

ESPERANTO VERSION 1.0 - 04-FEB-2019

Translator's note:

- The given names were chosen to be translated, so they give an Esperanto colour to the story, they sound more familiar to the Esperanto readers (from different language backgrounds) and they could fit better to the grammar. The same is traditionally used for classical names, always represented in their Esperanto forms (e.g. Lukrecio, Demosteno). The family names were kept as in the original.

"Bait"

by

Iago Faustus, Ph.D.

part of the series

Fabulae Atroces Fausti

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Special translator's edition of the script.

Overall production note: This script represents a comic-book representation of a sort of obscene nature documentary, and so a number of elements will appear as panels representing camera shots in that documentary. The documentary has a "narrator" who will appear from time-to-time in a CAPTION element (CAPTION - PSEUDO-NARRATION). At other times there will be "interviews" with people knowledgeable about the events this "documentary" is about. In the course of these interviews, an unseen interviewer will occasionally interpose questions of the interview subjects. These will be handled through speech balloons attributed to an "Unseen interviewer." When the interviewees speak a foreign language, that language will appear in their speech balloons and "subtitles" will appear below to "translate" what they are saying. Also, "Subtitles" will also appear from time to time to indicate the "source" of various "footage" that the documentary makers made us of in putting the documentary together.

Notes for the translator: Much of the material in the comic that follows consists of instructions to the artist who illustrated it. The artist is a native speaker of English and, in any event, the comic has already been drawn, so there is no need to translate that material. What does need to be translated are the lines of dialog - either appearing in balloons or in caption boxes - and other verbal elements of the comic, such as "sound effects" (designated as SFX in the script) or occasional "action words" that substitute for motion in a static medium.

In hopes of minimizing confusion, I have put different kinds of text into different colors.

Words in black text are part of the descriptive material of the comic. You are welcome, indeed encouraged, to read them, as they along with the copy of the comic you have been provided, will provide you with valuable context as you work on your translations. They do not themselves have to be translated, however.

Words in blue text are elements that actually need to be translated. Usually you will find a blank in red text below the blue text where your translation should go. There will usually be a guide number with every request for translation to show you what you should be translating. I think it should become clear what I'm looking for as you go through the script.

Finally, words in turquoise text are comments designed for guidance with English phrases that might be unusual, colloquial, or ambiguous. I am providing these to try to make sure that your translated text corresponds well to the original English meaning.

I am happy to discuss any questions you may have about this translation. You may relay them through the translation service for which you are working or, if that service permits you to do so, you

should feel free to contact me directly via the contact information listed on the cover page to this script.

COVER: Same Fabulae Atroces Fausti logo as appeared on "She's the Ransom," over another bit of neo-pulp, in this case a young woman swimmer in a 1940s-style swimsuit and hairstyle being menaced underwater by tentacles coming up from the deep. There some be if feasible some bubbles to emphasize the underwater.

CAPTION (title) (1): "Bait"

Translation (1): "Logaço"

CAPTION (author) (2): Written and produced by Iago Faustus

Comment (2): "Produced" in this context means that Faustus paid an artist's commission to Erosarts for his services in doing the illustration and also arranged for the publication of the webcomic.

Translation (2): Verkita kaj produktita de Iago Faustus

CAPTION (artist) (3): Illustrated by Erosarts

Translation (3): Ilustrita de Erosarts

PAGE 1 (Four panels)

Panel 1: CAPTAIN IVAN DRUMMINGDALE ("Drummingdale") stands at the bow of his ship, the RV SEAGOON. Drummingdale is a gaunt, tall, naval-looking man. He wears a short-sleeved white shirt with captain's epaulets and a seaman's cap. It is dawn in the tropics. Drummingdale is staring out to sea and speaks without turning around.

Drummingdale (1): You're up early today, Professor Turpentine.

Translation (1): Hodiaŭ vi frue ellitiĝis, Profesoro Turpentine.

Panel 2: Drummingdale stands on the rail next to PROFESSOR EUSTACE TURPENTINE ("Turpentine"). Turpentine is a short, fat man with a white mustache and a white fringe of hair around a head which would otherwise be bald. However in this panel he is wearing a pith helmet and a twin-pocketed shirt. He looks relaxed. Drummingdale, still staring over the rail out to sea, looks anything but.

Turpentine (2): It's a big day for us, Captain Drummingdale. Our first attempt.

Translation (2): Ni havos grandiozan tagon, Kapitano Drummingdale. Nia unua provo.

Drummingdale (3): Oh, aye.

Comment (3): "Aye" is "yes" with an archaic or maritime flavor. To the extent possible, the translation should reflect this.

Translation (3): Ho ja.

Panel 3: Close-up on Drummingdale's face. His jaw is clenched.

Drummingdale (4): Can't say I approve of what you're going to put those girls through.

Comment (4): "Can't say" here means "I can't say."

Translation (4): Mi ne povas diri, ke mi konsentas kun tio, al kio vi submetos la knabinojn.

Panel 4: Close-up on Turpentine, though not quite as close up as on Drummingdale in the previous panel. Turpentine's expression is one of jolly unconcern.

Turpentine (5): They both signed the release, Captain.

Turpentine (5): A "release" in this context is a legal document in which one person agrees not to sue another person for certain damages that might be incurred in an activity both are involved in.

Translation (5): Ambaŭ subskribis la dokumenton, Kapitano.

Turpentine (6): They understand what they're doing.

Translation (6): Ili komprenas tion, kion ili faros.

PAGE 2 (Splash page)

Sngple panel: Helicopter view of the RV Seagoon, plowing through turquoise sea against the backdrop of a brilliant tropical sunrise. The RV Seagoon is a good-sized vessel, with an extended midsection that appears to contain some sort of giant tank. There is also a crane of sorts on deck.

CAPTION - PSEUDO-NARRATION (1): What is it that Professor Eustace Turpentine is proposing that so disturbs Captain Drummingdale?

Translation (1): Kion Profesoro Eŭstaco Turpentine proponas kaj kio tiel perturbas Kapitanon Drummingdale?

CAPTION - PSEUDO-NARRATION (2): Only one of the strangest and most significant scientific adventures yet recorded.

Translation (2): Nur unu el la plej strangaj kaj signifoplenaj sciencaj aventuroj iam okazintaj.

CAPTION - PSEUDO-NARRATION (3): And we document it here for you for the first time!

Translation (3): Kaj ni dokumentas ĝin por vi tie ĉi la unuan fojon!

PAGE 3 (Four panels)

Panel 1: ELIZA FANSHAW ("Eliza") sits in a big wicker chair in a kind of hippie-ish apartment. She's a bubbly-sexy blond girl. She wears thin cotton tie-dyed shirt that stretches a bit over her breasts (she's obviously braless) and a floral skirt and sandals. Her posture indicates she's being interviewed.

Eliza (1): People ask me, "What on earth do you think you're doing, Eliza?" and "Don't you know you have your whole life ahead of you?"

Comment (1): The material in quotation marks are things that Eliza has been hearing about her plans and which she is quoting back to the interviewer. The expression "what on earth" is a figurative expression meant to express incredulity or surprise. It shouldn't be translated literally - substitute an equivalent expression if one exists in the target language.

Translation (1): Oni demandas al mi "Kion damne vi kredas fari, Eliza?" kaj "Ĉu vi konscias, ke vi havas vian tutan vivon antaŭ vi?"

Eliza (2): And I see their point but, the thing is, about me...

Translation (2): Kaj mi komprenas ilian vidpunkton, sed temas pri mi...

SUBTITLE (3): Eliza Fanshaw, prospective subject.

Translation (3): Eliza Fanshaw, kandidatino.

Panel 2: Close-up on Eliza's smiling face, which should emphasize that she has a cute little snub nose.

Eliza (4): ...is that I think that the most amazing thing about being alive...

Translation (4): ...nu mi kredas, ke la plej mirinda afero en la vivo...

Elize (5): ... is sex!

Translation (5): ...estas seksumado!

Panel 3: View of Eliza (in very soft focus, to the point that we can scarcely identify her as Eliza) naked, seen from behind on top of a guy).

CAPTION - ELIZA NARRATING (6): I'm not supposed to say things like this, but ever since I was fifteen, I have been seeking out sexual adventure.

Comment (6): "Ever since I was fifteen" is short for "ever since I was fifteen years old."

Translation (6): Mi ne devus diri ion tian, sed depost mia 15-jaraĝo mi daŭre serĉas seksaventurojn.

CAPTION - ELIZA NARRATING (7): I've even acted in some experimental adult films, just to see what it would be like.

Comment (7): "Adult films" here is a semi-euphemism for pornographic films, or at least films with explicit sexual content.

Translation (7): Mi eĉ rolis en kelkaj eksperimentaj pornaj filmoj, nur por kontroli la sperton.

Panel 4: Eliza, back in the same pose as in Panel 1.

Unseen interviewer (out-of-panel balloon) (8): And what was it like?

Translation (8): Kaj kiel ĝi estis?

Eliza (9): It was awesome!

Translation (9): Nekredeble!

Eliza (10): But I don't think anything could compare with those movies I saw in Anthro.

Comment (10): "Anthro." This is a colloquial way for Eliza to say that she saw the movies in a college-level class in Anthropology.

Translation (10): Sed mi ne kredas, ke tio estas komparebla al tiuj filmoj, kiujn mi spektis en antropologia kurso.

PAGE 4 (Four panels)

(Note: The panels on this page should be sepia-toned, a visual indicator of the age of the photographic and cinematic material they are meant to represent.)

Panel 1: Two Italian men, ENZO SCCELLERATINI ("Enzo") and GUIDO SCCELLERATINI ("Guido") absurdly overdressed for their environment stand in coats, bow-ties, and bowler hats, posed on a beach with an old-fashioned, crank-operated movie camera. (Note: Both men have somewhat silly handlebar mustaches.)

CAPTION - PSEUDO-NARRATION (1): In 1905, Italian brothers Enzo and Guido Scelleratini, following up on sailors' rumors of a strange native cult on the South Seas island of Motofupo, went there with a movie camera in hopes of finding something unusual.

Translation (1): En 1905, la italaj fratoj Enzo kaj Guido Scelleratini, laŭ maristaj onidiroj pri stranga indiĝena kulto de sudmara insulo Motofupo, tien iris kun kamerao esperante trovi ion eksterordinaran.

Panel 2: A group of attractive young Polynesian-looking women dressed in muumuu-like garments reaching into a sack together to draw something out.

CAPTION - PSEUDO-NARRATION (2): In spite of the fact that their rituals were rumored to include human sacrifice, the indigenous people proved friendly and allowed the Scelleratini brothers to film them and one of those very rituals.

Translation (2): Malgraŭ la fakto, ke iliaj ritoj onidire inkluzivis homan oferon, la indiĝenoj montris sin amikecaj kaj ebligis al la fratoj Scelleratini filmi ilin kaj unu el tiuj ritoj mem.

Panel 3: Close up of two hands of different young women in the panel. One holds a white stone, another a black stone.

CAPTION - PSEUDO-NARRATION (3): The first part of the ritual was a selection process to pick specific young women to be given to a "God of the Deeps" in marriage.

Translation (3): La unua parto de la rito estis elektado de specifaj junaj virinoj oferotaj kiel edzinoj al iu "Dio de la Profundaĵoj".

Panel 4: One young woman of the Motofupo people ("the Bride"), cradling a stone, a beatific expression.

CAPTION - PSEUDO-NARRATION (4): According to observers and apparent on the film was that the young women so selected did not seem distressed. They instead seemed pleased and honored.

Translation (4): Laŭ observantoj kaj videble en la filmo, la junaj virinoj ne ŝajnis aparte streĉitaj. Anstataŭe, ili ŝajnis kontentaj kaj honorigitaj.

PAGE 5 (Four panels)

(Note: Still in sepia)

Panel 1: A long Polynesian outrigger canoe, being rowed through the surf by muscular young men. Standing implausibly in the middle of the canoe is Enzo, his movie camera rigged on a tripod somehow, cranking away and filming some scene he can see from the canoe.

CAPTION - PSEUDO-NARRATION (1): The Scelleratini brothers were even invited along to film the "wedding."

Translation (1): La fratoj Scelleratini estis eĉ invititaj filmi la "geedziĝon."

Panel 2: View of another outrigger canoe, also rowed by strong young men. The Bride sits in the bow of the canoe, gazing out to sea.

CAPTION - PSEUDO-NARRATION (2): The people rowed out to a spot of ocean known to be over a deep oceanic trench.

Translation (2): La homoj remis ĝis punkto de la oceano, kiu supozeble estas super profunda oceana fossego.

Panel 3: The Bride now stands in the bow of the canoe. She has removed her muumuu and is naked, holding her muumuu over her head so that it trails behind her in the wind. She is wearing a beatific expression.

CAPTION - PSEUDO-NARRATION (3): Those involved seemed to regard the entire proceeding as a blessed occasion.

Translation (3): Ĉiuj partoprenantoj ŝajnis konsideri la tutan proceduron kiel sanktan okazaĵon.

Panel 4: The Bride in mid-dive off the bow of the canoe into the ocean.

CAPTION - PSEUDO-NARRATION (4): The "bride" seemed to be acting of her own free will.

Translation (4): La "fianĉino" ŝajnis agi propravole.

PAGE 6 (Four panels)

(Note: These panels should be in sepia)

Panel 1: View of the Bride in the water, swimming upright but entirely below the surface (we can just see her as blurry outlines).

CAPTION - PSEUDO-NARRATION (1): The Scelleratini brothers' film technology might have been primitive, but it captured something remarkable.

Translation (1): La teĥnologio de la filmo de fratoj Scelleratini eble estis primitiva, sed ĝi kaptis ion rimarkindan.

Panel 2: View of the Bride, still in the water, with a few tentacles reaching out from the depths to touch her.

CAPTION - PSEUDO-NARRATION (2): It was something like an alien encounter...

Translation (2): Tio estis kvazaŭ eksterterana renkonto...

Panel 3: The Bride now enmeshed in a roiling mass of tentacles.

CAPTION - PSEUDO-NARRATION (3): ...or even a mating.

Translation (3): ...aŭ eĉ bestopariĝo.

Panel 4; The surface of the waters. The Bride is no longer visible. A few bubbles are breaking through the surface.

CAPTION - PSEUDO-NARRATION (4): It was an encounter from which one of the parties would never return.

Translation (4): Ĝi estis renkonto, el kiu unu el la partoprenantoj neniam revenos.

PAGE 7 (Four panels)

Panel 1: Enzo in a suit, standing at the front door of an Italian cinema, proudly gesturing with his cane at a promotional placard which reads "Venite a vedere una bellissima ragazza dei tropici venir mangiata viva in un orribile rituale pagano!"

CAPTION - PSEUDO-NARRATION (1): The Scelleratini brothers had hoped, on their return to Italy, to make a small fortune exhibiting their remarkable footage to the public.

Translation (1): La fratoj Scelleratini esperis, je la reveno al Italio, fariĝi riĉaj per montrado de sia elstara registraĵo al la publiko.

