
You have the wings with which to fly / towards the distant future
- c)
...you have the wings to fly to the distant future.

1.1.8 (Contd.)

- a)
zankokuna tenshi no TĒZE / madobe kara yagate tobidatsu
- b)
The cruel angel's thesis // Soon, you will take flight from the windowsill
- c)
A cruel revelation from the angels / will fly out from a window soon.

1.1.9 (Contd.)

- a)
hotobashiru atsui PATOSU de / omoide o uragiru nara
- b)
With your torrent of ardent pathos // If you are to betray your memories
- c)
When you deny your memory with your / spurting and burning pathos...

1.1.10 (Contd.)

- a)
kono sora o daite kagayaku / shōnen yo shinwa ni nare
- b)
You, who embrace these heavens and shine // Young boy, become a legend
- c)
Shine and hold up the sky. / Young boy, become a legend.

1.2 Episode 01 Angel Attack

1.2.1 (On-screen text)

- a)
toki ni, seireki 2015nen
- b)
The year is 2015 A.D.
- c)
A.D 2015

1.2.2 (Public Announcement)

a)

honjitsu/ jyūniji sanjuppun / tōkaichihō o chūsin to shita / kantō, chūbu zen'iki ni / tokubetsu hijō jitai sengen ga hatsurei saremashita

b) As of 12:30 PM today, a special state / of emergency has been declared// for the Kanto and Chubu regions/ surrounding the Tokai district.

c)

Today at 12:30, a special state / of emergency has been declared...//...throughout the Kanto and Chubu districts around the Tokai area.

1.2.3 (Still PA)

a)

jūmin no katagata wa / sumiyaka ni shitei no SHERUTĀ e hinan shite kudasai

b)

All residents must evacuate to their / designated shelters immediately.

c)

Please take refuge in your designated shelter.

1.2.4 (More PA)

a)

kurikaeshi otsutae itashimasu / honjitsu / jūniji sanjuppun / tōkaichihō o chūsin to shita/ kantō, chūbu zen'iki ni / tokubetsu hijō jitai sengen ga hatsurei saremashita / jūmin no katagata wa

b)

Repeating: As of 12:30 PM today, // the Kanto and Chubu regions / surrounding the Tokai district// have been declared to be under a state of emergency. // All residents must evacuate...

c)

I repeat: Today at 12:30, / a special state of emergency... [Rest is omitted]

1.2.5 (Misato)

a)

yorini yotte konna toki ni miushinaw da nante / maita wa ne

b)

Why did I have to lose sight of him now? // Oh, man!

c)

How could I miss him now, of all times?! / What am I gonna do?

1.2.6 (Telephone Out of Order Message)

a)

tokubetsu hijō jitai sengen hatsurei no tame / genzai / subete no tsūjō kaisen ha futsū to natte orimasu

b)

Due to the special emergency, // all lines are currently unavailable.

c)

All normal lines are down due to / the special state of emergency.

1.2.7 (Shinji)

a)

dame ka / yappari kurunjanakatta

b)

It's no use. // I shouldn't have come here after all.

c)

No good. // I knew I shouldn't have come.

1.2.8 (Shinji)

a)

machiawase wa muri ka / shou ga nai SHERUTĀ e ikou

b)

Well, I guess we won't be meeting here. // Can't be helped. I'll go to a shelter.

c)

I may not be able to meet her. // Oh, well. Guess I'll / go to the shelter.

1.2.9 (NERV HQ Female)

a)

shōtai fumei no idōbuttai wa izen honshi ni taishi shinkōchū

b)

The unidentified mobile object is still / advancing on our position.

c)

The unidentified object / is still advancing.

1.2.10 (NERV HQ Male)

a)

mokuhyō o eizou de kakunin / shuMONITĀ ni mawashimasu

b)

We've got visual confirmation. / I'm putting it on the main screen.

c)

We've got a visual image of the target. / I'll transfer it to the main screen.

1.2.11 (Fuyutsuki and Gendo)

a)

F: jūgonen buri da ne

G:aa machigainai / shito da

b)

[F]It's been fifteen years, hasn't it? // [G]Yes, there's no doubt. // It's an Angel.

c)

[F]It's been 15 years. // [G]Yes, it has. // Angels...

1.2.12 (Episode Title Screen)

a)

daiichiwa / shito, shūrai

b)

Episode One / Angel Attacks

c)

EPISODE 1: / ANGEL ATTACK

1.2.13 (VTOL Pilot)

a)

mokuhyō ni zendan meichū

b)

Every missile hit the target!

c)

All missiles hit the target!

1.2.14 (Misato)

a)

gomen / omatase

b)

I'm sorry! Thanks for waiting!

c)

Sorry to keep you waiting!

1.2.15 (NERV HQ Male)

a)

mokuhyō wa izen ken'ai / gen'ai mo daisanshintōkyōshi ni mukai shinkouchū

b)

The target is still operational. / It's still heading towards New Tokyo-3.

c)

The target is still intact. / As before, it's moving toward Tokyo-3.

1.2.16 (NERV HQ Female)

a)

kōkūtai no zenryoku dewa ashidome dekimasen

b)

The Air Defense Force doesn't have / the firepower to stop it!

c)

Our airforce[sic] / can't stop it.

1.2.17 (UN Commanders)

a)

X: sōryokusen da / atsugi to iruma mo zenbu agero

Y: dashi oshimi wa nashi da / nantoshite mokuhyō o tsubuse

b)

Hit it with everything we've got! // Mobilize all of Atsugi and Iruma as well! // Don't hold anything back! / Destroy the target at any cost!

c)
Total war! Mobilize all divisions / at Atsugi and Iruma bases! // Don't hold back! / Smash the target at all costs!

1.2.18 (UN Commanders)

a)

Y: naze da / chokugeki no hazu da

X: sensha daitai wa kaimetsu / yūdōheiki mo hōbakugeki mo maru de kōka nashi ka

Y: dame da / kono teido no karyoku dewa rachi ga akan'

b)

[Y]Why?! That was a direct hit! // [X]The tank battalion's been annihilated. // Guided missiles and artillery / have no effect either. // [Y]It's no good! We'll never get anywhere / with the firepower we've got!

c)

[Y]How?! It must've / been a direct hit! // [X]The tank battalion was totally destroyed. Guided / missiles and artillery have no effect... // [Y]It's hopeless! We'll get nowhere / with such poor firepower!

1.2.19 (Fuyutsuki and Gendo)

a)

F: yahari EITEĪ FĪRUDO ka

G: aa / shito ni taishi tsūjō heiki dewa yaku ni tatan' yo

b)

Is it an AT field after all? // Yes. Conventional weapons are / useless against Angels.

c)

It's protected by an / AT-field, as we expected. // Yes, normal weapons have / no effect on Angels.

1.2.20 (UN Commander, answering a phone call)

a)

wakarimashita / yotei dōri hatsudō itashimasu

b)

I understand. We'll activate it as planned.

c)

Understood. I'll employ that, / as previously arranged.

1.2.21 (Misato)

a)

chotto masaka / EN TSŪ jirai o tsukau wake? / fusete

b)

Hey, don't tell me... // They're going to use an N2 mine?! // Get down!

c)

Whoa, it can't be! // They're gonna / use an N2 mine?! // Get down!

1.2.22 (UN Commanders and NERV HQ Female)

a)

Y: yatta

X: zannen nagara / kimi tachi no deban wa nakatta you da na

HQF: shōgekiha kimasu

b)

We did it! // Sorry, but it looks like you won't be / getting a shot at it. // Shock wave approaching.

c)

We did it! // Sorry, but there's / nothing left for you to do. // Incoming shock wave!

1.2.23 (Misato and Shinji)

a)

M: daijōbu datta?

S: aa / kuchi no naka ga sharishari shimasu kedo

M: soitsu wa kekkou / ja / iku wa yo / sei no / ussha

b)

[M]Are you all right? // [S]Yeah, but my mouth is full of dirt. // [M]That's okay. Now then, here we go! // One, two! // There.

c)

[M]Are you all right? // [S]Yes, but something / in my mouth is crunchy. // [M]That's fine. / Are you ready? // Here goes! // [Omitted]

1.2.24 (Misato and Shinji)

a)

M: doumo arigatou / tasukatta wa

S: iie / boku no hou koso / katuragi san

M: misato de ii wa yo / aratamete yoroshiku ne / ikari shinji kun

S: hai

b)

[M]Thanks for the hand. I really appreciate it. // [S]Thank you too, Miss Katuragi. // [M]Just Misato is fine. // I'm glad we've met at last, Shinji Ikari. // [S]Yeah...

c)

[M]Thanks for your help! // [S]Er, it was my pleasure, / Miss Katuragi... // [M]You can call me Misato. // Nice to meet you, / Ikari Shinji. // [S]Same Here.

1.2.25 (Gendo, NERV HQ Male and Female, UN Commanders)

a)

G: sono go no mokuhyō ha?

HQF: denpa shōgai no tame / kakunin dekimasen

UNC: ano bakuhatsu da / kiri wa tsuiteiru

HQM: SENSĀ kaifuku shimasu

HQF: bakushinchi ni / ENERUGĪ hannō

UNC: nanda to?!

HQM: eizō kaifuku shimasu

b)

[G]What's the target's status? // [HQF]We're unable to confirm due to / all the EMP interference. // [UNC]You saw the size of the explosion. It's over. [HQM]Sensors restored. [HQF]We've got an energy reading / at the explosion's epicenter! // [UNC]What the hell?! [HQM]Visual display restored.

c)

[G]Target status? // [HQF]We can't see / it due to EMP effects. // [UNC]It was such a massive explosion. / It's[sic] must've been destroyed. // [HQM]Sensors on line.[sic] // [HQF]Energy reaction in the / center of the explosion! // [UNC]WHAAAT?! [HQM]Visual image restored.

1.2.26 (UN Commanders)

a)

X: wareware no kirifuda ga

Z: nante koto da

Y: bakemono me

b)

[X]That was our last resort. // [Z]How can this be? // [Y]Damned monster!

c)

[X]That was our trump card... // [Z]Unbelievable... // [Y]Damn monster!

1.2.27 (Misato, on the phone)

a)

ee / shinpai gomuyō / kare wa saiyūsen de hogo shiteiru wa yo / dakara KĀ TOREIN o yōi shite oite / chokutsū no yatsu / sou / mukai ni iku no wa atashi ga iidashita koto desu mono / chaanto sekinin motsu wa yo / ja

b)

Yes. Don't worry about it. // His safety is my top priority, / so could you get a car train ready for us? // A direct one. // Right. // Well, I volunteered to pick him up, // so I'll make sure he gets there. See ya!

c)

Sure. / Don't worry. // His protection is my top priority. Prepare / a car train for us; a linear one, please. // Yes, I'll take full responsibility for him, / since it was my idea to meet him. Bye.

1.2.28 (Misato's inner monologue and Shinji)

a)

M: shikashi mo saitei / sekkaku RESUTOA shita bakka datta noni / hayaku mo pekopeko / RŌN ga ato sanjūsankai PURASU shūri ka / omake ni icchōra no fuku made dainashi

S: ano / misato san

M: sekkaku kiai irete kita noni

S: ano / misato san

b)

[M]Man, this sucks! I just had my car restored / and it's a total wreck already! // 33 more loan payments to go, / plus the cost of repairs. // And look! My best dress has been ruined! //

[M, white text]And I was looking and feel so nice. / [S, yellow text]Um, Miss Misato... //

[S]Excuse me, Misato?

c)

[M]But this sucks! / I just had this car restored, and now it's a wreck. // 33 loan payments to go... / and the repair costs....[sic] // [S]Um, Misato....[sic] / [M]Even worse, my only good clothes have been ruined....[sic] // [S]Um, Misato....[sic]

1.2.29 (Misato and Shinji)

a)

M: nani?

S: iin desu ka / konna koto shite

M: ii no ii no / ima wa hijōji da shi / kuruma ugokanakya shouganai desshou / sore ni atashi kou mietemo kokusai kōmuin dashi ne / banji OKĒ yo

S: settokuryoku ni kakeru iiwake desu ne

M: tsumannai naa / kawaii kao shite / minai to ochitsuite'ru no ne

S: sou desu ka

M: are / okotta? gomen gomen / otoko no ko da mon ne

S: misato san koso / toshi no wari ni kodomoppoi hito desu ne

b)

[M]What? // [S]Are you sure you can just take those? // [M]Never mind about that! // It's an emergency, and we need / a working car right now, right? // And I'm and international government / official, after all, // so everything's going to be / perfectly fine, okay? // [S]I don't think anyone will buy that. // [M]You're no fun. You look cute, / but you're kind of a cold fish. // [S]You think so? // [M]Oh, did I upset you? // Sorry about that! You're a boy, after all. // [S]And you're pretty childish for your age.

c)

[M]Eh, what? // [S]Is it okay that / you did that? [M]Ah, it's okay, no problem. / It's an emergency. // We can't do anything / if the car doesn't run. // In addition, even if I don't look like it, I'm / an international officer. So it's okay. // [S]That doesn't seem like / a very good excuse. // [M]Boring boy! / You look so calm, despite your pretty face. // [S]You think so...? [M]Hmm, are you angry? // Sorry, sorry. / It's natural because you're a boy. [S]You're childish for / your age, aren't you?

1.2.30 (Fuyutsuki and Gendo)

a)

F: yōso dōri / jiko shūfukuchū ka

G: sou denakereba / tandokuheiki toshite yaku ni tatan' yo

F: taishita mono da / kinō zōfuku made kanō na no ka

G: amari ni chie mo tsuita you da

F: saido shinkō wa jikan no mondai da na

b)

[F]As we predicted, it's regenerating itself. // [G]If it couldn't, it wouldn't be / a practical autonomous weapon. // [F]Impressive. It appears it can even upgrade / its own operational functions. // [G]And it seems to have gotten smarter. // [F]It's only a matter of time before / it resumes attacking.

c)

[F]It's regenerating, / as we expected. // [G]Otherwise, it would be useless / as an independent weapon. // [F]Oh, impressive. It can also / enhance its own functions. // [G]In addition, it has / acquired intelligence. // [F]It's only a matter of / time until the next attack.

1.2.31(PA, Misato and Shinji)

a)

PA: GĒTO ga shimarimasu / gochūi kudasai / hassha itashimasu

S: tokumu kikan NERUFU?

M: kokuren chokuzoku no hikōkai soshiki

PA: kono ressha wa SHĪ nijūni tokubetsu ressha desu / [inaudible] JĪ sanjūsan [inaudible] to narimasu

S: chichi no iru tokoro desu ne

M: maa ne / otōsan no shigoto shitte'ru?

PA: tochūeki wa subete sugoshimasu / gochūi kudasai

S: jinrui o mamoru daijina shigoto da to sensei kara kiite'masu

b)

[PA, yellow]The gates are now closing. / Please stand clear. // [S, yellow]The special duty organization Nerv? / [PA, white]Now departing. // [M, yellow]Yes, it's a secret organization under / the control of the United Nations. / [PA, white]This is the C-22 Special Express / departing directly for G33-1.

[S speaking (yellow), replacing M's line, PA's line remains below]That's where my father is, right? [M speaking (yellow) replacing S's line, PA line remains]Well, yeah. [M speaking (yellow) PA's line remains]Do you know what he does? // [PA white]This train will bypass all other stations. / Please stand back. [S speaking (yellow), line appears above PA's line]My teacher told me his work is vital / for the protection of the human race.

c)

[PA]The gate is closing. Attention, please. / The train is about to depart. // [S]The special agency, Nerv? // [M]Yes, a special organization directly / attached to the United Nations. // [S]It's the one my / father belongs to, isn't it? // [M]Well, yeah...do you / know what he does? [S]My teacher told me it's an important / job to protect the human race.

1.2.32(Gendo and UN Commanders)

a)

UNC: ima kara honsakusen no shikiken wa kimi ni utsutta / otenami o misete moraou

G: ryōkai desu

UNC: ikari kun / wareware no shoyūheiki dewa / mokuhyō ni taishi yūkō na shudan ga nai koto wa mitomeyou / daga kimi nara kateru no ka ne

G: sono tame no NERUFU desu

UNC: kitai shite'ru yo

b)

[UNC]From this point forward, command of this / operation will be entrusted to you. // Show us what you're capable of. // [G]Yes, sir. // [UNC]Ikari, we will admit that our weapons / have no effect on the target. // But are you sure you can beat this thing? // [G]It's what Nerv was created for. [UNC]Let's hope you're correct.

c)

[UNC]You're now the commander of this operation. / We'll see how you deal with it. [G]Yes, sir. // [UNC]Ikari, considering our / available weapons... // ...I have to admit that we have no effective / way to deal with the target. // Are you confident / that you can defeat it? // [G]That is why / Nerv exists. // [UNC]We expect much from you.

1.2.33(Futsuki, Gendo NERV HQ Male and Female)

a)

HQF: mokuhyō wa / imada henka nashi

HQM: genzai / geigeki SHISUTEMU kadōritsu / nanatengo PĀSENTO

F: kokurengun mo oteage ka / dou suru tsumori da?

G: shogōki o kidō saseru

F: shogōki o ka / PAIROTO wa inai zo

G: mondai nai / mou hitori no yobi ga todoku

b)

[HQF]The target is still stationary. // [HQM]Our intercept system is currently / 7.5% operational. // [F]So, even the UN forces have retired. // What are you going to do? // [G]I intend to activate Unit 01. // [F]Unit 01? But we have no pilot. // [G]That's not a problem. Another spare / will be delivered soon.

c)

[HQF]The target remains unchanged. // [HQM]The present effective rate / of interception is 7.5%. // [F]The U.N. troops can't help it. / What are you going to do? [G]I'll activate Unit 01. // [F]Unit 01? / But we don't have a pilot. // [G]No problem. A back-up / pilot will arrive shortly.

1.2.34(Shinji and Misato)

a)

S: kore kara / chichi no tokoro e ikundesu ka

M: sou ne / sou naru wa ne

S: tōsan

M: a / sou da / otōsan kara AIDEĪ moratte'nai?

S: hai / douzo

M: arigatou / ja / kore yondeoite ne

S: NERUFU? tōsan no shigoto / nan'ka surundesu ka / boku ga / sou desu ne / yō mo nai no ni chichi ga boku ni tegami o kureru hazu / nai desu yo ne

M: so'kka / nigate na no ne / otōsan ga / atashi to onaji ne

b)

[S]Are you taking me to my father? // [M]Yes. Pretty much. // [S]Father... // [M]Oh, that's right. Did you get / an Id card from your father? // [S]Yes. // Here it is. // [M]Thanks. // Then read this. // [S]Nerv... // My father's agency. // Am I going to work for them too? // Of course. // He wouldn't have sent me a letter unless / he needed me for something. // [M]I see. So you don't get along with your father. // It's the same with me.

c)

[S]Are we going to / where my father is? // [M]Well, yeah...we are. // [S]Father....[sic] //

[M]By the way, were you given / an I.D. by your father? // [S]Oh, yes. // Here it is. //

[M]Thanks! // Then, read this. // [S]"Welcome to / [line appears above the first]Nerv..." // It's about my father's work. / Is there anything for me to do? // I can't say I'm surprised. He never writes me, / unless he wants me to do something. // [M]I see. You consider / him a tough customer. // I feel the same.