Panel 2: KING VICTOR EMMANUEL III sitting at an ornate desk in his royal study, signing a piece of paper.

CAPTION - PSEUDO-NARRATION (2): Unfortunately for them, their film was banned by an edict signed by King Victor Emmanuel III himself. The Lord Chancellor in England and the Chief Prefect of Police in France took similar actions.

Translation (2): Malfeliĉe por ili, ilia filmo estis malpermesata de dekreto subskribita de la Reĝo Viktoro Emanuelo la 3-a mem. La Grandkanceliero en Britio kaj la Ĉefpolicestro en Francio same faris.

CAPTION - PSEUDO-NARRATION (3): Both Scelleratini brothers would die in poverty.

Translation (3): Ambaŭ fratoj Scelleratini mortis malriĉaj.

Panel 3: BENITO MUSSOLINI, sitting in his private cinema, watching something. Mussolini's face is illuminated by reflected light from the screen. He looks disgusted and outraged.

CAPTION - PSEUDO-NARRATION (4): In 1927, Italy's Fascist Grand Council would declare the film a menace to public morality and order all copies of it destroyed.

Translation (4): En 1927, la Itala Faŝisma Granda Konsilio deklaris la filmon minaco al la publika moralo kaj ordonis, ke ĉiuj kopioj estu detruitaj.

CAPTION - PSEUDO-NARRATION (5): What the Scelleratini brothers documented would pass out of memory...

Translation (5): Tio, kion la fratoj Scelleratini dokumentis estis forgesita...

Panel 4: Exterior view of the Cineteca di Bologna (drawn or incorporated as a "comicked up" photograph).

CAPTION - PSEUDO-NARRATION (6): But at least one print of the film escaped the destruction order, and in 1977, a researcher found that print in the archives of the Cineteca di Bologna, where it had been misfiled, possibly on purpose.

Translation (6): Sed almenaŭ unu kopio saviĝis de la detruordono kaj en 1977 esploristo trovis tion en la arĥivoj de la Cineteca di Bologna, kie ĝi estis misdeponita, eble intence.

Panel 1: Identical panel to Page 4, Panel 2 above, except that one of the young women participating in the ritual of drawing has had a circle drawn around her head. An arrow is additionally drawn pointing to the circle.

CAPTION - PSEUDO-NARRATION (1): In a stroke of amazing luck, researchers were able to find one of the original native women filmed by the Scelleratini brothers and interview her on camera.

Translation (1): Pro vera bonŝanco, esploristoj sukcesis malkovri unu el la originalaj indiĝenaj virinoj filmitaj de la fratoj Scelleratini kaj filmintervjuis ŝin.

Panel 2: The girl from Panel 1, now an ancient, withered old woman of about 95 ("The Ancient.") She is sitting in a simple chair and is dressed in a plain gray cotton dress.

The Ancient (2): Ketiap sembilan belas tahun, sang dewa akan datang dari kedalaman. Jika kami memberikan pengantin untuknya, ia akan memberkati para penduduk dengan kesehatan yang baik dan ikan yang melimpah.

SUBTITLE - TRANSLATING THE ANCIENT (3): Every nineteen years, the god would come from the depths. If we gave him brides, he would bless our people with good health and abundant fish.

Note - specific to translations into Bahasa Indonesia (3): As is probably immediately evident, "The Ancient" is using Bahasa Indonesia to communicate with her interviewer - probably because she picked up an L2 competence in the language at some point in her life. Her and the interviewer's dialog (page 8, items 3,6,7, and 9) were written originally in English and translated (somewhat cheaply) into Bahasa Indonesia. Whether to retranslate these lines I shall leave to the judgment of the translator: if the translations seem adequate (refer to the English-language items with the same numbers) then let them stand. If not, please re-translate them on the appropriate translation lines.

Translation (3): Ĉiun deknaŭan jaron, la dio venas el la profundaĵoj. Se ni donas al li fianĉinojn, li benos nian popolon per bona sano kaj abunda fiŝaro.

Panel 3: Same as Panel 2, but a slightly different pose.

Unseen Interviewer (out-of-panel balloon) (4): Apakah ada gadis yang takut terpilih?

The Ancient (5): Tidak ada yang takut. Kami semua ingin dipilih.

SUBTITLE - TRANSLATING THE UNSEEN INTERVIEWER (6): Were any of the girls afraid of being chosen?

Translation (6): Ĉu unu el tiuj knabinoj timis esti elektita?

SUBTITLE - TRANSLATING THE ANCIENT (7): No one was afraid. We all wanted to be chosen.

Translation (7): Neniu timis. Ni ĉiuj volis esti elektitaj.

Panel 4: Same as Panel 3, but a slightly different pose.

The Ancient (8): Dewa dari kedalaman akan mencintai pengantinnya dengan cinta yang jauh melebihi cinta yang dapat diberikan pria mana pun kepada seorang wanita. Ini membuatnya layak untuk dilakukan, sekalipun sang dewa akan memakanmu.

SUBTITLE - TRANSLATING THE ANCIENT (9): The god of the depths would love his brides with a love far surpassing that which any man could show a woman. That made it worthwhile, even if he would eat you.

Translation (9): La dio de la profundaĵoj amis siajn fianĉinojn per amo, kiu superis tiun, kiun viro povus montri al virino. Ĝi faris tion spertinda, eĉ se li manĝos vin poste.

PAGE 9 (Three panels)

Panel 1: Eliza in her wicker chair, being interviewed. She looks like she's listening intently to to the interviewer's question.

Unseen interviewer (1): I suppose I can understand your interest in...unusual experiences, but still, this would be your last such experience.

Translation (1): Mi kredas, ke mi komprenas vian intereson en neordinaraj spertoj, sed eĉ tiel, ĝi estus via lasta tia sperto.

Eliza (2): That's right.

Translation (2): Ĝuste.

Panel 2: Eliza stretched out on her wicker chair, one leg extended long, her hand settled between her legs.

Eliza (3): But perhaps instead of a long string of experiences, a string that's just going to diminish in quality as I get older and older, I might want to have one experience that surpasses them all.

Translation (3): Sed eble anstataŭ longa serio de spertoj, serio, kiu kvalite malpliiĝas dum mi maljuniĝas, mi volas havi unu sperton, kiu superas ilin ĉiujn.

Panel 3: Close-up on Eliza's face. Her eyes are closed.

Eliza (4): It sort of gets me hot just thinking about it.

Comment (4): "Gets me hot" is a colloquial expression meaning "causing me to be sexually aroused."

Translation (4): Ĝi ekscitas min nur je la ekpenso.

PAGE 10 (Four panels)

Panel 1: Still in the same apartment where the interview is taking place, but Eliza is now on tiptoes taking a heavy book down from a high shelf.

Unseen interviewer (1): Seriously, aren't you afraid?

Translation (1): Serioze, ĉu vi ne timas?

Eliza (2): I have something to make the fear go away. Have you heard of the Roman poet Lucretius?

Translation (2): Mi havas ion por forigi la timon. Ĉu vi jam aŭdis pri la romia poeto Lukrecio?

Panel 2: Close-up around some text, the following lines from Lucretius's De rerum natura, set in a very old typeface or (better if possible) as medieval manuscript: "respice item quam nil ad nos ante acta vetustas/temporis aeterni fuerit, quam nascimur ante./hoc igitur speculum nobis natura futuri/temporis exponit post mortem denique nostram."

CAPTION - ELIZA NARRATING (3): He explains that we didn't exist for an eternity before being born, and that wasn't bad. So why should it be bad once we stop existing?

Translation (3): Li klarigas, ke ni ne ekzistis dum eterneco antaŭ la naskiĝo kaj tio ne estis malbona. Do kial estus malbone ĉesi ekzisti?

Panel 3: Eliza, now sitting cross-legged in her big wicker chair. She has the large book she brought down in Panel 1 resting open on her lap. She's pointing down at something on a page.

Unseen interviewer (4): And you buy that?

Comment (4): "And you buy that?" is an idiom in American English, the literal meaning of which is "Do you really believe that?"

Translation (4): Kaj ĉu vi samkredas?

Eliza (5): It's what David Hume told James Boswell as Hume was wasting away, about to die. But Hume was calm and even told jokes.

Translation (5): Tion David Hume rakontis al James Boswell dum Hume velkis, preskaŭ morte. Sed Hume estis trankvila kaj eĉ rakontis ŝercojn.

Panel 4: Eliza looking down at the page of the book open on her lap, reading.

Eliza (6): From Boswell's account: "I asked him if the thought of annihilation never gave him any uneasiness. He said not the least; no more than the thought that he had not been, as Lucretius observes."

Comment (6): Eliza is quoting from a real literary work, James Boswell's Life of Johnson. If there is a public domain version of the Life in your target language, you are encouraged to substitute its text for your own translation.

Translation (6): Laŭ la rakonto de Boswell: "Mi demandis lin ĉu la penso pri neniiĝo iam kaŭzis al li malkomforton. Li diris, ke eĉ ne la plej malgrandan; ne pli ol la penso, ke li ne ekzistis, kiel Lukrecio rimarkis."

PAGE 11 (Two panels)

Panel 1: A group of Motofupo people, looking grim, are walking up a gangway onto a ship, guarded by some U.S. Marines.

CAPTION - PSEUDO-NARRATION (1): No historical record discloses what happened nineteen years after the Scelleratini brothers made their movie.

Translation (1): Neniu historia registraĵo informas tion, kio okazis dek naŭ jarojn post la filmo de fratoj Scelleratini.

CAPTION - PSEUDO-NARRATION (2): During World War II, the Motofupo people were compelled to leave their island.

Translation (2): Dum la Dua Mondmilito, la motofupa popolo estis devigita forlasi sian insulon.

Panel 2: A helicopter shot showing a space with quonset huts and the tiny figures of busy Navy personnel scurrying around doing important wartime tasks.

CAPTION - PSUEDO-NARRATION (3): The United States Navy established a base and a field hospital there.

Translation (3): La Usona Mararmeo tie starigis militistan bazejon kaj kampohospitalon.

PAGE 12 (Two panels)

Note: This page will probably work best is laid out in landscape format, with the second panel an inset in the lower right.

Panel 1: A "group photograph" panel of about a dozen U.S. Navy nurses in dress uniform, smiling and facing the camera. The hair, makeup, and uniforms should be in a style appropriate for 1943. Of them is a 20 year-old Hazel Gluck (see panel below). Her smiling face is surrounded by a circle to distinguish her from the rest of the nurses.

CAPTION - PSEUDO-NARRATION (1): And the presence of a U.S. Navy hospital meant the presence of U.S. Navy nurses. We were able to interview one of the survivors.

Translation (1): Kaj la ĉeesto de Usona Mararmea hospitalo signifis la ĉeeston de mararmej flegistinoj. Ni sukcesis intervjui unu el la postvivintaj.

Panel 2: An "interview pose" panel, showing HAZEL GLUCK ("Hazel"). In this panel she is a very aged, frail old lady with thick eyeglasses.

Hazel (2): I remember how when we were first posted to Motofupo, there was this lovely beach with beautiful water to go swimming in.

Translation (2): Mi memoras, ke kiam ni unue servis en Motofupo, tie estis aminda plaĝo kun bela akvo por naĝado.

SUBTITLE - IDENTIFYING TAG (3): Lt. Hazel Gluck, USN, Ret.

Comment (3): "Lt." is an abbreviation for "Lieutenant," the third-from-lowest commissioned officer rank in the United States Navy. "USN" is an abbreviation for "United States Navy" and "Ret." means "retired," no longer on active service.

Translation (3): Leŭtenanto Hazel Gluck, Usona Mararmeo, emerita.

PAGE 13 (Four panels)

Panel 1: A pretty Navy nurse in the act of taking off her uniform shirt, exposing her brassiere. She is standing on the beach next to a sign which reads BEACH STRICTLY OFF LIMITS TO ALL MALE PERSONNEL.

CAPTION - HAZEL NARRATING (1): The Shore Patrol would close the beach off once a week just for us nurses.

Comment (1): The "Shore Patrol" (SP) are an internal police force for the United States Navy, roughly equivalent to the military police in an army.

Translation (1): La Bordo-Patrolo fermis la plaĝon unu fojon en la semajno nur por ni, flegistinoj.

Panel 2: The shirt of the nurse in Panel 1 flying toward the viewer. The panel should imply that it is part of a movie being filmed and that Panel 1 was an earlier frame in the same, but the nurse has noticed that she was being filmed and, in chagrin, has tossed her shirt at the camera lens, which it is about to cover.

CAPTION - HAZEL NARRATING (2): Since it was only us girls, we didn't bother putting on bathing suits. It was wonderful to be out in the water like that.

Translation (2): Ĉar estis nur ni, knabinoj, ne ĝenis nin vesti bankostumojn. Estis mirinde tiel ĝui la akvon.

Panel 3: Another interview shot of Hazel, whose expression has darkened a bit over that in Panel 1

Hazel (3): But then the disappearances began. This was in 1943. One of them was my cabinmate, Willa Congerman.

Translation (3): Sed tiam komenciĝis malaperoj. Estis 1943. Unu el ili estis mia ĉambrokunulino, Willa Congerman.

Panel 4: Head-and-shoulders shot of WILLA CONGERMAN ("Willa") in the dress uniform of a Navy nurse (shoulder epaulets indicating that she has the rank of Ensign). If possible it should be taken as a detail from Page 10, Panel 1 above.

CAPTION - HAZEL NARRATING (4): She just went swimming one day and...disappeared. She was a really strong swimmer, and it was a perfectly calm day with no tides. No one heard her call in distress.

Translation (4): Ŝi simple iris naĝi unu tagon kaj... malaperis. Ŝi estis vere bona naĝanto kaj estis perfekte trankvila tago, sen tajdoj. Neniu aŭdis ŝin voki pro problemo.

CAPTION - HAZEL NARRATING (5): Some said it might have been a cramp, but no one ever found a body. And there weren't any sharks in the area.

Translation (5): Iuj diris, ke ŝi eble spertis kramfon, sed neniu iam trovis la korpon. Kaj ne estis ŝarkoj en tiu regiono.

PAGE 14 (Four panels)

Panel 1: Hazel in interview pose, now slumped backwards.

Hazel (1): And she wasn't the only one. Two more of us also disappeared in almost exactly the same way.

Translation (1): Kaj ŝi ne estis la sola. Du pliaj inter ni ankaŭ malaperis laŭ preskaŭ samaj cirkonstancoj.

Panel 2: A fat folder containing official reports, sealed and with a large stenciled word CLASSIFIED stamped across it

CAPTION - HAZEL NARRATING (2): The Navy ordered us not to talk about it. They said it would be bad for morale.

Translation (2): La Mararmeo ordonis, ke ni ne parolu pri tio. Ili diris, ke tio estos malbona por la etoso.

CAPTION - HAZEL NARRATING (3): People asked fewer questions about orders back then, you know.