1.2.35(Shinji and Misato)

a)

S: sugoi / hontō ni JIEOFURONTO da

M: sou / kore ga atashitachi no himitsukichi / NERUFU honbu / sekai saiken no kaname / jinrui no toride to naru tokoro yo

b)

[S]Awesome! // It's a real Geo-Front! // [M]That's right. // This is our secret base. / Nerv Headquarters. // This is the key to rebuilding our world. // A fortress for all mankind.

c)

[S]Awesome! // A real Geo-Front! // [M]That's right. This is / Nerv's secret headquarters. // It's also the foundation for rebuilding / the world for the human race.

1.3 Episode 1, second half

1.3.1(Misato, Shinji, PA and Ritsuko)

a)

M: okashii naa / tashika kono michi no hazu yo ne

PA: SENTORARU DOGUMA heisa rōka [inaudible]

M: kore dakara SUKĀTO hakizurai ne koko / shikashi / ritsuko wa doko ni ichatta no kashira? / gomen ne / mada naretenakute

S: saki tōrimashita yo / koko

M: demo daijōbu / SHISUTEMU wa riyō suru tame ni aru mono ne

PA: gijutsukyokuikka / Ī keikaku tantō no / akagi ritsuko hakase / akagi ritsuko hakase / shikyū / sakusenbu daiikka / katuragi misato ichii made gorenraku kudasai

R: akireta / mata mayotta wa ne

b)

[M]That's strange. isn't this the right way? // [PA]Central Dogma's closed passages / remain sealed. // [M, line is first yellow, then changes to white and moves on top of the PA line that follows]This is why I hate wearing skirts here. / [PA, yellow]Opening block B-26 in sequence. / [M, white, line appears above previous PA line]But where the heck did Ritsuko go? // [M, yellow]I'm sorry. I'm just not used to this place yet. // [S]We passed this spot just a little while ago. // [M]But don't worry about it. // They make these systems / to be used, you know. // [PA]Would the head of Project E, / Technical Department Division 1, // Dr. Ritsuko Akagi, Dr. Ritsuko Akagi, // please contact Captain Misato Katsuragi / of Operations, Division 1, immediately. // [R]I don't believe it. // She got lost again, didn't she?

c)

[M]This's[sic] strange. I'm sure / this was the right way....[sic] // I'd really rather not / wear a skirt in this place! // Anyway, where has Ritsuko gone? Sorry, / but I'm not familiar with this place. // [S]We passed here / some time ago. // [M]But it'll be okay! / All systems exist to be used. // [PA]Chief of Project E, Section 1 / of the Technical Department... // ...Dr. Akagi Ritsuko, / Dr. Akagi Ritsuko. // Please contact Capt Katsuragi Misato at Section / 1 of the Operations Dept. immediately. // [R]I don't believe it! / She must've gotten lost again.

1.3.2(Misato, Ritsuko and Shinji)

a)

M: ara / ritsuko

R: nani yatte'ta no? katsuragi ichii / hitode mo nakeraba / jikan mo nai no yo

M: gomen

R: rei no otoko no ko ne

M: sou / MARUDEŪKU no hōkokusho ni yoru / SĀDO CHIRUDOREN

R: yoroshiku ne

S: n? hai

M: kore mata chichioya sokkuri na no yo / kawaiiige no nai tokoro toka ne

b)

[M]Uh, hiya, Ritsuko. // [R]What were you doing, Captain Katsuragi? // We're short on both time / and manpower, you know. // [M]Sorry! // [R]So this is the boy? // [M]Right. According to the Marduk report, / he's the "Third Child". // [R]I'm glad to meet you. // [S]Huh? Sure. // [M]He's just like his father. / Like how he's unendearing.

c)

[M]Umm...Hi, Ritsuko... // [R]What are you doing, Captain Katsuragi? / We're short of hands and time! // [M]Sorry. // [R]Is he the one? // [M]Yes, according to the Marduk's report, he's the "Third Child." // [R]Nice to meet you. // [S]Ah, the same. // [M]He's very much like his father... / neither one is lovable.

1.3.3(Gendo, Fuyutsuki and NERV HQ Male)

a)

G: dewa / ato o tanomu

F: sannenburi no taimen ka

HQM: fukushirei / mokuhyō ga futatabi idō o hajimemashita

F: yoshi / sōin daiisshusentō haichi

b)

[G]I'll leave the rest to you. // [F]Their first meeting in over three years. // [HQM]Vice Commander, the target / has started moving again. // [F]Right. All personnel, assume / battle stations, Level One.

c)

[G]Well, I'll leave / the rest to you. // [F]This will be their first / meeting in three years. // [HQM]Sub-Commander, the target has begun to move again. // [F]Okay! / All hands to battle stations!

1.3.4(HQ Female, Misato and Ritsuko)

a)

HQF: kurikaesu / sōin / daishusentō haichi / taichi geigekisen yōi

M: desutte

R: kore wa ichidaiji ne

M: de / shogōki wa dou nano?

R: Bīgata sōbi no mama / genzai reikyakuchū

M: sore hontō ni ugoku no? / mada ichido mo ugoita koto nai desshou?

R: kidō kakuritsu wa reitenreireireireireireireiichi PĀSENTO / ŌNAIN SHISUTEMU to wa / yoku itta mono da wa

M: sorette / ugokanaitte koto?

R: ara / shitsurei ne / ZERO dewanakute yo

M: sūji no ue dewa ne / ma / dono michi / ugokimasendeshita tteha mou sumasarenai wa
b)

[HQF]Repeat. All personnel, assume / battle stations, Level One. // Prepare for ground-unit interception. // [M]Here we go. // [R]It sound pretty serious. // [M]So, how's Unit 01 doing? [R]It's currently in refrigeration, / using the B-type equipment. // [M]Does it really work? / It's never worked before, right? // [R]The possibility of activation is 0.000000001%. // We call it, pathetically enough, / the O-9 System. // [M]Does that mean it doesn't work? // [R]Oh, don't be insulting. It's not zero. // [M]Well, it's just a number. // Anyway, it's a bit too late to be saying, / "Sorry, it didn't work".

c)

[HQF]Repeat: All hands to battle stations. / Prepare to intercept the enemy on the ground. // [M]Hear that? // [R]That's serious // [M]By the way, / how is Unit 01? // [R]It's configured with Type-B equipment. / It's being cooled. // [M]Does it really work? / I heard that it hasn't worked yet. // [R]The possibility of it working is 0.000000001%. / O9-system seem like a good name for it. // [M]You mean it / won't work, don't you? // [R]How rude! / it isn't zero. // [M]It's only a number. Anyway, to say / "it doesn't work at all" will be no excuse.

1.3.5(Shinji and Ritsuko)

a)

S: ano / makkura desu yo / kao? kyodai ROBOTTO?

R: sagashitemo notte'nai wa yo / hito no tsukuridashita kyūkyoku no han'yō hitogata kessen heiki / jinzō ningen EVUANGERION / sono shogōki / kenzō wa gokuhi ura ni okonawareta / wareware jinrui / saigo no kirifuda yo

b)

[S]Huh? It's completely dark. // A face? A giant robot? // [R]You won't find this in the manual. // This is mankind's ultimate / multipurpose decisive weapon, // the synthetic human, Evangelion, Unit 01. // Built in absolute secrecy, / it is mankind's last trump card.

c)

[S]It's pitch black. // A face... / A giant robot... // [R]You won't find / this in the manual. // This is humanity's Multi-Purpose Humanoid / Fighting Machine, EVANGELION. // This is Unit 01. It was built in secrecy. / This is mankind's last chance.

1.3.6(Shinji, Gendo, Ritsuko and Misato)

a)

S: kore mo chichi no shigoto desu ka

G: sou da / hisashiburi da na

S: tōsan

G: shutsugeki

M: shutsugeki? / ZEROgoki wa tōketsuchū desshou? / masaka shogōki o tsukau tsumori na no?

R: hoka ni michi wa nai wa

M: chotto / rei wa mada ugokasenai desshou / PAIROOTTO wa inai wa yo

R: saki todoita wa

b)

[S]Is this part of what my father's been doing? // [G]Correct. // It's been a while. // [S]Father... // [G]We're moving out! // [M]Moving out?! Unit 00's still in / cryo-stasis, isn't it? // You're not planning to use Unit 01?! // [R]There's no other way. // [M]Hold on! Rei can't do it yet, can she? // We've got no pilot! // [R]One's just been delivered.

c)

[S]Is this also Father's work? // [G]That's right! // Been a while, hasn't it? // [S]Father... // [G]Move out. // [M]Move out?! / Unit 00 is frozen. // You don't mean that / you're activating Unit 01? // [R]We have no choice. // [M]Hey! We can't / have Rei pilot it! // We have no pilots! // [R]One has just arrived.

1.3.7(Misato, Ritsuko and Shinji)

a)

M: maji na no?

R: ikari shinji kun

S: hai

R: anata ga noru no yo

M: demo / ayanami rei de sae / EVUA to SHINKURO suru no ni nanakagetsu mo kakatta deshou? / ima kita bakkari no kono ko ni wa totemo muri yo

R: suwatteireba ii wa / sore ijō wa nozomimasen

b)

[M]Are you serious? // [R]Shinji Ikari... // [S]Yes? // [R]You will pilot it. // [M]But even Rei Ayanami took seven months / to synchronize with her Eva. // It's impossible for him to do it! / He just got here! // [R]He just has to sit in the seat. / We don't expect more than that.

c)

[M]Are you serious? // [R]Ikari Shinji... // [S]Yes? // ...you will pilot it. // [M]But it took Ayanami Rei seven months / to synchronize with Eva! // He just arrived. / It's impossible. // [R]Just take a seat. We don't expect / you to do more than that.

1.3.8(Misato and Ritsuko)

a)

M: shikashi

R: ima wa shito gekitai ga saiyūsen jikou desu / sono tame ni wa dare deare EVUA to wazuka demo SHINKURO kanō to omowareru ningen o noseru shika hōhō wa nai wa / wakatteiru hazu yo / katsuragi ichii

M: sou ne

b)

[M]But... // [R]Repelling that Angel is our ultimate priority. // To do that, we have no choice but to put / aboard the Eva whomever has the chance // to synchronize with it, no matter how slight. // I believe you know that, Captain Katsuragi. // [M]I suppose...

c)

[M]But...[sic] // [R]At present, intercepting the Angel's / attack is our top priority. // Even if there is little potential of synchronizing with the Eva. // We have no choice. / Do you understand, Captain Katsuragi? // [M]You may be right...[sic]

1.3.9(Shinji and Gendo)

a)

S: tōsan / naze yonda no?

G: omae no kangaeteiru tōri da

S: jaa / boku ga kore ni notte / saki no to tatakae tte iu no?

G: sou da

S: iya da yo sonna no / nani o ima sara nan da yo? / tōsan wa boku ga iranai janakatta no?

G: hitsuyō da kara yonda made da
S: naze / boku wo
G: hoka no ningen ni wa muri dakara na
S: muri da yo / sonna no / mita koto mo kiita koto mo nai no ni dekiru wake nai yo
G: setsumei o ukeru
S: sonna / dekirikonai yo / konna no noreru wake nai yo
G: noru nara hayaku shiro / denakereba kaere

b)

[S]Father, why did you send for me? // [G]You know exactly why. // [S]So, you're asking me to take this thing / and fight that thing? // [G]That's right. // [S]No way! Why are you doing this now?! // I thought you didn't need me! // [G]I called you because I have a need for you. // [S]Why me? // [G]Because no one else can. // [S]No, I can't... // I've never even seen anything / like this before. I can't do this. // [G]You will be instructed. // [S]But there's no way I can do this! // I can't pilot it! // [G]If you're going to pilot it, do it now / and quickly. If not, leave!

c)

[S]Father, why did / you call me? // [G]For exactly the / reason you think. // [S]Do you mean that I should pilot this, / and fight against that thing I saw? // [G]Of course. // No way! Why're you saying this now?! / I thought you didn't want me! // [G]I only called you / because I need you now. // [S]Why me...? // [G]Because others can't...[sic] // [S]I can't do it! I've neither seen / nor heard of it! How can I do it? // [G]Listen to her explanation. // [S]No...I can't! / It's impossible! // [G]If you're getting in, stop wasting / time. Otherwise, go home!

1.3.10(Gendo, Ritsuko, Misato and Shinji)

a)

G: yatsu / koko ni kizuita ka
R: shinji kun / jikan ga nai wa
M: norinasai
S: iya da yo / sekkaku kita noni / konna no nai yo
M: shinji kun / nan no tame ni koko ni kita no? / dame yo / nigecha / otōsan kara / nani yori mo jibun kara
S: wakatte'ru yo / demo / dekiru wake nai yo

b)

[G]It must have detected our location. // [R]Shinji, we don't have time. // [M]Get into it. // [S]No! I didn't come for this! This isn't fair! // [M]Shinji, just why did you come here? // You mustn't run! Not from your father, / and most of all from yourself. // [S]I know that! But there's no way I can do it!

c)

[G]That bastard has found us. // [R]Shinji, there's no time. // [M]Please get in. // [S]No way! After coming / all this way, it's ridiculous. // [M]Shinji...Why did / you come here? // Don't run away from your father, / or above that, from yourself. // [S]I know. / But I don't think I can do it!!

1.3.11(Gendo, Fuyutsuki and Rei)

a)

G: fuyutsuki / rei o okoshite kure
F: tsukaeru kane
G: shindeiru wake dewanai
F: wakatta

G: rei
Re: hai
G: yobi ga tsukaenakunatta / mou ichido da
Re: hai

b)
[G]Fuyutsuki... // Wake up Rei. // [F]Can we use her? // [G]She isn't dead. // [F]I understand.
// [G]Rei. // [Re]Yes? // [G]Our spare is unusable. You will do it again. // [Re]Yes, sir.
c)
[G]Fuyutsuki. // Wake up Rei. // [F]Is she available? // [G]Well, she isn't dead. // [F]I
understand. // [G]Rei. // [Re]Yes. // [G]The back-up turned out to be useless. Try again. //
[Re]Yes.

1.3.12(Ritsuko, HQ Female, Shinji)

a)
R: shogōki no SHISUTEMU o rei ni kakinaoshite / saikidō
HQF: ryōkai / genzaiyō chūdan / saikidō ni hairimasu
S. yappari boku wa / iranai ningen nanda
b)
[R]Reconfigure Unit 01's system to Rei, / then re-activate! // [HQF]Roger. Call off the present
work, / and begin re-activation. // [S]I knew it. I'm not needed after all.
c)
[R]Reconfigure Unit 01's / systems for Rei! Restart! // [HQF]Yes, ma'm. / I'll stop the current
process and restart it. // [S]As I thought, / I'm unnecessary.

1.3.13(Misato, HQ Male, Ritsuko)

a)
M: abunai
HQM: EVUA wa ugoita / dou iu koto da? / uwan no kōsoku o hikichigitteimasu
R: masaka / arienai wa / ENTORĪPURAGGU mo sounyū shiteinai no yo / ugoku hazu nai wa
M: INTĀFUĒSU mo nashi ni / hannō shiteiru? / to iu yori mamotta no? / kare wo / ikeru
b)
[M]Watch out! // [HQM]The Eva moved! // What's going on?! // It broke the right arm
restraint. // [S]No, that's impossible! // It didn't even have an entry plug inserted. // There's no
way it could have moved! // [M]It reacted without any interface?! // Or was it protecting... //
him? // We can do it.
c)
[M]Watch out! // [HQM]Eva moved! / What happened?! // It tore off the binding / attached to
its right arm! // [R]Impossible! The entry plug hasn't even / been inserted yet! It can't move! //
[M]It reacted without / the interface... // Or rather, / did it protect him? // He can do it!

1.3.14(Shinji)

a)
nigecha dame da / nigecha dame da / nigecha dame da / nigecha dame da / nigecha dame da /
yarimasu / boku ga norimasu
b)
I mustn't run away. I mustn't run away. / I mustn't run away. I mustn't run away. // I mustn't
run away! // I'll do it. // I'll pilot it!

c)

Don't run away. Don't run away. Don't run / away. Don't run away. Don't run away... // I'll do it! / I'll pilot it!

1.3.15(HQ Male and Female)

a)

HQM: reikyaku shūryō / uwan no saikotei kanryō / KĒJInai subete DOKKINGU ichi

HQF: ryōkai / teishi shingō PURAGGU / haishutsu shūryō

HQM: ryōkai / ENTORĪPURAGGU sōnyū

HQF: sekizui rendō SHISUTEMU o kaihō / setsuzoku junbi

HQM: PURAGGU kotei shūryō / daiichi setsuzoku kaishi

HQF: ENTORĪPURAGGU chūsui

b)

[HQM]Cooling process, completed. // Right arm re-secured. // Cage contents now in position for docking. // [HQF]Roger. // Signal terminator plug has been ejected. // [HQM]Roger.

Inserting entry plug. // [HQF]Direct hydro-transmission system, / connection prepared. //

[HQM]Plug fixed in place. // First stage connection initiated. // [HQF]Filling the entry plug.

c)

[HQM]Cooling process complete. // The binding of the / right arm has been fixed. // Position setting for / docking in the cage is okay. // [HQF]The stop signal plug / has been discharged. //

[HQM]Roger. / Insert the entry plug. // [HQF line omitted] [HQM]Plug, locked in place. //

Begin the first connection. // [HQF]Inject LCL / into entry plug.

1.3.16(Shinji, Ritsuko and Misato)

a)

S: nandesu ka / kore

R: daijōbu / hai ga ERUSHĪERU de mitasarereba / chokusetsu ketsueki ni sanso o torikonde kuremasu / sugu nareru wa

S: kimochiwarui

M: gaman nasai / otoko no ko desshou?

b)

[S]What is this stuff? // [R]Don't worry. Once your lungs / are filled with LCL, // your blood will be oxygenated directly. // You'll get used to it. // [S]I feel nauseous. // [M]Stop whining! You're a boy, aren't you?!

c)

[S]What's this stuff?! // [R]Don't worry. After your lungs fill with LCL, / it'll directly supply you with oxygen. // You'll get used / to it soon. // [S]I feel sick. // [M]Live with it! / You're a boy aren't you?!