Translation (3): La homoj tiam malpli demandis pri ordonoj, vi scias.

Panel 3: A panel showing the Bride's dive in the water, as if taken from the Scelleratini film of 1905, a split second after the scene on Page 5, Panel 4 above, such that the Bride has broken the surface of the water, and has submerged down to her waist.

CAPTION - HAZEL NARRATING (4): I tried not to think of it much myself, but in the late 1970s, I think, I saw a film clip of film made by some Italian people of the same place from long, long ago. I think it was on PBS late at night.

Comment (4): "PBS" stands for "Public Broadcasting System," an American television network funded by a combination of government, corporate, and listener contributions. It has a focus on education and high-culture television and is not sponsored by advertisers like most of the rest of American broadcast television.

Translation (4): Mi provis ne pensi tro multe pri tio, sed en la fino de la 1970-aj, mi kredas, mi spektis pecon de filmo farita de italoj en tiu sama loko, multajn, multajn jarojn antaŭe. Mi kredas, ke tio estis ĉe la publika kanalo PBS, malfrue en la nokto.

Panel 4: A panel showing a front page of the Dallas Morning News for Tuesday, October 6, 1981. A large part of the front

page would be a posed formal picture of PHOEBE PETROBUX (a very pretty and probably blond teenager, who we'll see more of below) under the headline TEXAS TEEN STILL MISSING IN SOUTH PACIFIC. (Possible filler headlines, taken from real world history for that day that could be included for verisimilitude, could be RAOUL WALLERBERG MADE HONORARY U.S. CITIZEN and REVEREND SUN MYUNG MOON INDICTED FOR TAX EVASION).

CAPTION - HAZEL NARRATING (5): And then we all read that terrible story about the poor girl from Texas.

Translation (5): Kaj tiam ni legis tiun teruran historion pri la kompatinda knabino el Teksaso.

Panel 1: A family picture of the Petrobuxs, Texas oil billionaires, taken around 1980. At the center are BARRON PETROBUX SR. ("Barron Sr."), and his wife PEONY. Barron Sr. is a corpulent man in a cowboy hat, cowboy boots, string tie with a diamond slider. Peony is a woman dressed in overly expensive clothes for the period, clearly once very beautiful and now someone who spends time fighting oncoming middle age and it shows. Flanking them are the Petrobux daughter Phoebe, a beautiful and well-developed girl of about 16 in this photograph, smiling brilliantly, and BARRON JR., a somewhat sullen-looking boy about ten years old in this picture who is holding his most-prized possession, a high-end Super 8 movie camera (camcorders not being commercially available before 1984). Barron Jr. should have a Distinctive Feature that will enable us to identify him as the same person at later ages than he is in this photograph. What it is can be up to the artist, but should be reasonably recognizable: a scar, a cowlick that won't go away, a droopy eyelid, something like that. There should be labels indicating the names of the four people in the photograph.

CAPTION - PSUEDO-NARRATION (1): In 1981, Barron Petrobux Sr. was a Texas oil and real-estate billionaire and an important figure in state and national Republican party politics. He had a famously beautiful wife, Peony and daughter, Phoebe, and a young son passionately interested in making movies, Barron Jr.

Translation (1): En 1981, Barron Petrobux la Maljuna estis teksasa miliardulo pro nafto kaj terposedaĵoj kaj grava figuro en la ŝtata kaj tutlanda politiko de Respublikana Partio. Li havis famkonatan belan edzinon, Peonia, kaj filinon, Febo, kaj junan filon ege interesatan fari filmojn, Barron la Juna.

Panel 2: A view of the Yellow Rose, the Petrobux family yacht, a big, expensive, tastelessly well-appointed vessel, traveling through the sea.

CAPTION - PSEUDO-NARRATION (2): Petrobux was also the proud owner of one of the largest private yachts in the world at the time.

Translation (2): Petrobux estis ankaŭ fiera posedanto de unu el la tiam plej grandaj privataj jaĥtoj en la mondo.

CAPTION - PSEUDO-NARRATION (3): The beautiful waters and beaches around Motofupo had been declared a restricted zone

by the U.S. Navy, but exceptions to the restrictions would be made for a man of Petrobux's political influence.

Translation (3): La belaj akvoj kaj plaĝoj ĉirkaŭ Motofupo estis deklaritaj limigita zono fare de la Usona Mararmeo, sed esceptoj estis kreitaj por homo kun la politika influo de Petrobux.

PAGE 16 (Four panels)

Note: There should be some sort of framing around the panels on this and some succeeding pages to indicate that they're "footage" taken with Barron Jr.'s Super 8 camera.

Panel 1: Barron Jr.'s hand pushing open a cabin door somewhere below decks on the Yellow Rose.

SUBTITLE (1): Camera footage taken by Barron Jr., son of Barron Sr.

Translation (1): Filmregistraño farita de Barron la Juna, filo de Barron la Maljuna

Panel 2: We see past the door into the interior of a cabin. Phoebe, evidently surprised while changing into a bikini, is holding her as-yet-unfastened bikini top over her breasts with one arm, while charging forward and reaching for the door with her other. She wears an appropriately angry expression.

Phoebe (2): Get out of here, you little pervert!

Translation (2): Iru for, eta perversiulo, vi!

Panel 3: View of a gangway, leading up to the deck.

Panel 4: View off the deck of the Yellow Rose. We can see the rail on the side of the deck, beyond that the ocean, and beyond that in the distance the trees and hills of the Island of Motofupo.

PAGE 17 (Four panels)

(Note: More Super 8 camera "footage.")

Panel 1: Barron Sr. and a WEALTHY FRIEND (another corpulent middle-aged man), both wearing sunglasses, tacky Hawaiian shirts and Bermuda shorts, sitting on deck chairs sipping drinks.

Wealthy Friend (1): President Reagan sure did a number on those air traffic control thugs and their union, eh?

Translation (1): Prezidanto Reagan certe faris spektaklon pri tiuj brutoj de aertrafiko kaj ilia sindikato, ĉu ne?

Barron Sr. (2): Here's hoping he takes on the coons and the spics next.

Comment (2): "Coons" is a highly derogatory term for African-Americans, "spics" a highly derogatory term for Latino Americans. The use of them in dialog here is to show Petrobux as a nasty racist - something hardly unusual for a man of his social position and geographic origin. Translate them with discretion.

Translation (2): Li esperas konkeri la nigrulojn kaj la latinidojn.

Panel 2: Wealthy friend is sitting up peering over his sunglasses, while Barron Sr. is waving Barron Jr. and his camera away with a gesture of his hand (indicate with motion lines).

Barron Sr (3): Move along, son. This is grown-up talk.

Translation (3): Iru for, filo. Tio ĉi estas plenkreskula babilado.

Panel 3: Phoebe is in her bikini, leaning slightly backwards with her hands on the rail, looking forward, enjoying the sun and sea. She is also wearing sunglasses and her body glistens a bit from her having put on sunscreen.

Panel 4: Same as before, but now Phoebe is looking into Barron Jr.'s camera with an admonitory expression.

Phoebe (4): Barron...

Translation (4): Barron...

PAGE 18 (Four panels)

(Note: More Super 8 camera "footage.")

Panel 1: Barron Jr. has zoomed in on something (possibly make it clearer with a little "ZOOM" in one corner of the panel). It is one of Phoebe's ankles. The tip of a tentacle has wrapped itself around the ankle.

Panel 2: Phoebe in the middle of being yanked off her feet and dragged under the rail by the pull of the tentacle. Her hands are splayed out forward as she is falling, her sunglasses gone askew.

Phoebe (jagged, panicked balloon) (1): WHOOP!

Translation (1): O HO!

Panel 3: View over the rail. Phoebe has been pulled into the sea, her fall throwing up a column of water.

SFX - Phoebe hitting the water (2): SPLASH!

Translation (2): PLAŮD!

Panel 4: Phoebe's head resurfacing briefly as she pulls herself back up above water.

Phoebe (3): Akhhh!

Translation (3): Aĥĥĥ!

PAGE 19 (Four panels)

(Note: footage)

Panel 1: Another, smaller column of water on the surface of the sea as Phoebe is jerked back underwater.

SFX - SUBMERGING (1): Fwoosh!

Translation (1): Puuf!

Panel 2: A tentacle has emerged above the same surface of the water as in Panel 1. It is swinging around Phoebe's bikini top, which the beast below has presumable stripped off her.
(Indicate with motion lines.)

Panel 3: A spot on the deck of the Yellow Rose, close-up. Phoebe's bikini top landing on the deck, presumably tossed there by the beast below.

SFX - WET BIKINI TOP LANDING ON DECK (2): Splut!

Translation (2): Baf!

Panel 4: Same as Panel 2, but now it's the bikini bottom landing next to the top.

SFX - WET BIKINI BOTTOM LANDING (3): Plop!

Translation (3): Plop!

PAGE 20 (Single panel page)

(Note: footage)

Single panel: Wide "shot" showing a certain amount of pandemonium on deck. Barron Sr. and Peony are leaning over the rail, looking horrified at what they see in the water. A little further on, YACHT CREWMAN #1, an African-American man and YACHT CREWMAN #2, a Latino man, both neatly attired in pseudo-naval uniforms, are lowering themselves in a boat over the side as part of a rescue attempt.

Peony (1): My baby! My baby!

Translation (1): Mia bebo! Mia bebo!

Barron Sr. (2): God dammit!

Translation (2): Damne, Dio!

PAGE 21 (Single panel page)

(Note: footage)

Single panel: View into the water. We see Phoebe underwater, naked and surrounded by a roiling mass of tentacles, some of which appear to be penetrating all of her primary orifices. "Voices" can be heard suggesting the chaos on the Yellow Rose.

CAPTIONS AT VARIOUS POINTS AROUND THE PANEL (1): "Oh God, oh God!" "Kill that thing!" "Get it!" "Yes, Mr. Petrobux!" "I'm getting my gun!"

Translation (1): "Ho Dio, ho Dio!" "Mortigu tion!" "Trafu gin!" "Jes, S-ro Petrobux!" "Mi prenos mian pafilon!"

PAGE 22 (Four panels)

Panel 1: Yacht Crewman #1 and Yacht Crewman #2 in the boat by the side of the Yellow Rose, as if viewed through Barron Jr.'s camera. Yacht Crewman #1 has a harpoon raised and aimed, presumably at the tentacle beast. One small tentacle is reaching over the side of the boat. Yacht Crewman #2 is sitting in the back of the boat steering an outboard motor.

Yacht Crewman #1 (1): I'll get you, you motherfucker!

Translation (1): Mi trafos vin, patrinfikulo!

Panel 2: Yacht Crewman #1 and Yacht Crewman #2 appear as blackened silhouettes as some sort of massive electrical discharge hits their boat. The whole craft is surrounded by a flash as if of lightning.

SFX - BOAT AND CREW BEING ELECTRO-FRIED (2): KZZZ-ZOT!

Translation (2): KZZZ-ZOT!

Panel 3: Phoebe's head resurfaces just a bit. A tentacle covers a triangular region around her mouth and nose, rather like a medical breathing mask. Her eyes are closed, and her expression looks almost blissful.

Panel 4: Ripples in the region of water where Phoebe's head has been pulled underneath for one last time.

PAGE 23 (Four panels)

Panel 1: Barron Sr. putting his hand on the barrel of an assault rifle that Wealth Friend is pointing at the sea, a gesture meant to stop him from shooting into the water.

Barron Sr. (1): No, you idiot.

Translation (1): Ne, stultulo!

Panel 2: A view into the boat, showing the now-charred corpses of Yacht Crewman #1 and Yacht Crewman #2.

Panel 3: A view of Peony, now standing some distance away on deck, her head buried in her hands in shock and grief.

Peony (2): No...

Translation (2): Ne...

Panel 4: A view downward, indicating that Barron Jr. is pointing his camera down but is still filming. (Note that he is about 11 years old at this time.) We see the swimming trunks he's wearing, his legs and feet and beneath them the planking of the deck. We can also see through the fabric of his swimming trunks that he is having a marked erection.

PAGE 24 (Four panels)

Panel 1: CARSON MACMURDIE ("MacMurdie") an elderly but dignified-looking man (a retired U.S. Navy officer) in an interview pose.

MacMurdie (1): Well, it was a fuckup, that's what it was.

Comment (1): A "fuckup" is a coarse and colloquial way of describing "a big, consequential mistake."

Translation (1): Nu, tio estis granda kaĉo, ja ĝi estis.

SUBTITLE - IDENTIFIER (2): Capt. Carson MacMurdie, USN, Ret.

Comment (2): "Capt." is an abbreviation for "Captain," in this case a relatively senior rank in the United States Navy, often a commander of a large vessel. "USN" is an abbreviation for "United States Navy" and "Ret." indicates that he is retired.

Translation (2): Kapitano MacMurdie, Usona Mararmeo, emerita

Panel 2: A photograph of two U.S. Navy officers in Second World War-era uniforms surveying a table of maps, documents, photographs.

CAPTION - MACMURDIE NARRATING (3): There was an investigation into the disappearance of those nurses in 1943, but its conclusion was too weird and disturbing to be circulated. So the report was classified top secret and the area simply closed off.

Translation (3): Estis enketo pri la malapero de tiuj flegistinoj en 1943, sed la konkludo estis tro stranga kaj perturba por diskonigo. Tial la raporto ricevis klasifon plejsekretan kaj la areo estis simple fermita.

Panel 3: External view of a large warehouse.

CAPTION - MACMURDIE NARRATING (4): By thirty-eight years later, everyone had forgotten why the area was closed, and the report was buried deep in some Navy archive. Anyone connected with the investigation had died or moved on. Nobody bothered to go back to the records and check.

Translation (4): Tridek ok jarojn poste, ĉiuj forgesis kial la areo estis fermita kaj la raporto enfosiĝis en iu

mararmea arhivejo. Ĉiu ligita al la enketo jam mortis aŭ transloĝiĝis. Neniu okupiĝs pri la kontrolado de arĥivoj.

Panel 4: MacMurdie in interview pose again.

MacMurdie (5): So when Mr. Rich and Powerful showed up and said he wanted to yacht in those waters, the Navy just replied "Yes, sir" and gave him a permit.

Translation (5): Kiam S-ro Riĉa-kaj-Ĉiopova aperis kaj diris, ke li volas jahti en tiuj akvoj, la Mararmeo simple respondis "Jes, sinjoro" kaj donis al li permeson.

MacMurdie (6): Too bad about the poor girl...

Translation (6): Domaĝe por la kompatinda knabino...

PAGE 25 (Four panels)

Panel 1: A U.S. Navy corvette cruising by Motofupo.

CAPTION - PSEUDO-NARRATION (1): The Navy searched the waters around the spot of Phoebe Petrobux's disappearance but could find nothing.

Translation (1): La Mararmeo esploris la akvojn ĉirkaŭ la punkto, kie Febo Petrobux malaperis sed oni nenion trovis.