1.3.17(HQ Males, HQ Female, Ritsuko and Misato)

a)

HQM: shudengen setsu

HQM: zenkairo nōryoku de itasu / mondai nashi

R: ryōkai

HQF: dainiji KONTAKUTO ni hairimasu / EI TEN shinkei setsuzoku ijō nashi

R: shikō keitai wa nihongo o kiso gensoku toshite FUIKKUSU / shoki KONTAKUTO subete mondai nashi

HQF: sōhōkō kaisen hirakimasu / SHINKURO ritsu yonjūitten san PĀSENTO

R: sugoi wa ne

HQF: HĀMONIKKUSU subete seijōchi / bōsō arimasen

R: ikeru wa

M: hasshin junbi

b)

[HQM]Connecting main power. // All circuits transmitting power. // [R]Roger. //

[HQF]Commencing secondary contacts. // A-10 nerve connection, normal. // [R]Set the thought configuration to Japanese. // All preliminary contacts established. / Performance

nominal. // [HQF]Bi-directional circuits are open. // Synchronization rate at 41.3%. //

[R]Amazing. // [HQF]Harmonics are all normal. / No disturbances identified. // [R]We can do it. // [M]Prepare to launch!

c)

[HQM]Connect the / main power supply. // Transmit power / to all circuits. // [R]Yes, sir. //

[HQF]The second contact / is beginning. // The connection of the / A10-nerve is operational.

// [R]Set Japanese as / the command interface. // All initial contacts / are all right. //

[HQF]Connect the mutual lines. // Rate of synchronization is 41.3%. // [R]Incredible. //

[HQF]All harmonics values are normal. / Everything is under control. // [R]It'll work! //

[M]PREPARE FOR LAUNCH!

1.3.18(HQ Males and Female)

a)

HQM: hasshin junbi

HQM: daiichi ROKKU BORUTO hanase

HQM: kaijō kakunin / ANBIRIKARU BURIJJI idō kaishi

HQM: daini ROKKU BORUTO hanase

HQM: daiichi kōsokugu jokyo / onajiku / daini kōsokugu jokyo

HQM: ichiban kara jūgoban made no anzen sōchi o kaijō

HQF: kaijō kakunin / genzai / shogōki no jōkyō wa FURII

HQM: naibu dengen jūden kanryō

HQM: gaibu dengen setsuzoku ijō nashi

b)

[HQM]Prepare to launch! // Disengage primary lock bolts. // Disengage confirmed /

Disengaging the umbilical bridge. // Disengage secondary lock bolts. // Disengage primary

restraints. // Likewise, disengage the secondary restraints. // Release safety locks numbers /

one through fifteen. // [HQF]Release confirmed. // Currently, Unit 01's condition is free. //

[HQM]Internal batteries fully charged. // External battery outlet, normal.

c)

[HQM]Prepare for launch! // Release the / first lock bolt! // Released. // Move the umbilical

bridge! // Release the second lock bolt! // Remove the first binding, / and then remove the

second. // Cancel first through / fifteenth safety locks. // [HQF line omitted][HQM]Internal

battery charged. // Socket for external / power supply is operational.

1.3.19(HQ Female, Ritsuko, Misato, Gendo and Fuyutsuki)

a)

HQF: ryōkai / EVUA shogōki / shashutsu kō e / shinro KURIA / ŌRU GURĪN

R: hasshin junbi kanryō

M: ryōkai / kamaimasen ne

G: mochiron da / shito o taosan' kagiri / wareware ni mirai wa nai

F: ikari / hontō ni kore de ii nda na

M: hasshin / shinji kun / shinanaide yo

Ending screen: tsuzuku

b)

[HQF]Roger. Move Eva Unit 01/ to the ejector pad. // Launch path is clear. All systems are green. // [R]Ready for launch. // [M]Roger. // Can we really do this? // [G]Of course. // Unless we defeat the Angels, / we have no future. // [F]Ikari, you're really sure about this? // [M]Launch! // Shinji, don't get killed out there. // [End Screen]To Be Continued

c)

[HQF]Roger. Eva Unit 01 / to the launch pad. // The course is clear. / All green! // [R]It's ready to launch. // [M]Roger. Are you / sure about this? // [G]Of course. We have no future / unless we defeat the Angels. // [F]Ikari, are you / really sure about this? // [M]Launch! // Shinji... Don't die. // [End Text]TO BE CONTINUED

2.1 Episode 02, The Beast

2.1.1(Misato, Shinji and Ritsuko)

a)

M: ii wa ne / shinji kun

S: hai

M: saishu anzen sōchi / kaijō / EVUANGERION shogōki / RIFUTO OFFU

R: shinji kun / ima wa aruku koto dake / kangaete

S: aruku

R: aruita

S: aruku

M: shinji kun / shikkari shite / hayaku / hayaku okiagaru no yo

b)

[M]Are you ready, Shinji? // [S]Yes. // [M]Release the final safety lock! // Evangelion Unit 01, lift off! // [R]Shinji, just concentrate on walking right now. // [S]Walk... // [R]It walked! // [S]Walk... // [M]Shinji, get it together! // Hurry! Get up!

c)

[M]Are you ready, Shinji? // [S]Ah, yes. // [M]Remove the final / safety lock! // Evangelion Unit 01, lift off! // [R]Shinji, think only / of walking now. // [S]Walking... // [R]It's walking! // [S]Walking... // [M]Shinji, come on! / Hurry, stand up quickly!

2.1.2(Misato, Ritsuko, HQ Female and HQ Male)

a)

M: shinji kun / ochitsuite / anata no ude janai no yo

R: EVUA no bōgyo SHISUTEMU wa?

HQF: SHIGUNARU sadō shimasen

HQM: FUĪRUDO mutenkai

R: dame ka

HQF: sawan sōshō

HQM: kairo dansen

b)

[M]Shinji, calm down! That's not your arm! // [R]What's going on with the / Eva's defense system? // [HQF]The signal's not working! // [HQM]The field's not deploying! // [R]Have we failed? // [HQF]Left arm damaged! // [HQM]The circuits have disconnected!

c)

[M]Shinji, calm down! / It's not your arm! // [R]How's Eva's / defense system? // [HQF]The signal isn't working. // [HQM]The Field hasn't developed! // [R]It's not working?! // [HQF]Left arm damaged! // [HQM]Circuits have snapped!

2.1.3(Misato, HQ Female, HQ Male and Ritsuko)

a)

M: shinji kun / yokete

HQF: zugai zenbu ni kiretsu hassei

R: sōkō ga mou / motanai

HQM: tōbu hason / songai fumei

HQF: seigyo shinkei ga tsugi tsugi to dansen shite ikimasu

HQM: PAIROTTO / hannō arimasen

M: shinji kun

b)

[M]Shinji, dodge! // [HQF]There's a crack on the front of the cranium! // [R]The armor won't last much longer! // [HQM]The head's been damaged! / Extent of damage, unknown! // [HQF]The control nerves are disconnecting / one after another! // [HQM]We're not getting any readings on the pilot! // [M]Shinji!

c)

[M]Shinji, escape! // [HQF]The front area of / the head is cracked! // [R]The armor won't / stand any more. // [HQM]Head damaged. / Damage unidentified. // [HQF]The nerves for control are / snapping one after another. // [HQM]No response from the pilot! // [M]Shinji!

2.1.4(Shinji)

a)

shiranai tenjō da

b)

I don't know this ceiling.

c)

An unknown ceiling...

2.1.5(Episode Title Screen)

a)

dainiwa / mishiranu, / tenjō

b)

Episode Two / Unfamiliar / Ceiling

c)

EPISODE: 2 / UNKNOWN / CEILINGS

2.1.5(SEERE Meeting Members and Gendo)

a)

SR1: shito no sairai ka / amari ni tōtotsu da na

SR2: jūgonen mae to onaji da yo / wazawai wa nan no maebure mo naku otozureru mono da

SR3: saiwai to mo ieru / wareware no senkō tōshi ga muda ni naranakatta ten ni oite wa na

SR4: soitsu wa mada wakaran' yo / yaku ni tatanakereba muda to onaji da

SR2: sayō / ima ya shūchi no jijitsu to natte shimatta shito no shōchi / jōhō sōsa / NERUFU
no unyō wa subete tekisetsu katsu / jinsoku ni shori shite morawan' to komaru yo

G: sono ken ni kanshite wa sude ni taisho zumi desu / goanshin

b)

[SR1]So the Angels have returned, eh? // It's so sudden. // [SR2]It's the same as it was fifteen years ago. // A disaster comes as it will, without warning. // [SR3]We could say it was fortunate, in the sense / that our prior investments were not a waste. // [SR3]You can't be sure about that yet. // If it doesn't pay off, it's a waste all the same. // [SR2]Precisely. Now that the Angels, // and the fact that we have been / manipulating information, // have become public knowledge, // Nerv must operate in a speedy / and prudent manner. // [G]It's already been taken care of. / You may rest assured of that.

c)

[SR1]The second coming of the Angels... / It's too abrupt. // [SR2]It's the same as 15 years ago. A disaster / always comes without notice. // [SR3]In a way, it may be fortunate for us, because our / prior investment didn't come to nothing... // [SR4]Things have never turned out yet. / It it's useless, it's a waste. // [SR2]That's right. // About cleaning up the aftermath of the Angels, / which are now public knowledge... // ...and information control... Have Nerv handle / both of them appropriately and smoothly. // [G]Those matters are already / taken care of. Relax.

2.1.5(Newscasters, Misato, Ritsuko and HQ Female)

a)

V: sakujitsu no tokubetsu hijō jitai sengen ni kanshite / seiji no happyō ga / kesa / dainishin

X: konkai no jiken ni wa

Y: zainichi kokurengun

M: happyō wa SHIENARIO Bīnijūni ka

Z: [Inaudible]

M: matamo jijitsu wa yami no naka ne

HQF: hai / bakushinchi no naka no osen no shinpai wa arimasen

R: kōhōbu wa yorokonde'ta wa yo / yatto shigoto ga dekita tte

M: uchi mo okiraku na mon ne

HQF: shito no SANPURU wa EVUA ni [Inaudible] naide mada nanimo

R: dou kashira / hontō wa minna kowai janai?

HQF: sou desu / [Inaudible] no tōri sono kyūjūkyūtenkyū PĀSENTO ijō wa jōhatsu shita mono to omowaremasu

M: atarimae desshou

b)

[V, yellow]In regards to the declaration of / the special state of emergency, // government officials have announced... // [X, yellow]This incident was... // [Y, yellow]UN forces in Japan... [M, white]So it's public scenario B-22. / [Z, yellow, under Misato's line]In response to reporter's questions... // [M, white]So we're hushing up the truth again? / [HQF, yellow below Misato's line]No there's no threat of contamination / from the center of the explosion. [R, white, appears above HQF's line, replacing Misato's]But at least our PR people are thrilled [HQF, yellow, appears below R's line, replacing HQF's previous]The only Angel samples collected / were attributed to the Eva. [R, white, line appears above HQF's]now that they've finally got something to do. // [M, white line replaces R's above HQF's]We're being pretty casual about it. [HQF, yellow, line appears below M's]Correct, as in the model simulation, / approximately 99.9% of it evaporated. [R, white line appears above HQF's]I don't know about that. / I think everyone's actually scared. // [M, yellow]Of course we are.

c)

[V]The Government announcement regarding yesterday's / special state of emergency, states...
// [X]In this incident... // [Z]The UN forces in Japan... // [M]The announcement was "Scenario B-22." / The facts were hushed up again. // [R]The public relations department seems to be happy / because they've got things to do at last. // [M]They seem very optimistic. // [R]Well... The truth is / that everyone is afraid. // [M]Of course!

2.1.6(SĒRE Members)

a)

SR1: ma / sono tōri da na

SR2: shikashi ikari kun / NERUFU to EVUA / mou sukoshi umaku tsukaen' no ka ne

SR3: ZEROgoki ni hikitsuzuki / kimira ga uijin de kowashita shogōki no shuridai / kuni ga hitotsu katamuku yo

SR4: kikeba / ano omocha ga kimi no musuko ni ataetasou dewanai ka

SR1: hito / jikan / soshite kane / oyako sorotte ikura tsukattara ki ga sumu no ka ne

SR4: sore ni / kimi no shigoto wa kore dake dewaarumai / jinrui hokan keikaku / kore koso ga kimi no kyūmu da

Text On Screen: kimitsu / jinrui hokan keikaku / kokusai rengō saikō kanbukai / dai 17 ji chūkan hōkoku / jinrui hokan i'inkai / 2015nendo gyōmu keikaku gaiyō

b)

[SR1]Well, we must acknowledge that. // [SR2]Speaking of which, Ikari, // isn't there a better way to / utilize Nerv and Eva? // [SR3]First the repairs to Unit 00, // and now to Unit 01, which you / wrecked in its first battle. // It's enough to bankrupt an entire country. // [SR4]We also understand that you / gave that toy to your son. // [SR1]Manpower, time, and money. // How much more do you and your family / plan on wasting? // [SR4]And that is not your only responsibility. // [On Screen Text, white]Top Secret / Human Instrumentality Project / United Nations Top Executive Meeting / 17th Midterm Report / Human Instrumentality Committee / 2015 Business Plan Outline Summary / [SR4, yellow, bellow white text]The Human Instrumentality Project, // that should be your top priority.

c)

[SR1]That's about it. // [SR2]But, Ikari, can't you use / Nerv and Eva in better ways? //

[SR3]The repair cost for Unit 00 / and Unit 01 could ruin a country. // [SR4]I heard that you gave / that toy to your son. // [SR1]Humans, time and money... // How much must be spent by you / and your son to satisfy you? // [SR4]Moreover, you have another / job to do, don't you? // The Human Complement Project, / that must have top priority. [On Screen Text not translated]

2.1.7(SEERE Members and Gendo)

a)

SR3: sayō / sono keikaku koso ga kono zetsubōteki jyōkyōka ni okeru yūitsu no kibō na no da / wareware no ne

SR5: izureniseyo / shito sairai ni okeru keikaku SUKEJJŪRU no chien wa mitomeraren' / yosan ni tsuite wa ikkō shiyō

SR1: dewa / ato wa inkai no shigoto da

SR3: ikari kun / gokuro datta na

SR5: ikari / atomodori wa dekin' zo

G: wakatteiru / ningen niwa jikan ga nai nda

b)

[SR3]Precisely. // Under these desperate circumstances, / that project is our one and only hope. // [SR5]In any case, we cannot excuse any delays / in that project's schedule // due to the appearance of the Angels. // We will consider the issue / regarding the budget. // [SR1]Now, the rest of this meeting / concerns only the committee. // [SR3]Your presence here was appreciated, Ikari. // [SR5]Ikari, there's no turning back. // [G]I know. // Mankind has no time left.

c)

[SR3]That's right. That project is our only hope / under such hopeless circumstances. // [SR5]Anyway, although the Angels came again, the project / can't be allowed to fall behind schedule. // As for the budgets, / we'll consider them. // [SR1]Well, the committee / will take over now. // [SR3]Ikari, thanks. // [SR5]Ikari, you can't turn back. // [G]I know. / Humanity has no time left.

2.1.8(Misato and Ritsuko)

M: yappa / KŪRĀ wa jinrui no shihō / masa ni kagaku no shōri ne

R: shinji kun ga kizuitasou yo

M: de / yōdai wa dou na no?

R: gaishō wa nashi / sukoshi kioku ni konran ga mierusou da kedo

M: masaka / seishin osen ja'

R: sono shinpai wa naisou yo

M: sou / sou yo ne / ikinari are datta mon ne

R: muri mo nai wa / nōshinkei ni kanari no futan ga kakatta mono

M: ko ko ro no machigai janai no?

b)

[M]Air conditioning has just got to be / mankind's greatest treasure. // It's the triumph of science over nature. // [R]Shinji's woken up. // [M]How is he? // [R]No external injuries. His memory / is a bit muddled, however. // [M]You don't think it could be / mental contamination? // [R]There appears to be no cause for worry. [M]Really? // I suppose he did have a pretty hectic day. // [R]It's not surprising. His cranial nerves / took a lot of strain. // [M]Don't you mean his heart.

c)

[M]I always think an air conditioner's the greatest / treasure of humanity! A scientific success! // [R]Shinji has recovered consciousness. // [M]How is he? // [R]No external wounds. / His memory is somewhat confused. // [M]It can't be...Is it / mental contamination...? // [R]I heard it's nothing / to worry about. // [M]Oh, really. // That's right, because / it was so sudden... // [R]It's no wonder. A severe burden was / imposed on his cranial nerves. // [M]I think you mean his M-I-N-D.

2.1.9(Recovery Personnel, Misato and Ritsuko)

X: hai / hai / sono mama / yoshi

M: EVUA to kono machi ga / kanzen kadō sureba / ikeru kamoshirenai

R: shito ni katsu tsumori? / aikawarazu rakutenteki ne

M: ara / kibōteki kansoku wa hito ga ikiteiku tame no hitsujuhin yo

R: sou ne / anata no sou iu tokoro / tasukaru wa

M: ja

b)

[X]Okay, okay. Keep it coming. Good! // [M]If Eva and this City both operate / at their full potential, // maybe we acn make it through this. // [R]Are you going to defeat the Angels? /

You're always such an optimist. // [M]Hey, sometimes you need a little wishful / thinking just to keep on living. // [R]I see your point. It helps to / hear things like that from you. // [M]See ya!

c)

[Workers's lines not subtitled][M]If Eva and this city are successful, we'll be able to win. // [R]Will you defeat the Angels? / You're as optimistic as ever. // [M]Wishful thinking is a / necessity of human life. // [R]Right. Your optimistic / character is encouraging. // [M]'Bye.

2.1.10(Ritsuko, Fuyutsuki, Misato NERV HQ Male and Shinji)

a)

R:yoroshii no desu ne / dōkyo dewanakute

F: ikaritachi ni totte wa otagai ni inai seikatsu ga atarimae na no da yo

R: mushiro / issho ni iru no hou ga fushizen desu ka

M: hitori de desu ka

G: sou da / kare no koshitsu wa kono saki no dairoku BUROKKU ni naru / mondai wa nakarou

S: hai

M: sore de ii no? shinji kun

S: iin desu / hitori no hou ga / dokodemo onaji desu kara

b)

[R]Are you sure? // They don't want to live together? // [F]I think that living apart is natural / for Ikari and his son. // [R]And if being together is unnatural? // [M]Alone? // [HQM]Right. His room will be in the 6th Block, / just beyond this one. // Is that satisfactory? // [S]Yes. // [M]Are you sure? // Shinji... // [S]It's fine. I'd rather be alone. // Anywhere is fine.

c)

[R]It is alright that / they live separately? // [F]For Ikari and his son, / it's natural to be without each other. // [R]If anything, it's unnatural / to live together...is it so... // [M]Alone? //

[HQM]Yes, his room is located in / Block 6, over there. Any problems? // [S]No. // [M]Are you satisfied / with it, Shinji? // [S]I prefer being alone. All places are the same.

2.1.11(Ritsuko and Misato)

a)

R: nan desu tte?