Panel 2: Barron Sr., looking profoundly aged, is sitting at his ornate desk in his office. He is holding a pen and looking down at a document in the middle of his desk, holding a pen in one hand and about to sign. Over one shoulder a HIGH-PRICED LAWYER is pointing to where on the document he should sign. Barron Jr., now about fourteen years-old, looks on over his father's other shoulder. We should be able to see Barron Jr.'s Distinguishing Feature.

CAPTION - PSEUDO-NARRATION (2): A bereaved Barron Petrobux set aside a large part of his wealth to create a foundation to study and attempt to capture whatever creature had taken away his daughter.

Translation (2): La ĉagrenita Barron Petrobux destinis grandan parton de siaj riĉaĵoj al la starigo de fondaĵo por studi kaj provi kapti tiun kreitaĵon, kiu forportis lian filinon.

Panel 3: A group of scientists pushing a large unmanned submersible off the back of a small research ship in the waters around Motofupo.

CAPTION - PSEUDO-NARRATION (3): At the next nineteen year-interval, in 2000, a team of scientists attempted to find the creature when it was expected to rise again.

Translation (3): Post la sekva deknaŭjara intervalo, en 2000, skipo de sciencistoj provis trovi la kreitaĵon kiam oni atendis ĝian elakviĝon.

Panel 4: Two scientists in white coats staring at a screen in a control panel, inside a cramped research vessel cabin. One is seated, the other looking over the shoulder of the other, taking notes. The seated one is throwing up his hands in frustration.

CAPTION - PSEUDO-NARRATION (4): The results of the scientists' research were inconclusive and frustrating.

Translation (4): La rezultoj de la sciencistaj esploroj
estis senkonkludaj kaj frustraj.

PAGE 26 (Four panels)

Panel 1: Professor Turpentine, sitting in a cramped academic office. Behind him are shelves stacked with books and papers. He's wearing a rumpled tweed jacket and being interviewed behind his desk.

Turpentine (1): This creature, whatever it is, is highly intelligent. It can evade ordinary capture methods with ease. It also generates electromagnetic and subsonic fields that interfere with underwater communications. And it even cuts control cables.

Translation (1): Tiu kreitaĵo, kio ajn ĝi estas, tre inteligentas. Ĝi facile povas fuĝi ordinarajn kaptometodojn. Ĝi ankaŭ produktas elektromagnetajn kaj subsonajn kampojn, kiuj interferas kun subakvaj komunikoj. Kaj ĝi eĉ rompas regkablojn.

SUBTITLE (2): Professor Eustace Turpentine, Innsmouth Institute for Marine Research.

Translation (2): Profesoro Eŭstaco Turpentine, Instituto Inssmouth por Maresplorado.

Panel 2: CLAUDIA HONEYWOOD ("Claudia") holds in her hands a submersible drone - and underwater swimming robot about the size of a toaster, in her hands, holding it forth for the camera to take a picture of. Claudia is a very attractive woman, but she downplays her attractiveness, being here in a set of coveralls, her long brown hair drawn back in a bun, and here wearing heavy safety glasses. (When Claudia is not wearing these glasses she wears other glasses that make her look a bit dorky, or at least as dorky as a beautiful person can be.)

CAPTION - TURPENTINE NARRATING (3): But recently, artificial intelligence has advanced to the point where we can make effective autonomous underwater drones.

Translation (3): Sed antaŭnelonge, artefarita intelekto progresis ĝis la punkto, kiam ni povas fari efektivaj la memstarajn subakvajn droneojn.

Panel 3: Claudia on board ship in another cramped control room, this time also looking at a monitor. Claudia is now dressed in a white coat and is wearing glasses with heavy dark frames.

CAPTION - TURPENTINE NARRATING (4): The creature leaves the drones alone for some reason. These drones can also penetrate the deep trenches where the creature likes to lurk.

Translation (4): La kreitaĵo ial lasas la droneojn solaj.
Tiuĵ droneoj povas ankaŭ penetri tra la profundaj fossegoj,
kie la kreitaĵo ŝatas gvati.

Panel 4: A murky image of the creature, a sort of giant squidlike thing with one large siphon (big enough for someone to fit down) and a large number of tentacles of all sorts and shapes.

CAPTION - TURPENTINE NARRATING (5): Thanks to these clever little machines, we now have a good sense of the gross morphology of the creature.

Translation (5): Danke al tiuj ruzaj maŝinetoj, nun ni havas bonan takson pri la ĝenerala morfologio de la kreitaĵo.

PAGE 27 (Four panels)

Panel 1: Turpentine and Claudia stand in front of the vague underwater image of the creature, illuminated with a lightbox as if it were an X-Ray. Both are wearing white coats. Turpentine is pointing to the large siphon-like structure.

Turpentine (1): So, I suppose this structure is actually a specialized feeding orifice.

Translation (1): Nu, mi supozas, ke tiu ĉi strukturo vere estas speciala manĝotruo.

Claudia (2): When you've eliminated all the other possibilities, what remains, however implausible...

Translation (2): Kiam oni forigas ĉiujn aliajn eblecojn, kio restas, tamen malprobable...

Panel 2: Turpentine back in his office, being interviewed.

Turpentine (3): Combining what we know from the native folklore and observed behavior and morphology, we seem compelled to conclude that every nineteen years, this creature comes near the surface and wants to eat young women.

Translation (3): Kune kun tio, kion ni scias laŭ la indiĝena folkloro kaj de la observitaj sinteno kaj morfologio, ni emas konkludi, ke ĉiun deknaŭjan jaron tiu kreitaĵo venas al la surfaco kaj volas manĝi junajn virinojn.

Panel 3: A closer-in view of the mass of tentacles in the underwater image.

CAPTION - TURPENTINE NARRATING (4): It enmeshes them in tentacles, stimulates them, and eats them. We have no idea why.

Translation (4): Ĝi envolvas ilin per tentakloj, stimulas ilin kaj manĝas ilin. Ni ne scias kial.

CAPTION - TURPENTINE NARRATING (5): Our methods to capture or closely study it have hitherto all failed.

Translation (5): Ĉiuj niaj metodoj por kapti aŭ deproksime pristudi ĝin fiaskis ĝis nun.

Panel 4: Turpentine in his office, being interviewed.

Turpentine (6): We have been pushed to the conclusion that if you want to hook a fish, you have to have...bait.

Translation (6): Ni estas pelitaj al la konkludo, ke se oni volas kapti fiŝon, oni devas havi... logaĵon.

PAGE 28 (Four panels)

Panel 1: DAPHNE BOSSELSEG ("Daphne") sits in a coffeehouse, being interviewed. There is coffee on the table in front of her. Daphne is a dark-haired, dark-eyed, intense-looking youngish woman who wears a dark cable sweater and blue jeans.

Daphne (1): The bitter truth is, I'm facing a lifetime of asking "Do you want fries with that?"

Comment (1): "Do you want fries with that? Is a stock phrase in American English, the question asked by a fast-food counter worker. By extension, to have to ask the question means having a poorly-paid, unenjoyable, and low-status job. It can be translated either literally or with an equivalent phrase in the target language.

Translation (1): La amara vero estas tio, ke mi estas antaŭ tuta vivo de malaltaj postenoj.

SUBTITLE (2): Daphne Bosselseg, prospective subject.

Translation (2): Dafno Bosselseg, kandidatino.

Panel 2: Front panel of the first edition of Galileo's Dialogue Concerning the Two World Systems, over which are layered the captions of Daphne speaking.

CAPTION - DAPHNE NARRATING (3): I wrote an award-winning Ph.D. dissertation in the history of science. "One of the best of your generation," my advisors told me.

Translation (3): Mi verkis premiitan doktoriĝan disertaĵon pri sciencistorio. "Unu el la plej bonaj de via generacio", miaj orientigantoj diris al mi.

CAPTION - DAPHNE NARRATING (4): But thanks to yahoo state legislators and asshole STEM billionaires, there's no funding for humanistic research like that anymore.

Comment (4): "Yahoo" is an American colloquial expression for a crude, ill-educated, and unsophisticated person, usually one of rural or small-town origins. "STEM" is an acronym for "science, technology, engineering, and mathematics," and in this context might refer to someone who got rich making technology, but who is ignorant and also likely contemptuous of humanistic learning.

Translation (4): Sed danke al la krudaj ŝtataj leĝodonantoj kaj la friponaj miliarduloj de scienco kaj teknologio, ne plu estas rimedoj por humanismaj esploroj kiel tiu.

Panel 3: Daphne back in interview position. She looks glum and pensive

Daphne (5): No one with money wants to fund knowledge anymore. They all want universities that do nothing but make a compliant corporate workforce.

Translation (5): Neniu kun mono volas nun financi sciojn. Ili ĉiuj volas universitatojn, kiuj faras nenion krom la pretigon de taŭga entreprena laborforto.

Panel 4: Daphne being interviewed. She has brightened up, just a little.

Daphne (6): But now I have a chance at something.

Translation (6): Sed nun mi havas ŝancon ĉe io.

Daphne (7): If I can't write part of the history of science, then perhaps I can be part of the history of science.

Translation (7): Se mi ne povas verki parton de la scienchistorio, eble mi povas esti parto de la scienchistorio.

PAGE 29 (Four panels)

Panel 1: Daphne, in the interview, now looking serious and pensive.

Unseen interviewer (out-of-panel balloon) (1): But that means the end of you!

Translation (1): Sed tio signifas la finon por vi!

Daphne (2): It is a choice between κλέος and νόστος.

Comment (2): The Greek text above (κλέος, νόστος) should, if possible, be left untranslated and untransliterated.

Translation (2): Temas pri elekto inter κλέος and νόστος.

Unseen interviewer (out-of-panel balloon) (3): What?

Translation (3): Kio?

Panel 2: View of a vase painting showing the Greek hero Achilles.

CAPTION - DAPHNE NARRATING (4): In the Iliad, the hero Achilles faces a choice between either going home and living a long life - that's νόστος - or staying to fight and living a short but glorious life - that's κλέος.

Comment (4): See Comment (2) above for how to treat the Greek text.

Translation (4): En la Iliado, la heroo Aĥilo alfrontas elekton inter iri hejmen kaj vivi longan vivon - tio estas νόστος - aŭ resti por lukti kaj sperti mallongan sed gloran vivon - tio estas κλέος.

Panel 3: Daphne, leaning forward to engage more closely her unseen interviewer.

Daphne (5): Given the choice between a either a lifetime as a corporate drone after which I shall be forgotten or being part of something that will be in history books for centuries, the right answer seems obvious.

Translation (5): Antaŭ la elekto inter tuta vivo kiel entreprena droneo post kio mi estos forgesita, aŭ esti parto de io, kio troviĝos en libroj pri historio dum jarcentoj, la ĝusta respondo ŝajnas memevidenta.

Panel 4: Daphne sitting back, taking a sip from her cup of coffee.

Daphne (6): Or at least, the right answer is obvious to me.

Translation (6): Almenaŭ por mi la ĝusta respondo estas memevidenta.

PAGE 30 (Three panels)

Panel 1: Probably the largest panel across the top of the page. An institutional-looking room full of young women sitting at desks, filling out forms with pencils.

CAPTION - TURPENTINE NARRATING (1): We were surprised at the number of volunteers we got when word of our project got out on social networks.

Translation (1): Ni surpriziĝis pri la nombro de volontuloj, kiujn ni ricevis kiam nia projekto disvastiĝis en sociaj retoj.

CAPTION - TURPENTINE NARRATING (2): We did extensive psychological testing to root out cases of suicidality and mental instability.

Translation (2): Ni faris ampleksan psikologian teston por eltrovi kazojn pri sinmortigemo kaj mensa nestabileco.

Panel 2: Turpentine in his office, being interviewed.

Turpentine (3): There were some legal issues, of course, but our philanthropic sponsor is well connected and found ways to deal with them.

Translation (3):.. Estis kelkaj leĝaj demandoj, kompreneble, sed nia bonfara sponsoro havas bonajn konektojn kaj trovis manierojn pritrakti tion.

Panel 3: A young woman wearing a hospital gown, sitting on an examination table and having her blood pressure checked by a nurse.

CAPTION - TURPENTINE NARRATING (4): We did rigorous medical screening.

Translation (4): Ni faris rigoran medicinan ekzamenadon.

PAGE 31 (Four panels)

Panel 1: HARVEY ELIGOS ("Eligos"), an elegant-looking man with a neatly trimmed Van Dyke beard and an expensive suit, sits across a polished wooden conference table in a conference room of a high-priced law firm. He is being interviewed. He looks and in control of his situation.

Unseen interviewer (1): We don't understand about "non-suicidality." Isn't this a sort of suicide mission by definition?

Translation (1): Ni ne komprenas pri "nesinmortigemo." Ĉu la eksperimento ne estas laŭdifine speco de sinmortiga misio?

Eligos (2): No.

Translation (2): Ne.

SUBTITLE (3): Harvey Eligos, J.D., Ph.D., legal psychologist and consultant.

Comment (3): I'm adding a comment because the meaning of Eligos's postitial letters might not be obvious in all contexts. "J.D." stands for juris doctor and represents the terminal degree awarded by most America law schools after a three-year course of study, In most American states, it is a prerequisite for taking a bar examination thus for being licensed to practice law. "Ph.D." is short for philosophiae doctor and is a terminal degree awarded in American universtities for completion of a program of advanced graduate study in an academic field and is generally regarded a prerequisite for a permanent appointment teaching in a university.

Translation (3): D-ro Harvey Eligos, advokato, leĝa psikologo kaj konsultisto.

Panel 2: Harvey, still in control, continuing his response to the interviewer.

Eligos (4): To be suicidal means wanting to end one's life, and that's what the testing on this project was meant to screen out.

Translation (4): Esti sinmortigema signifas voli fini la propran vivon kaj tion la kontrolado en tiu projekto celis pristudi.

Eligos (5): Accepting the end of one's life as a side-effect of achieving a higher goal, that's not suicide.

Translation (5): Akcepti la finon de la propra vivo kiel kromefekto por atingi pli altan celon, tio ne estas sinmortigo.

Unseen interviewer (6): We still don't understand.

Translation (6): Ni ankoraŭ ne komprenas.

Panel 3: View of a dead United States Marine (WWII era), lying face down in the mud, his rifle and various battle detritus strewn about his corpse.

CAPTION - ELIGOS NARRATING (7): Suppose a Marine throws himself on a live grenade, sacrificing his own life to save those of his fellow Marines. Would we call that a suicide? Of course not. He nobly sacrificed his life to achieve a higher goal.

Comment (7): "A Marine," that is a member of the United States Marine Corps, a land-combat branch of the United States Navy.

Translation (7): Supozu, ke mararmeano ĵetas sin sur eksplodontan grenadon kaj foroferas sian vivon favore al tiuj de siaj kolegoj mararmeanoj. Ĉu ni nomu tion sinmortigo? Kompreneble ne. Li noble foroferis sian vivon por atingi pli altan celon.

Panel 4: Close-up on Eligos's face.

Eligos (8): These researchers were looking for subjects interested in the higher goal of advancing science, among other things.

Translation (8): Tiuj esploristoj serĉis kandidatinon interesatajn pri la pli alta celo antaŭenigi la sciencon, interalie.

PAGE 32 (Single panel page - do in color)

(Note: Color pagecount = 1)

Single panel: A girl swimming partly upright underwater in a giant (at least 6 meters high and 4 meters in diameter) cylindrical glass tank. She is wearing a utilitarian one-piece swimsuit, to which various "tentacle" attachments have been made at various places, including at the breasts and between her legs. Her face is covered with an attachment rather like the "mask" that covered Phoebe Petrobux's face in her last appearance above the surface. Beneath the swimming girl's feet there is a large tube similar to the feeding siphon the creature is believed to have. Off to the right of the panel a white-coated scientist is operating a control panel with a variety of levers and dials. To the left, another scientist watches monitors and keeps notes.

CAPTION - TURPENTINE NARRATING (1): Those women who got through the initial rounds of the process went through a simulation test.

Translation (1): Tiuj virinoj, kiuj trapasis la komencajn partojn de la procezo submetiĝis al simula testo.

CAPTION - TURPENTINE NARRATING (2): We don't want subjects who will panic and struggle under field conditions.

Translation (2): Ni ne volas kandidatinojn, kiuj ekpanikos kaj batalos en la reala situacio.

PAGE 33 (Two panels)

Panel 1: Probably smaller inset above. Eliza and Daphne meeting in an office somewhere, shaking hands somewhat tentatively.

CAPTION - TURPENTINE NARRATING (1): Eventually, we were down to two candidates, one to serve in the principal attempt and the second as an alternate.

Translation (1): Fine, ni alvenis al du kandidatinoj, unu por roli en la ĉefa provo kaj la dua kiel alternativo.

Eliza (2): Uh, hi!

Translation (2): Ho, saluton!

Daphne (3): How do you do?

Comment (3): The English phrase "how do you do" is often conflated with "how are you?" but this is incorrect. "How do you do" is not an inquiry after someone's health or mental state the way "how are you?" might be. Rather, it is a form of greeting used by someone of formal manners or high social status when introduced to someone for the first time. One responds to "how do you do" with "how do you do." It should be translated accordingly.

Translation (3): Saluton!

Panel 2: Eliza and Daphne sitting at a table in a richly-appointed conference room of a major law firm. Across from them sit some serious-looking lawyers. Eliza is signing something.

CAPTION - TURPENTINE NARRATING (4): We had them sign agreements of various kinds: consents to the procedure, agreements to prominent mention in all publications related to the project, and also contracts with compensation of a sort: a charity of each's choosing would get a contribution of \$1,000,000 upon each's completion of her...contribution.

Translation (4): Ni igis ilin subskribi plurspecajn konsentojn: pri la proceduro, pri la mencio en ĉiuj publikaĵoj ligitaj al la projekto kaj ankaŭ kontraktojn pri iaspeca kompenso: karitata institucio, kiun ĉiu kandidatino elektis, ricevos 1 milionon da dolaroj je la kompletigo de la respektiva... kontribuo.

PAGE 34 (Four panels)

Panel 1: Daphne and Eliza sit next to one another on a comfortable-looking couch, being interviewed.

Daphne (1): The charitable contribution was a big thing for me.

Translation (1): La karitata kontribuo estas granda afero por mi.

Eliza (2): Yeah, me too!

Translation (2): Jes, ankaŭ por mi!

Daphne (3): It's really an issue of effective altruism.

Translation (3): Tio estas vere afero de efektiva altruismo.

Panel 2: A thin-but-healthy African child spooning something nourishing into her mouth while looking at the viewer with large and grateful eyes.

CAPTION - DAPHNE NARRATING (4): Estimates vary depending on details of methodology, but a consensus view is that a million dollars well spent on hunger and disease relief could easily save thirty lives.

Translation (4): La taksoj varias laŭ detaloj de la metodologio, sed estas ĝenerala konsidero, ke tiu sumo bone aplikata kontraŭ malsato kaj malsanoj povus facile savi tridek vivojn.

Panel 3: Daphne and Eliza on the couch again.

Daphne (5): One for thirty seems like a pretty good trade to me, another way of living a life that matters.

Translation (5): Unu kontraŭ tridek ŝajnas al mi bona interŝanĝo, alia maniero vivi travivindan vivon.

Unseen interviewer (out-of-panel balloon) (6): And what are you contributing to, Eliza?

Translation (6): Kaj al kio vi kontribuos, Eliza?

Eliza (7): Well, I've always loved animals.

Translation (7): Nu, mi ĉiam amis bestojn.

Panel 4: Eliza, dressed differently than she is for the interview, cradling a sad-looking little puppy in her arms, comforting it.

CAPTION - ELIZA NARRATING (8): A million dollars in humane society relief goes a long way.

Comment (8): By "humane society relief," Eliza means charity directed toward an organization like the American Humane Society, which devotes itself to promoting the welfare of non-human animals, so this phrase should be translated accordingly.

Translation (8): Unu miliono da dolaroj longe helpas bestoprotektan societon.

PAGE 35 (Four panels)

Panel 1: CHRISTA MARXALOT ("Marxalot"), a severe-looking middle-aged woman professor, being interviewed in her academic office.

SUBTITLE (1): Christa Marxalot, Professor of Applied Ethics.

Translation (1): Krista Marxalot, Profesoro pri Aplika Etiko.

Marxalot (2): Effective altruism? Appalling!

Translation (2): Ĉu efektiva altruismo? Terure!

Panel 2: Same interview, but Marxalot looking angrier.

Marxalot (3): Here we see the bitter fruits of a century of consumer culture and decades of escalating economic inequality.

Translation (3): Ni vidas en tio la amarajn fruktojn de jarcento da konsumisma kulturo kaj jardekojn da kreskanta ekonomia malegaleco.

Panel 3: Same interview, with Marxalot now angry enough to be shaking a fist.

Marxalot (4): Young people have such a bleak sense of their own futures that the best they can conceive of for themselves is to try to get a good price selling themselves as playthings for some billionaire.

Translation (4): Junuloj havas tiel nebulan sencon pri sia propra estonteco, ke la plej bona afero, kiun ili sukcesas ellabori por si estas ricevi bonan pagon por vendi sin kiel ludilojn por iu miliardulo.

Marxalot (5): Have we no decency anymore? No sense of human dignity or the value of human life?

Translation (5): Ĉu ni ne plu havas dececon? Ĉu neniu senco pri homa digno aŭ la valoro de la homa vivo?

Panel 4: Marxalot now sitting back in her chair, looking offended.

Unseen interviewer (out-of-panel balloon) (6): Are you proposing to retire to let a younger academic move up the career ladder, or perhaps get a job at all?

Translation (6): Ĉu vi proponas emeritiĝi por lasi pli junan akademiulon supreniri karieran ŝtupon aŭ eble entute ekhavi laborpostenon?

Marxalot (7): Are you insane?

Translation (7): Ĉu vi frenezas?

PAGE 36 (Four panels)

Panel 1: Claudia, in coveralls and wearing goggles, sitting at a high-tech workbench making adjustments to a tiny (about the size of a toaster) submersible drone.

CAPTION - PSEUDO-NARRATION (1): Ethical objections aside, preparations for an expedition are laid in.

Translation (1): Etikaj objetoj flanken, preparoj por ekspedicio estas farataj.

Panel 2: Claudia now being interviewed in the lab. She has pushed her goggles up on her forehead, and her face has some sooty smudges on it.

SUBTITLE (2): Claudia Honeywood, Ph.D., Project Robotics Engineer.

Translation (2): D-rino Klaŭdja Honeywood, robota inĝeniero de la projekto.

Claudia (3): The creature will probably be able to block communications with our expedition ship, but we think a tightly focused beam from our subjects to a submersible might be possible. We can capture and retrieve data from it later.

Translation (3): La kreitaĵo probable sukcesos bloki komunikaĵojn kun nia ekspedicia ŝipo, sed ni pensas, ke eblos streĉe fokusita fasko el niaj kandidatinaj al la submarveturilo. Ni povos kapti kaj elŝuti datumojn el ĝi poste.

Panel 3: A somewhat cleaned-up Claudia showing the submersible to Daphne and Eliza. Daphne seems interested, Eliza almost enchanted.

Claudia (4): Okay, ladies. So, one of you at least is going to be talking to this.

Translation (4): Okej, fraŭlinoj. Do almenaŭ unu el vi parolos al tio ĉi.

Eliza (5): Ooh, it's so cute!

Translation (5): Ho, tiel bele!

Panel 4: Claudia fitting something behind Eliza's ear.

Claudia (6): This sensor will transmit biometrics. It will also scan your brain's speech center and allow you to provide some narration of your experiences.

Translation (6): Tiu ĉi sentilo elsendos biometriajn informojn. Ĝi ankaŭ skanos la parolcentron de via cerbo kaj ebligas al vi liveri raportojn pri viaj spertoj.

Eliza (7): I really want to try that...

Translation (7): Mi vere volas provi tion...

Claudia (8): You will. We need testing.

Translation (8): Vi provos. Ni bezonas testadon.

PAGE 37 (Three panels)

Panel 1: Probably long on the side of the page. Close up view of Eliza in the giant tank wearing the "tentacle swim suit."

Eliza (balloon with watery lines) (1):

Panel 2: Close-up on a speaker on a control panel.

Eliza (radio balloon coming from speaker) (2): bzzt
crackle hoff iss cocks bign faat like dis zz-pop!

Comment (2): Eliza's underlying internal monologue here is something like "Yes! Cocks [that is, penises] big and fat like these" but obscured by transmission noise. The translation should include appropriate representations of "noise" and distortion.

Translation (2): Bzz krak hhhf kacoj granaj ka dkaj kel
tiiuj bzzz!

Panel 3: Claudia and Turpentine, both dressed in coveralls, monitoring progress on a panel.

Claudia (3): Don't you think we should tell her she has no
internal censor going?

Translation (3): Ĉu vi ne kredas, ke ni devus rakonti al
ŝi, ke ŝi ne havas internan cenzuron?

Turpentine (4): No! The more we get for science, the
better!

Translation (4): Ne! Ju pli ni havigas al la scienco, des
pli bone!

PAGE 38 (Four panels)

Panel 1: HIRAM WORTHINGLOCK ("Hiram"), a rat-faced little man who wears thick round spectacles and a labcoat, sitting on a stool in another laboratory. He is being interviewed.

SUBTITLE (1): Hiram Worthinglock, assistant to Professor Turpentine.

Translation (1): Hiram Worthinglock, helpanto de Profesoro Turpentine.

Hiram (2): Of course, we have our bait, but you can't just stick a hook through this bait, heh heh.

Comment (2): "Heh heh," an evil little laugh.

Translation (2): Kompreneble, ni havas nian logaĵon, sed oni ne povas simple trapasigi hokon tra tiu logaĵo, he he.

Hiram (3): So we have a more elegant solution.

Translation (3): Ni do havas pli elegantan solvon.

Panel 2: Close-up of Hiram's hand, in which he is holding up something that looks like a Tylenol capsule at the end of a pair of tweezers.

CAPTION - HIRAM NARRATING (4): This capsule contains nano-sensors and a tiny but very powerful explosive charge wrapped in ultra-strong membranes.

Translation (4): Tiu ĉi kapsulo entenas nanosentilojn kaj malgrandan sed tre povan eksplodaĵon pakitan en fortegaj membranoj.

Panel 3: Hiram standing over an open cylindrical metal tank about one meter across and one meter high. He has just dropped the capsule in the tank, as can be seen by a small drop of fluid rebounding back up and some ripples around it.

SFX - CAPSULE DROPPED INTO THE WATER (5): ploop!

Translation (5): Plup!

Hiram (6): The capsule's sensors are programmed to be sensitive to chemical changes in the capsule's environment, as we can see by dropping it in this tank...

Translation (6): La sentiloj de la kapsulo estas programitaj por esti sentemaj al la ĥemiaj ŝanĝigoj en la

ĉirkaŭaĵo de la kapsulo, kiel ni povas vidi lasante ĝin en tiun ĉi basenon...

Panel 4: Hiram pouring a flask of some sort of liquid into the tank.

Hiram (7): ...and then inducing a chemical change.

Translation (7): ...kaj tiam provokante ĥemian ŝanĝon.

Hiram (8): You might want to back up a bit.

Translation (8): Vi eble volos iri iomete malantaŭen.

PAGE 39 (Four panels)

Panel 1: Something like a giant beach ball blowing up into the tank where Hiram dropped the capsule.

SFX - DETONATING CAPSULE (1): FWOOOM!

Translation (1): FUUUUM!

Panel 2: Hiram pointing to a projected slide. It shows a silhouette of a woman in profile. In the middle of the silhouette, mapped out in white space, is a representation of her digestive tract. A dotted line from her mouth down to her stomach indicates the path that the capsule has presumably taken. Hiram is pointing at a little capsule shown resting in her stomach.

CAPTION - UNSEEN INTERVIEWER (2): How is that supposed to help you capture the creature?

Translation (2): Kiel tio povos helpi vin kapti la kreitaĵon?

Hiram (3): Simple, really. Our subject swallows the capsule at the start of the exercise.

Translation (3): Simple, vere. Nia kandidatino englutos la kapsulon en la komenco de la ekzerco.

Panel 3: Hiram pointing to another projection. It is a large silhouette of the outline of the creature (or what the research team thinks it looks like anyway). There is a similar white space representing the creature's digestive tract, and in the middle of that tract, another silhouette of a woman. There is also another dotted line showing the path that the woman took from the mouth of the siphon down to the creature's stomach.

Hiram (4): In the course of her interaction with the creature, the subject will be ingested and then subsequently digested.

Translation (4): Dum ŝia interagado kun la kreitaĵo, la kandidatino estos englutita kaj sekve digestita.

Panel 4: Another projection, this time showing the creature, change will be detected by but with a FWOOM in the middle of its digestive tract.

Hiram (5): At a sufficiently advanced stage of the digestion of the subject, the chemical change will be detected by the sensors, setting off the explosive charge.

Translation (5): Post sufiĉe da tempo en digestado de la kandidatino, la ĥemia ŝanĝo estos detektita de la sentiloj, ŝaltante la eksplodilon.

Hiram (6): We believe the resulting explosion will both stun the creature and, by changing its buoyancy, force it to the surface, where it can be collected.

Translation (6): Ni kredas, ke la rezultanta eksplodo kaj nokaŭtos la kreitaĵon kaj devigos ĝin iri al la surfaco, pro ŝanĝo en ĝia flotebleco. Tie ĝi povos esti kolektita.

PAGE 40 (Three panels, with Panels 1 and 2 probably stacked on the left-hand side of the page, with Panel 3 taking up the right-hand side of the page. Do Panel 3 in color.)

(Note: color pagecount=2)

Panel 1: Professor Turpentine, holding up a syringe which he is pointing to.