M: da ka ra / shinji kun wa atashi n' toko' de hikitoru koto ni shita kara / ue no kyoka mo totta shi / shinpai shinakutemo kodomo ni te dashitari shinai wa yo

R: atarimae janai no? / mattaku nani kangate'ru no anata tte hito ha / itsu mo

M: aikawarazu / JŌKU no tsūjinai yatsu

b)

[R]What?! // [M]So, I said, I'll take care of Shinji. // I've already got permission from the brass. // Hey, it's not like I'm going to / "put the moves" on a kid. // [R]Of course you're not! // What the hell are you thinking? // [R, White]You're always like that, honestly! // [M, Yellow]She just can't take a joke.

c)

[R]What?! // [M]As I said, I've decided to take charge of / Shinji. I've got my superior's approval. // Don't worry. I won't have / an affair with a child. // [R]That goes without saying! // What the hell are you thinking?! // [R's line omitted][M]As always, she can't / take a joke.

2.1.12(Misato and Shinji)

a)

M: saate / konya wa PĀ to yaranakya ne

S: nani o desu ka

M: mochiron / aranta naru dōkyonin no kangeikai yo

b)

[M]Well, we'll have to have a party tonight, right? // [S]What for? // [M]A welcoming party for my / new roommate, of course!

c)

[M]Well, tonight we're going to do / it flamboyantly, aren't we? // [S]What do you mean? //

[M]It's a welcome party for / a new lodger of course!

2.1.13(Convenience store housewives)

a)

K: yappari / hikkosaremasu no?

L: ee / masaka hontō ni koko ga senjō ni naru nante / omottemomimasendeshita kara

K: desu yo ne / uchi mo shujin ga kodomo to atashi dake demo sokai shiro tte

L: sokai ne / ikura yōsai toshi dakaratte ittatte / nani hitotsu aten dekimasen mon ne

K: kinō no jiken / omoidashita dake demo / ZOTTO shimasu wa

L: hontō ni

b)

[K]So, you're going to move after all? // [L]Yes. I never dreamed that this city / would become a battlefield. // [K]Yeah. // My husband's saying that our kids and I / should evacuate, at the very least. // [L]Evacuate, huh? // This city may be a fortress, but that's / no guarantee of safety. // [K]Just remembering yesterday / gives me the chills. [L's line omitted]

c)

[K]Are you also / going to move? // [L]I'd never seriously thought that this city / would really become a battlefield. // [K]My husband told me that our children / and I should move for safety at least. // [L]Move for safety... Even if this is a fortress / city, we can't rely on anything at all. // [K]Yesterday's incident... The mere recollection / of it makes me shudder. [L's line omitted]

2.1.14(Misato and Shinji)

a)

M: sumanai kedo / chocchi yorimichi suru wa yo

S: doko e desu ka

M: i i to ko ro

S: nanda ka / sabishii machi desu ne

M: jikan da wa

S: sugoi / BIRU ga haete'ku

M: kore ga / shito geigekisenyō yōsai toshi / daisanshintōkyōshi / watashitachi no machi yo / soshite / anata ga mamotta machi

b)

[M]I hope you don't mind if we make / a little stop on the way. // [S]Where? // [M]Someplace really cool. // [S]It's just such a lonely city. // [M]It's time. // [S]Amazing! The buildings are growing! // [M]This city is a fortress, designed to / protect against the Angels. // This is New Tokyo-3. // This is our city. // And it's the city that you helped protect.

c)

[M]Well, we're stopping / some place on the way. // [S]Where are we going? //
[M]It...is...a...good...place. // [S]For some reason...this is a / lonely city, isn't it? // [M]It's time.
// Awesome! / The buildings are growing! // [M]This is the fortress city for intercepting the /
Angels. "Tokyo-3"... Our hometown... // ...and the city / which you protected.

2.2 Episode 2 Second Half

2.2.1(Misato and Shinji)

a)

M: shinji kun no nimotsu wa mou todoiteiru to omou wa / jitsu wa / atashi mo senjitsu kono
machi ni hikkoshitekita bakkari de ne / sa / haitte

S: ano / ojama shimasu

M: shinji kun / koko wa anata no uchi na no yo

S: ta / tadaima

M: okaerinasai

b)

[M]Your things should have already / been delivered, Shinji. // The truth is, I just recently
moved / to this city too. // Come on in. // [S]Pardon the intrusion. // [M]Shinji, this is YOUR
home now. // [S]I'm home. // [M>Welcome home.

c)

[M]I think your / things have arrived. // Actually, I also just / recently moved to this town. //
Come on in. // [S]Um...May I come in? // [M]Shinji, this is your house. // [S]I...I'm back. //
[M>Welcome home.

2.2.2(Misato and Shinji)

a)

M: maa / chocchi chirakatte'ru kedo / ki ni shinaide ne

S: kore ga / chocchi?

M: a / gomen / tabemono o reizōko ni irete oite

S: a / hai / kōri / tsumami / BĪRU bakka' shi / donna seikatsu shiten' darou / ano / acchi no
reizōko wa?

M: a / socchi wa ii no / mada nete'ru to omou kara

S: nete'ru?

b)

[M]As you can see, the place / is a little bit messy, // but make yourself comfortable. // [S]You
call this // a "little bit" messy? // [M]Oh! Sorry! Could you put the food / in the fridge? //

[S]Sure. // Ice, // snacks, // and nothing but beer. // What kind of life does she lead? // Excuse
me. What's in the other fridge? // [M]Oh, don't mind that. / He's probably still sleeping! //

[S]Sleeping?

c)

[M]Well, the place is a little untidy... / Hope you don't mind. // [S]A...a little, she said...? //

[M]Oh, sorry. Could you put the food in the refrigerator? // [S]Ah, sure. // Ice... // Relishes... //
And beer... // What kind of life / does she lead? // Well, the refrigerator / over there... //

[M]Ah, it's OK. / Perhaps...sleeping now.[sic] // [S]Sleeping...?

2.2.3(Misato and Shinji)

a)

M: itadakimasu

S: itadakimasu

M: yappa jinsei / konna toki no tame ni ikiteiru you na mon da ne / tabenai no? / kekkō umai wa yo / INSUTANTO da kedo

S: iie / ano / kou iu shokuji narete'nai nde

M: dame yo / sukikirai shiccha

S: a / iya / chigau ndesu / ano

M: tanoshii deshou / kou shite hoka no hito to suru no

S: hai

b)

[M]Let's eat! // [S]Let's eat. // [M]Life just doesn't get any better than this! // Dont' you want to eat? / It's pretty good, even if it's instant. // [S]I'm sorry, I'm just not used to it. // [M]That's no excuse! You can't be so finicky. // [S]No, that's not what I... well... // [M]Isn't this nice? // Having dinner with somebody else! // [S]Uh, yes.

c)

[M]Thanks for food![sic] // [S]Thanks for food.[sic] // [M]Oh my, what a life! / I just live for such times! // Ah don't you like them? They're rather / tasty, even though they're instant. // No, but...I'm not / used to such a meal. // [M]No, dont be fussy! // Ah...no...ah, / I didn't mean that. // [M]Don't you think it's nice... // having a meal with others? / Don't you think it's nice... // [S]Sure.

2.2.4(Misato and Shinji)

a)

M: ja / tsugi iku wa yo / jan / ken / pon / pon / pon / pon / pon / aa warui wa ne / shinji kun / yoshi / kōhei ni kimeta seikatsu tōban mo / kore de ŌRU OKKEI ne

S: hai

M: sate / kyō kara koko wa anata no uchi na nda kara nani mo enryō nante iranai no yo

S: a / hai

M: mou / hai hai hai hai tte shinki kusai wa ne / otoko no ko deshou / shakitto shinasai / shakitto

S: hai

M: maa ii wa / iya na koto wa ofuro ni haitte BĀ to arai nagashicchinasai / furo wa inochi no sentaku yo

b)

[M]Here we go for the next one. // Rock, paper, scissors... // Pon! Pon! Pon! Pon! // Sorry, Shinji. // Okay! That should be it for fairly / splitting up the chores! // [S]Yes. // [M]Starting today, this is your home, // so you can take advantage / of anything here. // [S]Yes. // [M]Man. All you keep saying is yes, yes, yes. / It's so depressing! // You're a boy aren't you? / Act like a man! Okay? // [S]Yes. // [M]Oh, well. // Why don't you go take a bath and / scrub away all those bad memories? // Bathing is the laundry of life.

c)

[M]Well. Next, here goes! // Jan-ken-pon! // [This line stays for all four "pon"]Pon! // You were unlucky, Shinji. // As for the everyday duties which we've / fairly decided, everything is A-OK. // [S]Yeah. // [M]Well, because this is now your house, / you can really feel at home here. // [S]Ah...yeah. // [M]Hey! "Yes, yeah, sure, okay" ... / How gloomy! // You're a boy aren't you? / Pull yourself together! // [S]Okay. // [M]It's okay. Take a bath and wash / all the unpleasant things away. // Taking a bath / is life washing.

2.2.5(Misato and Shinji)

a)

S: mi mi mi misato san

M: nani?

S: a a a a / are?

M: aa / kare? / shinshu no onsen PENGIN yo

S: are

M: namae wa PENPEN / mou hitori no dōkyonin / sore yori / mae kakushitara / chito waza to rashiku hashagisugita kashira / misukasarete'ru no wa kocchi kamo ne

b)

[S]Miss Misato! // [M]What? // [S]A p... p... p... // What? // [M]Oh, him? He's one of those new / hot spring penguins. // [S]What... // [M]His name is Pen Pen. / He's your other roommate. // Why don't you cover that up? // I wonder if I've been a little bit TOO cheery? // Maybe I'm the one who's transparent.

c)

[S]Mi...Mi...Mi...Misato! // [M]What's wrong? // [S]Th...the...ther / ...there's a... // [M]Oh, him? A new kind of / hot spring penguin. // [S]It's... // [M]His name's Penpen. / He's another lodger. // By the way, you'd / better cover the front. // Am I being a little too playful? / I may be the one who's transparent.