Turpentine (1): Of course, we are taking measures to reduce any possible distress in our subjects. For example, we intend to give them an injection of this...

Translation (1): Kompreneble ni faras kelkajn paŝojn por redukti eblajn malkomfortojn al niaj kandidatinoj. Ekzemple, ni intencas injekti tion ĉi al ili...

Panel 2: Eliza, her sleeve rolled up receiving an injection from a NURSE.

CAPTION - TURPENTINE NARRATING (2): ...a solution of nanocytes that are thousands of times more efficient than human blood cells at storing and transporting oxygen.

Translation (2): ...kombinaĵon de nanocitoj, kiuj estas miloble pli efikaj ol la homaj sangoĉeloj en la stokado kaj transportado de oksigeno.

Panel 3: Eliza, sitting in a crossed-legs position at the bottom of cylindrical tank wearing a one-piece bathing suit, with a number of sensors attached to wires attached to her. She has her eyes closed.

CAPTION TURPENTINE NARRATING (3): With this injection, an inactive human subject can remain submerged for up to four hours.

Translation (3): Per tiu injekto, neaktiva homa estaĵo povos resti ĝis kvar horojn subakve.

PAGE 41 (Four panels)

Panel 1: Eliza, about half climbed out of the tank, water dripping off her. A TECHNICIAN is pulling off one of her sensors. Eliza is smiling broadly.

Eliza (1): That's just the most amazing thing, being underwater for all that time. I've never felt anything so peaceful.

Translation (1): Tio estas simple plej imprese, esti subakve dum tiom da tempo. Mi neniam sentis ion tiel pacan.

Panel 2: Eliza standing outside the tank, all of her sensors now removed, toweling off but still wearing her one-piece suit.

Eliza (2): I can't wait to do that naked in the open ocean.

Translation (2): Mi apenaŭ povas atendi fari tion nuda en la maro.

Panel 3: Daphne, back being interviewed in the coffeehouse.

Daphne (3): Back out? No way.

Translation (3): Retroiri? Tute ne.

CAPTION - UNSEEN INTERVIEWER (4): But...

Translation (4): Tamen...

Daphne (5): But what? But I'm going to be immortal if I don't go through with this?

Translation (5): Tamen kio? Tamen ĉu mi fariĝos senmorta se mi ne daŭros en tio?

Panel 4: Closer-in view of Daphne's face. She looks deadly serious.

Daphne (6): None of us has the choice as to whether to die. We can only make it sooner, or maybe just a little later.

Translation (7): Neniu el ni havas la elekton kiam morti. Ni povas nur fruigi tion aŭ eble malfruigi iomete.

Daphne (7): And we can try to attach meaning to death. That's what I'm doing here.

Translation (7): Kaj ni povas provi aldoni sencon al la morto. Tion mi faras tie ĉi.

PAGE 42 (Four panels)

Panel 1: Eliza standing at the boarding counter for an international flight, with Daphne behind her. A GATE AGENT is checking Eliza's documents prior to her boarding.

CAPTION - PSEUDO-NARRATION (1): At long last the preparations were made. The volunteers boarded a flight for Southeast Asia...

Translation (1): Finfine la preparoj estis pretaj. La volontulinoj enaviadiliĝis al Suda Azio...

Panel 2: Eliza and Daphne sitting side-by-side in large, first-class seats in a first-class cabin. Eliza is holding a flute of champagne and Daphne is reading a book.

CAPTION - PSEUDO-NARRATION (2): The benefactor behind the expedition arranged for them to travel first class.

Translation (2): La bonfaranto malantaŭ la ekspedicio provizis al ili unuaklasajn flugbiletojn.

Panel 3: Claudia in coach class, crammed into the middle seat of three between Hiram and another passenger. Hiram looks like he's trying to get Claudia's attention, perhaps even hitting on her. The other passenger, a FAT MAN, has gone to sleep. Claudia stares forward with Stoic resignation.

CAPTION - PSEUDO-NARRATION (3): Most of the other specialists on the expedition had to travel in coach.

Comment (3): "in coach" as an idiomatic way of expressing something like "second (or lower) class" in air travel - the part of the aircraft with smaller, more-crowded seats and inferior service.

Translation (3): Plej multaj aliaj fakuloj de la ekspedicio devis vojaĝi en la ŝparklaso.

Panel 4: Eliza, followed by Daphne, followed by Claudia, walking up the gangway to the RV Seagoon. Eliza is wearing her typical thin cotton shirt and skirt, Daphne is in denim shorts and a T-shirt, and Claudia is in a conservative white button-down short-sleeved shirt and a dark skirt. All three are carrying bags, with Claudia's being by far the largest.

CAPTION - PSEUDO-NARRATION (4): After arriving in Singapore, volunteers and crew board the research vessel RV Seagoon for their venture in the South Seas.

Translation (4): Alveninte al Singapuro, volontulinoj kaj la skipo iris en la esplorŝipon RV Seagoon por sia aventuro en la sudaj maroj.

PAGE 43 (Two panels)

Panel 1: Probably a smaller inset panel. Turpentine, now in a short-sleeved shirt, being interviewed aboard ship (indicate by showing a porthole in the background).

Turpentine (1): This vessel has been specially outfitted for the mission. It carries a great variety of electronic, fishing, and whaling gear.

Translation (1): Tiu ŝipo estis speciale adaptita por la misio. Ĝi portas grandan kvanton de elektronikaĵoj krom fiŝ- kaj balen-kaptaĵ ekipaĵoj.

Panel 2: "Schematic" of the ship, showing the large central area converted to a giant tank, with a crane on part of the deck.

CAPTION - TURPENTINE NARRATING (2): The most important feature, though, is a giant marine tank in the middle of the ship, in which we hope to contain the creature after capturing it

Translation (2): La plej grava trajto tamen estas giganta marbaseno meze de la ŝipo, en kiu ni esperas teni la kreitaĵon post ĝia kaptado.

PAGE 44 (Single panel page)

Single panel: View in the galley of the ship, probably from a high angle as this is likely to be a fairly long, narrow space. Turpentine is prominent. He's dressed as if for a special occasion, wearing a jacket and a bow tie. Eliza and Daphne are both prominent. Among the other people in the galley should be the other characters we've seen so far, including Captain Drummingdale, Hiram, and Claudia. There should be others - various ship's officers and other scientists, that sort of people. Drummingdale is holding a small coin up for everyone to view.

CAPTION - PSEUDO-NARRATION (1): As the RV Seagoon approaches the island of Motofupo, there is a dramatic moment.

Translation (1): Dum RV Seagoon alproksimiĝas al la insulo Motofupo, estas drama momento.

Turpentine (2): All right, people, now comes the moment when we decide. We are going to determine which of our brave volunteers goes first. We shall flip this twenty-dollar gold coin.

Translation (2): Bone, homoj, nun venas la momento kiam ni decidu. Ni devas difini kiun el niaj bravaj volontulinoj iru kiel la unua. Ni devas suprenĵeti tiun ĉi 20-dolaran ormoneron.

PAGE 45 (Four panels)

Panel 1: Extreme close-up: view of the front of a 1907 Saint Gaudens double eagle held between Turpentine's thumb and forefinger. (views of the front and reverse of this famous coin can be found at)
[https://en.wikipedia.org/wiki/Double_eagle#/media/File:NNC-US-1907-G\\$20-Saint_Gaudens_\(Roman,_high_relief\).jpg](https://en.wikipedia.org/wiki/Double_eagle#/media/File:NNC-US-1907-G$20-Saint_Gaudens_(Roman,_high_relief).jpg) (Accessed March 6, 2017)

CAPTION - TURPENTINE NARRATING (1): If Lady Liberty comes up, then Eliza will be our first subject.

Translation (1): Se Fraŭlino Libereco montros sin, tiam Eliza estos nia unua kandidatino.

Panel 2: Extreme close-up: view of the back of the same coin shown between Turpentine's thumb and forefinger.

CAPTION - TURPENTINE NARRATING (2): If the eagle comes up, then Daphne will go first, and Eliza will be her backup.

Translation (2): Se la aglo montriĝos, tiam Dafno unue iros kaj Eliza estos ŝia anstataŭanto.

Panel 3: Turpentine, having flipped the coin, which can be seen in mid-air just past its arc, in mid turn as it spins (indicate with motion lines.

Panel 4: Turpentine, having caught the coin in his right hand and brought it down on the back of his left (also indicate with motion lines, and an action word, designated below:!)

ACTION WORD (Turpentine's catching coin) (3): Catch!

Translation (3): Kaptite!

PAGE 46 (Four panels)

Panel 1: Turpentine has lifted away his right hand and is now looking down at the back of his left, where the coin is now resting.

Panel 2: Eliza and Daphne sitting next to one another, both wide-eyed in anticipation.

Panel 3: Extreme close-up of the coin resting on the back of Turpentine's hand. It is Lady Liberty-side up.

CAPTION - TURPENTINE SPEAKING (1): It's Lady Liberty.

Translation (1): Jen Fraŭlino Libereco.

CAPTION - TURPENTINE SPEAKING (2): It's Eliza.

Translation (2): Temas pri Eliza.

Panel 4: Daphne and Eliza leaning over, giving each other a hug.

Daphne (3): Congratulations!

Translation (3): Gratulojn!

Eliza (4): Thank you!

Translation (4): Dankon!

PAGE 47 (Four panels)

Panel 1: Eliza, in her typical shirt and skirt getup, being interviewed in a cabin aboard the ship.

Eliza (1): Will I really go through with it? Of course I'm going through with it!

Translation (1): Ĉu mi vere daŭros en tio? Kompreneble mi daŭros!

Panel 2: Eliza in another part of the ship, lifting a glass of water to her lips, presumably to help her down the capsule which Hiram, who is standing off to the side and leering slightly, has just given to her.

CAPTION - ELIZA NARRATING (2): This is the ride of a lifetime. I'm not giving up that chance.

Translation (2): Tio estas unika oportuno. Mi ne maltrafos tiun ŝancon.

Panel 3: Eliza getting an injection from Professor Turpentine.

CAPTION - ELIZA NARRATING (3): I get to be the first woman to tell the world what this experience feels like.

Translation (3): Mi estos la unua virino, kiu rakontos al la mondo pri la sento de tiu sperto.

Panel 4: Eliza and Claudia walking down a narrow ship's corridor. Claudia is explaining something to Eliza.

Claudia (4): Use your inner voice when you're under, just like we practiced in the tank. The recording drones will be with you, but not too near.

Translation (4): Uzu vian internan voĉon dum vi estos malsupre, same kiel ni praktikis en la basenoj. La droneoj estos kun vi, sed ne tro proksime.

Eliza (5): Got it.

Translation (5): Komprenite.

PAGE 48 (Four panels)

Panel 1: View down the deck. A bunch of men, sailors and science guys, are lined up a few feet from the rail, leaving a path between themselves and the rail for Eliza to walk along. Eliza is emerging up onto deck from a gangway to below decks, just coming into view in the panel.

Panel 2: Same view as in Panel 1, Eliza walking down the deck toward the viewer of the panel, past the lined-up men, still a bit distant from the P.O.V. of the viewer.

Panel 3: Eliza, a bit closer to the viewer of the Panel, in the act of lifting off her cotton shirt (which, at the discretion of the artist, can read GNOSIS COLLEGE), exposing her breasts. This elicits a reaction of mounting excitement from the men lined up. The lifting-off of Eliza's shirt shows that she wasn't wearing any bra.

SFX - EXCITEMENT AMONG THE CREW (1): ...murmuring...

Translation (1): ...murmurando...

Panel 4: Eliza, now quite close to the viewer of the panel, in the act of whipping off her skirt, which reveals that she wasn't wearing any panties either. The men around her are reacting quite excited by now.

SFX - MORE MALE VOCAL EXCITEMENT (2): OH YEAH OH YEAH BABY
OH AWESOME OH YEAH!

Translation (2): HO JES HO JES BEBO HO NEKREDEBLE HO JES!

PAGE 49 (Single panel page - do in color)

(Note: Color pagecount = 3)

Single panel: Eliza, in full pin-up mode, sits naked on the railing facing out to sea. She's turned her head around and is smiling and waving at the men.

CAPTION - PSEUDO-NARRATION (1): There doesn't seem to be much hesitation in this moment of truth.

Translation (1): Verŝajne ne estas multa hezito en tiu ĉi decida horo.

SFX - STILL MORE MALE VOCAL EXCITEMENT (2): Cheers, whistles, and applause.

Translation (2): Gratuloj, jubiloj kaj aplaŭdoj.

PAGE 50 (Four panels)

Panel 1: View view of Eliza jack-knifing off the side of the RV Seagoon, seen from the point of view of a camera on the Seagoon.

Panel 2: A splash in the water off the side of the Seagoon where Eliza went in.

Panel 3: View of Eliza swimming through the water, viewed from a point below her.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (1): Fzzt
Bzz supposed to swim out about a hundred yards or so.

Comment (1): Material like "fzz" "bzz" etc in this and other balloons labeled RECOVERED SPEECH are onomatopoeia for noise in the transmission.

Translation (1): Fzzt bzz supozeble naĝante je pli malpli 100 metroj.

SUBTITLE (2): Recovered drone footage.

Translation (2): Rekuperita video el droneo.

Panel 4: Eliza swimming downward, below the surface.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3):
crackle don't even have to breathe...fantastic zzt

Translation (3): krak mi eĉ ne bezonas spiri... impresse zzt

SUBTITLE (4): Recovered drone footage.

Translation (4): Rekuperita video el droneo.

PAGE 51 (Single panel page - color)

(Note: Color pagecount 4)

Single panel: Eliza assumes a position, vertical in the water, the sun shining down from the surface, the water blue around her, her arms outstretched, her hair streaming in the water, her eyes closed, her expression blissful.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (1):
rrrzz...so peaceful and calm...pop!

Translation (1):. rrrzz... tiel pace kaj trankvile... pop!

SUBTITLE (2): Recovered drone footage.

Translation (2): Rekuperita video el droneo.

PAGE 52 (Four panels)

Panel 1: Close-up view of Eliza's right foot. A tentacle has wrapped itself around one of her ankles.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (1): ZZZ
Oh I think its fssht pop

Translation (1): zzz ho mi pensas ke ĝia fsŝt pop

SUBTITLE (2): Magnified and enhanced drone footage.

Translation (2): pligrandigitaj kaj plibonigitaj bildoj el droneo.

Panel 2: Tentacles now wrapped around both of Eliza's legs.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3):
grrRRzzt yes get me fxzzshh take me tik

Translation (3):. grrRRzzt jes prenu min fzzz reprenu min tik

SUBTITLE (4): Recovered drone footage.

Translation (4): Rekuperita video el droneo.

Panel 3: Closer-in view, showing tentacles winding around Eliza's midsection. One "sucker tentacle" has attached itself to her left nipple and another appears about to do so to her right one.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (5):
yesszzt...suck me...skreeeee

Translation (5): jesszz... suĉu min... skriiii

SUBTITLE (6): Magnified and enhanced drone footage.

Translation (6): Pligrandigitaj kaj plibonigitaj bildoj el droneo.

Panel 4: Close-in view of Eliza's face. A fat tentacle has found its way into her mouth

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (7):
...MLPMPH...

Translation (7): ...MLPMPH...

SUBTITLE (8): Magnified and enhanced drone footage.

Translation (8): Pligrandigitaj kaj plibonigitaj bildoj el droneo.

PAGE 53 (Four pages)

Panel 1: Close up of Eliza's legs being pulled apart and another large, fat, penile tentacle snaking up between them.

CAPTION - FUZZY BOX INDICATED RECOVERED SPEECH (1):
...zzschfwee...yeth...yeth...fug meeee...stk...

Comment (1): Eliza's monologue here is a noise-distorted "yes, yes, fuck me!" Sorry for the vulgarity, but it is the way people actually talk sometimes.

Translation (1): ...zzsĉfuii...jeŝ...jeŝ...fik umiĉin...stk...

SUBTITLE (2): Magnified and enhanced drone footage.

Translation (2): Pligrandigitaj kaj plibonigitaj bildoj el droneo.

Panel 2: View drawn back showing Eliza in the midst of a writing mass of tentacles coming in from out of the frame. At the lower right of the frame, the creature's siphon appears.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3):
...YETH...UETH...YETH..FWWW yes yes yes yes...

Translation (3): ...JEŝ...UEŝ...JEŝ...FUU jes jes jes jes...

SUBTITLE (4): Recovered drone footage.

Translation (4): Rekuperita video el droneo.

Panel 3: Same view, with the feeding siphon now extended so that Eliza's feet are beginning to be sucked into it.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (5):
...YETH...OH EAT ME PLEASE...YES...ZZT

Translation (5): ...JEŝ...HO MANGŬ MIN, MI PETAS...JES...ZZT

SUBTITLE (6): Recovered drone footage.

Translation (6): Rekuperita video el droneo.

Panel 4: Same view. Eliza is not about half-sucked into the feeding siphon. Many of the tentacles have retreated from her body so as not to get sucked in with her.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (7):
...feels so good going into you...zztt pop!...

Translation (7): ...mi fartas tiel bone enirante vin... zztt pop!...

SUBTITLE (8): Recovered drone footage.

Translation (8): Rekuperita video el droneo.

PAGE 54 (Four panels)

Panel 1: Closer-up view of Eliza. Almost all the tentacles are gone from her now, leaving just her being sucked still further into the feeding siphon. Her breasts are pushed up, compressed by the comparative narrowness of the siphon.

CAPTION - FUZZY BOX INDICTING RECOVERED SPEECH (1): ...I love it zzt love it...pop...I love it...fwwwt...

Translation (1): ...mi amas tion zzt mi amas tion... pop...mi amas tion...fuuut...

SUBTITLE (2): Magnified and enhanced drone footage.

Translation (2): Pligrandigitaj kaj plibonigitaj bildoj el droneo.

Panel 2: Final close-up view of Eliza. Only her head now protrudes from the feeding siphon.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3): ...bye-bye...

Translation (3): ...ĝiiis...

SUBTITLE (4): Magnified and enhanced drone footage.

Translation (4): Pligrandigitaj kaj plibonigitaj bildoj el droneo.

Panel 3: Eliza's head had just been sucked into the feeding siphon. A largish bubble has erupted forth from the siphon's end.

SFX - BUBBLE EMERGING AS ELIZA DISAPPEARS (5): Bloop!

Translation (5): Blup!

SUBTITLE (6): Magnified and enhanced drone footage.

Translation (6): Pligrandigitaj kaj plibonigitaj bildoj el droneo.

Panel 4: A panel shaded from light to dark top to bottom (indicating light being filtered out as the ocean gets deeper). At the very bottom of the panel we can see the creature's feeding siphon protruding.

SUBTITLE (7): Recovered drone footage.

Translation (7): Rekuperita video el droneo.

PAGE 55 (Four panels)

Panel 1: View of the RV Seagoon, lit up against the night sky.

CAPTION - PSEUDO-NARRATION (1): Back on the RV Seagoon, things are not going well.

Translation (1): Revene al la RV Seagoon, la aferoj ne bone marŝas.

Panel 2: View on the bridge of the Seagoon, with Captain Drummingdale and Professor Turpentine looking over the shoulders of two sailors who are looking at monitors. On the darkened bridge, the illumination on faces comes from these monitors.

Turpentine (2): How long has it been?

Translation (2): Kiom da horoj pasis?

Drummingdale (3): Thirteen hours, Professor.

Translation (3): Dek tri horoj, Profesoro.

Turpentine (4): You're running every possible sweep?

Translation (4): Ĉu vi funkciigas ĉiun eblan skanadon?

Drummingdale (5): Nothing but calm sea out there.

Translation (5): Nur trankvila maro tie.

Panel 3: View of a frustrated-looking Turpentine standing at the head of the table in the ship's galley.

CAPTION - PSEUDO-NARRATION (6): After forty-eight hours, Professor Turpentine concludes that their first attempt has failed.

Translation (6): Post kvardek ok horoj, Profesoro Turpentine konkludas, ke ilia unua provo fiaskis.

Turpentine (7): No sign of a detonation at all.

Translation (7): Absolute neniuj indikoj pri eksplodo.

Panel 4: Hiram, sitting among other crew at the table in the mess.

Hiram (8): Perhaps we had the capsule sensor setting set too low.

Translation (8): Eble ni havas la nivelon de la kapsula sentilo tro malalte konfigurita.

PAGE 56 (Four panels)

Panel 1: Turpentine at the head of the table, looking grumpy.

Turpentine (1): Yes. That may well be.

Translation (1): Jes. Tio efektive povas esti

Panel 2: Hiram, with a crooked grin.

Hiram (2): Well, we could always set it higher and try again.

Translation (2): Bone, ni povas ĉiam ĝustigi pli alte kaj reprovi.

Panel 3: Daphne, who is sitting at the table, with a wide-eyed expression.

Panel 4: Daphne again, with a slightly calmer expression.

Daphne (3): So, I guess I'm going in after all.

Translation (3): Do mi supozas, ke mi iros tien en la fino.

PAGE 57 (Four panels)

Panel 1: Daphne, sitting in a cabin on the RV Seagoon (porthole visible behind her), being interviewed.

Unseen interviewer (out-of-panel balloon) (1): You have to know that there's been a lot of mail, and a lot of chatter on social media, to the effect that you're crazy, that you're unstable, that you're suicidal, that someone should stop you, and so on.

Translation (1): Vi devas scii, ke estis amaso da mesaĝoj kaj multe da babilado en sociaj retoj asertante, ke vi estas frenezaj, nestabilaj, sinmortigemaj, ke iu devus haltigi vin kaj tiel plu.

Daphne (2): Yes, I know about all that. And I have something to say.

Translation (2): Jes, ni scias ĉion ĉi. Kaj mi havas ion por diri.

Panel 2: Adapted photograph of the Scott Antarctic party. A version can be found at https://en.wikipedia.org/wiki/Terra_Nova_Expedition#/media/File:Scottgroup.jpg (Accessed March 5, 2017)

CAPTION - DAPHNE NARRATING (3): For centuries, men have set out on expeditions to advance human knowledge.

Translation (3): Dum jarcentoj, viroj estis senditaj en ekspedicioj por antaŭenigi la homajn sciojn.

CAPTION - DAPHNE NARRATING (4): Some of these expeditions were extraordinarily dangerous. They had to know in some cases that the odds that they would survive were quite poor.

Translation (4): Iuj el tiuj ekspedicioj estis eksterordinare danĝeraj. Ili devis scii, ke la ŝancoj postvivi estis tre malgrandaj.

Panel 3: Adapted photograph of the crew of Apollo 1. A version can be found at https://en.wikipedia.org/wiki/Apollo_1#/media/File:Apollo1_Crew_in_Simulator.jpg (Accessed March 5, 2017).

CAPTION - DAPHNE NARRATING (5): Even in more modern times, men have undertaken exploratory ventures that they knew posed a lethal risk.

Translation (5): Eĉ en pli modernaj tempoj, viroj entreprenis esploraventurojn, kiujn ili sciis mortige riskaj.

Panel 4: Daphne leaning forward, intently.

Daphne (6): And do you know what? No one wrote about how these men were crazy unstable bitches who needed to be stopped for their own good.

Translation (6): Kaj ĉu vi scias? Neniu skribis, ke tiuj viroj estis freneze nestabilaj hundinoj, kiujn oni bezonas haltigi por ilia propra bono.

Daphne (7): Instead, they were celebrated as heroes.

Translation (7): Male, ili estis prifestataj kiel herooj.

PAGE 58 (Four panels)

Panel 1: Daphne, leaning back a bit.

Daphne (1): So what gives? Is it that they were men and I'm a woman who should be staying home in the kitchen and popping out babies?

Comment (1): "So what gives?" Colloquial American English expression that means something like "What are you trying to say?" but with an edge of skepticism or even hostility.

Translation (1): Do kion vi celas? Ĉu tio, ke ili estis viroj kaj mi estas virino, kiu devus resti hejme en la kuirejo kaj eligante bebojn?

Daphne (2): If that's what you think, go fuck yourself, you sexist piece of shit.

Translation (2): Se tio estas kiel vi pensas, forfikiĝu vi, seksisma merdkapulo.

Panel 2: Daphne, with a finger raised.

Unseen interviewer (out-of-panel balloon) (3): Perhaps there's a difference between a chance of death and what looks like a certainty of...

Translation (3): Eble estas diferenco inter mortoŝanco kaj la certeco pri tio.

Daphne (4): Yes, well I have an answer to that as well.

Translation (4): Jes, bone, mi havas respondon ankaŭ al tio.

Panel 3: An abstract representation showing Daphne, wearing a classical toga, holding a line in space which is labeled at its endpoints "0" and "1."

CAPTION - DAPHNE NARRATING (5): "Certainty" isn't metaphysically special. It's just the endpoint of a continuum of probabilities.

Translation (5): "Certeco" ne estas metafizike speciala. Ĝi simple estas la fina punkto de kontinuaĵo de probablecoj.

CAPTION - DAPHNE NARRATING (6): So where does "insanity" begin? At $p = 0.5$? 0.7 ? 0.999 ? Can you defend any principled answer to that question?

Translation (6): Do kie komenciĝas "frenezeco"? Kiam p = 0.5? Ĉu 0.7? Ĉu 0.999? Ĉu vi povas defendi ian koheran respondon al tiu demando?

Panel 4: Close-in on Daphne's determined-looking face.

Daphne (7): If not, then shut up and let me get on with what I need to do.

Translation (7): Se ne, tiam fermu la buŝon kaj lasu min daŭri en tio, kion mi bezonas fari.

PAGE 59 (Four panels)

Panel 1: Daphne standing in a different cabin. She's wearing a comparatively modest black one-piece swimsuit. She is wearing a pair of swimmer's goggles, now dangling around her neck. She's holding one of the capsules between her thumb and forefinger and examining it with a skeptical expression. Hiram stands to one side, his face wearing a bit of a smirk.

Daphne (1): So, this has been recalibrated, has it?

Translation (1): Nu, tiu estas rekalkibrita, ĉu?

Hiram (2): Yes. To much higher sensitivity settings.

Translation (2): Jes. Al multe pli alta sentemkonfiguro.

Panel 2: Daphne in the act of downing the capsule with a glass of water.

Daphne (3): Well, here's hoping you got it right this time, Hiram.

Translation (3): Bone, ni tie ĉi atendas vin fari ĝuste ĉifoje, Hiram.

Panel 3: Daphne walking down a narrow ship's corridor with Claudia.

Claudia (4): The drones will follow you and not be far away.

Translation (4): La droneoj sekvos vin kaj ne restos malproksime.

Daphne (5): I'm glad of that.

Translation (5): Mi ĝojas pri tio.

Panel 4: Claudia and Daphne walking on deck, past a number of men who look a little grimmer than they did before.

PAGE 60 (Four panels)

Panel 1: Claudia embraces Daphne as she sits on the rail of the RV Seagoon.

Claudia (1): Good luck, Dafno.

Translation (1): Bonan šancon, Dafno.

Daphne (2): Thanks.

Translation (3): Dankon.

Panel 2: Daphne sitting on the rail, fitting her swimmer's goggles in place.

Panel 3: Daphne in the middle of her jump off the ship, heading toward the water feet-first.

Panel 4: View of Daphne from the drone's P.O.V. below and behind her as she swims through the water.

SUBTITLE (3): Recovered drone footage.

Translation (3): Rekuperita video el droneo.

PAGE 61 (Four panels)

Panel 1: Daphne floating in the ocean.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (1):
ZZT...here I am, out here wondering...rzznnn... what it
will be like...kap-tik...

Translation (1): ZZT...jen mi tie ĉi... rzznnn... scivola
pri la tuto... kap-tik...

SUBTITLE (2): Recovered drone footage.

Translation (2): Rekuperita video el droneo.

Panel 2: Daphne floating in a slightly different position in
the ocean.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3):
nrrg...shltz...for Eliza, it looked
awesome...but...kirraza...just find it disgusting...sllzzz...

Translation (3): nrrg... ŝltz...por Eliza ŝajnis
imprese...sed ... mi trovas tion naŭza... sllzz

SUBTITLE (4): Recovered drone footage.

Translation (4): Rekuperita video el droneo.

Panel 3: Daphne floating in yet another position in the ocean.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (5):
zzzltslx...gives me butterflies in my stomach...kkrrr...zot

Translation (5): zzzltslŝ... kaŭzas al mi papiliojn en la
stomako...kkrrr...zot

SUBTITLE (6): Recovered drone footage.

Translation (6): Rekuperita video el droneo.

Panel 4: Close-up on Daphne's face, which suddenly appears
contorted.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (7):
...rrrg...hey, I don't feel so good...blll

Translation (7): ...rrrg...hej, mi ne fartas tre
bone...blll

SUBTITLE (8): Magnified and enhanced drone footage.

Translation (8): Pligrandigitaj kaj plibonigitaj bildoj el droneo.

PAGE 62 (Three panels. The first two should appear across the top of the page, the third a long panel across the bottom)

Panel 1: View of Daphne's in the water, her midsection dominated by an explosive effect - BOOM! - as her capsule explodes.

SUBTITLE (1): Recovered drone footage.

Translation (1): Rekuperita video el droneo.

Panel 2: A large white sphere pops up on the surface of the ocean.

SFX - SPHERE SURFACING (2): Bloop!

Translation (2): Blup!

SUBTITLE (3): Aerial drone surveillance footage.

Translation (3): Rekuperita video el aerdroneo.

Panel 3: A line of spectators along the rail of the RV Seagoon: Hiram, Turpentine, Claudia, and Captain Drummingdale. Hiram is stroking his chin with a "well, that's interesting" look. Turpentine is facepalming. Claudia is registering shock. Drummingdale is leaning over the rail and retching.