2.2.6(Shinji and Misato)

S: katuragi misato / warui hito janai nda

M: furo wa inochi no sentaku yo

S: demo / furo tte iya na koto omoidasu hou ga oī yo na / tōsan to ayanami rei ka

b)

[S]Miss Misato Katuragi. // She's not a bad person. // [M]Bathing is the laundry of life. // [S]But bad memories always seem to find me / when I'm in the bath. // My father // and Rei Ayanami...

c)

[S]Katuragi Misato... // She isn't a bad person. // [M]Taking a bath is / life washing. // [S]But in the bath, more unpleasant things / come to mind than others. // Father and Ayanami Rei...?

2.2.7(Gendo and Ritsuko)

a)

R: rei no yōsu wa ikaga deshita ka / gogo ikareta no desshou / byōin ni

G: ato hatsuka mo sureba ugokeru / sore made wa tōketsuchū no ZEROgoki no saikidō o toritsukeru yotei da

R: zurai desshou ne / ano kotachi wa

G: EVUA o ugokaseru ningen wa hoka ni inai / ikiteiru kagiri sou shite morau

R: kodomotachi no isshin ga kankei nai ka

b)

[R]So, how was Rei today? // You went to the hospital this / afternoon, didn't you? // [G]She'll be ready to work again in twenty days. // By then we'll be ready to re-activate / Unit 00 from cryo-stasis. // [R]It must be hard on those children. // [G]There is no one else who can pilot the Evas. // As long as they survive, that is what / I'll have them do. // [R]With no regard to what they may want?

c)

[R]How was Rei? // You went to the hospital this afternoon, didn't you? // [G]She'll be able / to move in 20 days. // Meanwhile, I'll get the committee's / agreement for Unit 00's restart. // [R]What pain, they have... // [G]There's no one else who can use Eva. / As long as they live, I let them do it. // [R]No matter what / the children think...?

2.2.8(Misato and Ritsuko)

a)

M: sou / anna me ni atte no yo / mata notte kureru ka dou ka

R: kare no MENTENANSU mo anata no shigoto deshou

M: kowai no yo / dou furetara ii ka wakaranakute

R: mou nakigoto? / jibun kara hikitoru tte ōmie kitta njanai?

M: urusai / ano toki / atashi wa shinji kun o jibun no dōgu toshite miteita / ritsuko to onaji ka / ano shito o taoshita to iu noni / ureshikunai no ne

b)

[M]Yeah, after all the horrible stuff / he went through, // there's no telling if he'll pilot it again.

// [R]Maintaining him is part of your job. // [M]I'm just scared. I don't know / how to deal

with him. // [R]Grumbling already? You were the one / who had the bright idea of taking him

in. // [M]Shut up! // That time, I was thinking of Shinji as a tool. // I'm as bad as Ritsuko. //

We destroyed that Angel. // But I guess I can't be happy about it.

c)

[M]Yes. He had such a bitter experience. / I wonder if he'll pilot again. // [R]Maintainance of

"him" [sic] is / your job, isn't it? // [M]I'm afraid I don't know how to get along with him. //

[R]Grumbling already? You declared theatrically / that you'd take charge of him, didn't you?

// [M]Shut up! // I also regarded him as / my tool at that time. // I'm the same as Ritsuko. /

Although we defeated that Angel... // ...I don't feel happy.

2.2.9(Shinji and Misato)

a)

S: koko mo / shiranai tenjō / atarimae ka / kono machi de shite'ru toko' nante doko nimo nai mon na

M: koko wa anata no uchi na no yo

S: nande koko ni iru ndarou

b)

[S]Another ceiling I don't know. // Of course. In this whole city, / there's no place that's

familiar. // [M]This is your home. // [S]Why am I here?

c)

[S]This is an / unknown ceiling, too. // It's only natural... I don't know any place in this city. //

[M]This is your home. // [S]Why am I here?

2.2.10(NERV HQ Males, Nerv HQ Female, Ritsuko and Misato)

a)

HQM: tōbu hason / songai fumei

HQF: katsudō iji ni mondai hassei

M: jōkyō wa?

HQF: SHINKUROGURAFFU hanten / PARUSU ga gyakuryū shiteimasu

R: kairo setsudan / sekitomete

HQF: dame desu / shingo kyozeitsu / jushin shimasen

M: shinji kun wa?

HQM: MONITĀ hannō nashi / seishi fumei

HQM: shogōki / kanzen ni chinmoku

b)

[HQM]The head has been damaged! / Extent of damage, unknown! // [HQF]We're having problems / maintaining activation! // [M]Status report! // [HQF]The synchrograph is reversing! / The pulses are flowing backward! // [R]Break the circuit! Block it! // [HQF]We can't! // It's rejecting the signal! It won't take it! // [M]What about Shinji? // [HQM]His monitors aren't responding. / Life signs unknown! // [HQM]Unit 01's gone completely silent!

c)

[HQM]Head damaged! / Damage unidentified! // [HQF]Trouble keeping / it activated! // [M]Status report! // [HQF]Synchrograph has reversed. / Pulses are flowing backward! // [R]Cut the circuits! / Stop them! // [HQF]We can't! The signal is refused. / It can't be received! // [M]What about Shinji? // [HQM]No response from the monitoring / system. We can't tell if he's alive! // [HQM]Unit 01 is totally silent.

2.2.11(Ritsuko, Misato and Nerv HQ Females)

a)

R: misato

M: koko made ne / sakusen chōshi / PAIROOTTO hogo o saiyūsen / PURAGGU kyōsei shashutsu shite

HQF: dame desu / kanzen ni seigyo funō desu

M: na ndesu tte?

HQF: EVUA saikidō

HQF: sonna / ugokeru hazu arimasen

M: masaka

R: bōsō?

F: katta na

b)

[R]Misato! // [M]This is it. // Abort the operation! / Rescuing the pilot is our first priority! // Force eject the entry plug! // [HQF]We can't! It's completely out of control! // [M]What the hell?! // [HQF]The Eva's re-activating! // [HQF]Impossible! There's no way it could move! // [M]It can't be... // [R]It's gone berserk? // [F]It looks like we've won.

c)

[R]Misato! // [M]So much for this time... / Abort the operation! // Pilot's protection is top priority! / Eject the plug by force! // [HQF]Impossible. / It's totally out of control. //

[M]What?! // [HQF]Eva has restarted! // [HQF]No way! / It can't move! // [M]It can't be... //

[R]Out of control. // [F]He's won.

2.2.12(Ritsuko, Misato, HQ Male and HQ Female)

a)

R: EI TEĪ FUĪRUDO

M: dame da wa / EI TEĪ FUĪRUDO ga aru kagiri

R: shito niwa sesshoku dekinai

HQM: sawan fukugen

M: sugoi

HQF: shogōki mo EI TEĪ FUĪRUDO o tenkai / isō kūkan o chūwa shite ikimasu

R: iie / shinshoku shite iru nda wa

M: ano EI TEĪ FUĪRUDO o ito mo kantan ni / jibaku suru ki? / EVUA ga?

R: are ga EVUA no

M: hontō no sugata

b)

[R]An AT field! // [M]No! As long as the Angel / has that AT field... // [R]He can't touch the Angel! // [HQM]Left arm, regenerated! // [M]Incredible! // [HQF]Unit 01 has deployed its AT field! // It's neutralizing the phase space! // [R]No, it's eroding it! // [M]It went through that AT field so easily... // It's going to self-destruct?! // Is the Eva... // [R]That must be Eva's... // [M>true form.

c)

[R]The AT-field... // [M]It's no use. As long it / has[sic] the AT-field... // [R]...Eva can't touch it. // [HQM]Left arm restored. // [M]Unbelievable... // [HQF]Unit 01 is also expanding an AT-field. / It's neutralizing the phase space. // [R]No, it's eroding it. // [M]That AT-field / was so easily... // [M]Self destruct?! // The Eva... // [R]That's Eva's... // [M]...true potential...

1.2.13(HQ Males, HQ Female, Ritsuko and Misato)

a)

HQM: kairo / setsuzoku

HQF: SHISUTEMU kaifuku / GURAFFU seijyō ichi

HQM: PAIROTTO no seizon o kakunin

R: kitai kaishūhan / isoide

M: PAIROTTO no hogo o saiyūsen ni

b)

[HQM]Circuits reconnected. // [HQF]Systems restored. Graphs back to normal. //

[HQM]Pilot life signs, confirmed. // [R]Send out the recovery team. Hurry! // [M]Preserving the pilot's life is our top priority.

c)

[HQM]The circuits / have been restored. // [HQF]The system is operational. / The graph is in the normal position. // [HQM]Pilot's survival confirmed. // [R]Body Recovery Team, move it! // [M]The pilot's recovery / is top priority.

1.2.14(Misato)

a)

shinji kun / akeru wa yo / hitsotsu iiwasurete'ta kedo / anata wa hito ni homerareru rippa na koto o shita no yo / mune o hatte ii wa / oyasumi / shinji kun / ganbatte ne

b)

Shinji, I'm coming in. // I forgot to tell you something. // You did a very praiseworthy thing today. // You should be proud of yourself. // Good night, Shinji. // Hang in there.

c)

Shinji, may I open the door? // You did a praiseworthy thing today. / You should be proud of yourself. // Good night, Shinji. // Hang in there.

1.2.15(Text on Screen)

a)

tsuzuku

b)

To Be Continued

c)

TO BE CONTINUED