SUBTITLE (4): Aerial drone surveillance footage.

Translation (4): Rekuperita video el aerdroneo.

PAGE 63 (Four panels)

Panel 1: Back in the ship's galley. Turpentine is sitting slumped in his chair, looking dejected.

Turpentine (1): The attempt with the second subject failed due to premature detonation.

Translation (1): La provo kun la dua kandidatino fiaskis pro antaŭtempa eksplodo.

Turpentine (2): We must learn to accept this as scientists, with quiet dignity and grace...

Translation (2): Ni devas lerni akcepti tion kiel sciencistoj, kun silenta digno kaj graco...

Panel 2: Hiram, sitting with a scheming grin on his face.

Hiram (3): Actually, Professor, we have not failed yet.

Translation (3): Fakte, Profesoro, ni ankoraŭ ne malsukcesis.

Panel 3: Turpentine, looking in this panel like an idea has suddenly come into his head.

Turpentine (4): We have no more subjects.

Translation (4): Ni ne havas pliajn kandidatinojn.

Turpentine (5): Although...

Translation (5): Tamen...

Panel 4: Claudia, looking a bit shocked again.

Claudia (6): Why is everyone looking at me all of a sudden?

Translation (6): Kial ĉiuj subite ekrigardas min?

PAGE 64 (Four panels)

Panel 1: View of Claudia again, realization sinking in.

Claudia (1): No.

Translation (1): Ne.

Panel 2: Claudia in the act of standing up, her face enraged.

Claudia (2): No fucking way, do you understand?

Comment (2): "Fucking" in Claudia's dialog line here shouldn't be translated literally. In colloquial English, used in the way Claudia is using it here, it serves purely as an intensifier (generally used by someone who is angry) to stress the point.

Translation (2): Damne ne, ĉu vi komprenas?

Panel 3: Claudia in the midst of storming past Turpentine out of the room. Turpentine has reached out to grab her sleeve, and Claudia has a hand raised to swat it away.

Turpentine (3): Claudia, please.

Translation (3): Klaŭdja, bonvole.

Claudia (4): Let go of me!

Translation (4): For de mi!

Panel 4: View of Hiram, sitting back in his chair and rolling his eyes.

Hiram (5): Women!

Translation (5): Virinoj!

PAGE 65 (Four panels)

Panel 1: Turpentine, walking down a narrow ship's corridor.

CAPTION - PSEUDO-NARRATION (1): Professor Turpentine, as expedition leader, attempts to deal with the crisis that has arisen.

Translation (1): Profesoro Turpentine, kiel ekspediciestro, provas solvi la krizon, kiu estiĝis.

Panel 2: Turpentine knocking on cabin door in the corridor.

SFX - TURPENTINE KNOCKING (2): Knock, knock.

Translation (2): Frap, frap.

Turpentine (3): Dr. Honeywood, can we speak?

Translation (3): D-ro Honeywood, ĉu ni povas paroli?

Panel 3: Turpentine talking to the door.

Turpentine (4): Listen, I've talked with the expedition sponsor via satellite phone. He understands how critical you've become to the success of this expedition, and he has said he's willing to raise the charitable donation to five million dollars if you can...cooperate.

Translation (4): Aŭskultu, mi parolis kun la sponsoro de la ekspedicio en persatelita telefonado. Li komprenas kiel grava vi fariĝis por la sukceso de tiu ĉi ekspedicio kaj li diris, ke li volas altigi la vianoman donacon al kvin milionoj da dolaroj se vi povas... kunlabori.

Panel 4: View of Claudia sitting on her bunk in her cabin. Her arms angrily folded over her chest, her face set. This panel is "surveillance video" so it should have a somewhat vaguer, grainier look to it than most panels.

CAPTION - TURPENTINE SPEAKING THROUGH THE DOOR (5): You can do a lot of good in the world with five million dollars, Claudia.

Translation (5): Vi povas fari grandan bonon al la mondo per kvin milionoj da dolaroj, Klaŭdja.

SUBTITLE (6): Internal surveillance video.

Translation (6): Interna kontrolvideo.

PAGE 66 (Four panels)

Panel 1: Turpentine facing the door, speaking to it.

Turpentine (1): At this point, the expedition simply cannot succeed without you. There just isn't anyone else with the right...attributes, and it will be nineteen more years before anyone has another chance.

Translation (1): En tiu ĉi stadio, la ekspedicio simple ne povas sukcesi sen vi. Estas neniu alia kun la taŭgaj...kvalitoj kaj estos dek naŭ pliaj jaroj antaŭ kiu ajn havos novan ŝancon.

Panel 2: Turpentine still facing the door, with his hands up in a pleading gesture.

Turpentine (2): In recognition of what we're asking of on you, the species will be named after you. Gynophagos honeywoodiae. How does that sound?

Comment (2): The Linnean "species name" Gynophagos honeywoodiae should be left in the original Latin, unless it is the custom among professional biologists using your target language to render it otherwise.

Translation (2): Kiel rekono de tio, pri kio ni petas vin, la specio estos nomata laŭ vi, Gynophagos honeywoodiae. Kiel tio sonas al vi?

Panel 3: Claudia still on her bunk. This is another "surveillance video" panel. In this panel Claudia's eyes are in an angry squint The precise nature of this squint should be drawn as distinctively as possible and noted (thus as the "Angry Squint") as it will reappear in another context below.

Claudia (3): Fuck off!

Comment (3): "Fuck off" is a vulgar and rude way in English to tell someone to go away, but one perhaps appropriate under these circumstances.

Translation (3): Forfikiĝu vi!

SUBTITLE (4): Internal surveillance video.

Translation (4): Interna kontrolvideo.

Panel 4: Turpentine addressing the door.

Turpentine (5): Think about it.

Translation (5): Pensu pri tio.

Turpentine (6): Please.

Translation (6): Bonvole.

PAGE 67 (Four panels)

Panel 1: Claudia sitting alone in the ship's galley with a cup of coffee, which she is staring at pensively.

CAPTION - PSEUDO-NARRATION (1): After a few days' standoff, Claudia agrees to speak with us, but not with the ship's crew.

Translation (1): Post kelktaga paŭzo, Klaŭdja konsentas paroli kun ni, sed ne kun la ŝipanaro.

Panel 2: Closer-in on Claudia.

Claudia (2): The problem is that they're right. Aside from their two volunteers, I'm the only one they can access in time. There are other women, but they don't know the right protocols.

Translation (2): La problemo estas tio, ke ili pravas. Krom la du volontulinoj, mi estas la sola, kiun ili povas aliri nun. Estas aliaj virinoj, sed ili ne scias la ĝustajn procedojn.

Panel 3: Claudia looking to one side, holding her cup of coffee between her two hands.

Claudia (3): It won't be other people's fuckups that anyone will remember. What everyone will remember will be that bitch who wouldn't play ball and disappointed a very rich man.

Translation (3): Ne pri la kaĉoj de la aliaj homoj oni memoros. Ĉiuj memoros pri la hundino, kiu ne rolis kaj elrevigis tre riĉan viron.

Panel 4: Claudia looking down into her coffee cup.

Claudia (4): Like it or not, that's how people will see it.

Translation (4): Plaĉu ĝi aŭ ne, tiel la homoj rigardos tion.

PAGE 68 (Four panels)

Panel 1: An imagined future panel showing Claudia carrying a cardboard box of her possessions out of an office building, escorted by a pair of security guards.

CAPTION - CLAUDIA NARRATING (1): I'll be blackballed everywhere. My hard-earned career in science will be over.

Translation (1): Mi estos ĉie kritikata. Mia pene konstruita kariero en scienco finiĝos.

CAPTION - CLAUDIA NARRATING (2): That's how things work, especially since the advent of the latest...administration.

Comment (2): "Administration" here is a way of suggesting "presidential administration," which is that the government of the United States is culturally retrograde, probably biased against the interests of professional women and in favor of those of the very rich.

Translation (2): Tiel la aferoj funkcias, speciale post la alveno de la plej ĵusa...registaro.

Panel 2: Claudia back in the galley, brushing a strand of hair out of her eyes.

Claudia (3): And while I might not have Daphne Bosselseg's heroic attitude about such matters, just like her, I am sure I'd rather be dead than spend a lifetime eking out a living in the twenty first-century service economy.

Translation (3): Kaj dum mi eble ne havas la heroan sintenon de Dafno Bosselseg pri tiuj aferoj, same kiel ŝi mi certas, ke mi preferus la morton ol pasigi tutan vivon perlaborante en la ekonomio de la dudekunua jarcento.

Panel 3: Claudia taking a sip of coffee.

Unseen interviewer (out-of-panel balloon) (4): You're not seriously thinking of giving in to them, are you?

Translation (4): Vi ne serioze pensas sinoferi al ili, ĉu?

Claudia (5): Well, why not?

Translation (5): Nu, kial ne?

Panel 4: Claudia making a forced smile.

Claudia (6): Feed lots of hungry children, buy lots of mosquito nets, get my name on an eldritch horror...

Translation (6): Nutri amason da malsataj infanoj, akiri amason da vualoj kontraŭ moskitoj, havi mian nomon en Eldricht Horror...

Claudia (7): And go out with a real bang.

Translation (7): Kaj en la fino kun vera fikado.

PAGE 69 (Four pages)

Panel 1: Claudia sitting back in her cabin writing a letter at a tiny desk.

CAPTION - PSEUDO-NARRATION (1): Within a few hours, the arrangements are made.

Translation (1): Ene de malmultaj horoj, la aranĝoj estas pretaj.

CAPTION - PSEUDO-NARRATION (2): Claudia writes one last letter to her academic advisor, thanking her for her support.

Translation (2): Klaŭdja verkas lastan leteron al sia akademia orientiganto, kun danko pro ŝia subteno.

Panel 2: Claudia taking a capsule from Hiram in his shipboard lab.

Hiram (3): It has been recalibrated...

Translation (3): Ĝi estas rekalkibrata...

Claudia (4): And if you got it wrong this time, I swear I will return from my watery grave and drag you back down with me.

Translation (4): Kaj se vi eraros ĉifoje, mi ĵuras, ke mi revenos el mia akvotombo kaj trenos vin kun mi al la profundaĵoj.

Panel 3: Claudia walking down a narrow ship's corridor, with Turpentine behind her.

Turpentine (5): We cannot emphasize enough how much your sacrifice is appreciated, Dr. Honeywood...

Translation (5): Ni ne povas sufiĉe elstarigi kiel via sinofero estas alte taksata, D-rino Honeywood...

Claudia (6): Kindly go fuck yourself, Eustace.

Translation (6): Iru bonvole forfikiĝi, Eŭstaco.

Panel 4: Claudia walking out on deck. She's fully clothed, wearing the same skirt and button-down blouse combination she was wearing when she came aboard the RV Seagoon. A few sailors with hang-dog expressions look on.

Claudia (7): You all are going to have to get your peep-show somewhere else today.

Translation (7): Vi ĉiuj ricevos vian pornospektaklon en alia loko hodiaŭ.

PAGE 70 (Four panels)

Panel 1: Claudia sitting on the rail of the RV Seagoon, staring pensively out to see for a moment.

Panel 2: Claudia in the act of taking off her glasses.

Panel 3: Close-up of Claudia's hand having just set her glasses on the rail, in a position where they are staring back at the men on deck.

Panel 4: Turpentine with his arms crossed, looking out, expectantly.

PAGE 71 (Four panels)

Panel 1: Close-up of Claudia's glasses, "looking back" at Turpentine.

Panel 2: View from the deck of Claudia leaping into the sea. Note that she is still fully clothed as she does this.

Panel 3: A splash from the same P.O.V. as Panel 3 where Claudia has gone into the sea.

Panel 4: View, from behind and beneath of Claudia, still fully clothed, swimming through the ocean water.

SUBTITLE (1): Recovered drone footage.

Translation (1): Rekuperita video el droneo.

PAGE 72 (Four panels)

Panel 1: Claudia floating upright underwater, still in her clothes, here eyes closed.

SUBTITLE (1): Recovered drone footage.

Translation (1): Rekuperita video el droneo.

Panel 2: Almost exactly the same panel as before, except that here Claudia has opened her eyes.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (2): This is ridiculous zzzt...fwww!

Translation (2): Tio estas ridinda zzzt...fuuu!

SUBTITLE (3): Recovered drone footage.

Translation (3): Rekuperita video el droneo.

Panel 3: Claudia kicking off her shoes. One should be shown sinking away from her.

SUBTITLE (4): Recovered drone footage.

Translation (4): Rekuperita video el droneo.

Panel 4: Claudia in the act of taking off her blouse, which she has unbuttoned.

SUBTITLE (5): Recovered drone footage.

Translation (5): Rekuperita video el droneo.

PAGE 73 (Four panels)

Panel 1: Claudia now taking off her skirt. Her shirt floats somewhere in the water near her.

SUBTITLE (1): Recovered drone footage.

Translation (1): Rekuperita video el droneo.

Panel 2: Claudia removing her bra.

SUBTITLE (2): Recovered drone footage.

Translation (2): Rekuperita video el droneo.

Panel 3: Claudia removing her panties, her legs bent in the act.

SUBTITLE (3): Recovered drone footage.

Translation (3): Rekuperita video el droneo.

Panel 4: Claudia now hovering naked in the water.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (4):
zzltaxy...okay come an' get me...kak!

Translation (4): zzltaks...okej venu kaj prenu min...kak!

SUBTITLE (5): Recovered drone footage.

Translation (5): Rekuperita video el droneo.

PAGE 74 (Four panels)

Panel 1: Same view as previous page. A tentacle is wrapped around Claudia's foot.

CAPTION - FUZZY BALLOON INDICATING RECOVERED SPEECH (1):
oh!..zats...pop!

Translation (1): ho!..zats...pop!

SUBTITLE (2): Recovered drone footage.

Translation (2): Rekuperita video el droneo.

Panel 2: Claudia with her legs wrapped in tentacles up to her waist.

CAPTION - FUZZY BALLOON INDICATING RECOVERED SPEECH (3):
fwweeezz...oh...oh...oh...

Translation (3): fuuiiizz...ho...ho...ho...

SUBTITLE (4): Recovered drone footage.

Translation (4): Rekuperita video el droneo.

Panel 3: Claudia enmeshed in tentacles up to her shoulders.

CAPTION - FUZZY BALLOON INDICATING RECOVERED SPEECH (5):
zzzzzz...ooohhhh...

Translation (5): zzzzzz...hooooo

SUBTITLE (6): Recovered drone footage.

Translation (6): Rekuperita video el droneo.

Panel 4: Claudia completely enmeshed in tentacles. Some clearly appear to be penetrating her, and a fat tentacle is in her mouth.

CAPTION - FUZZY BALLOON INDICATING RECOVERED SPEECH (7):
...sshst...is best sex...pop!...ever had..

Translation (7): ...ŝŝŝt...tio estas la plej bona seksumado...pop!...en mia vivo...

SUBTITLE (8): Recovered drone footage.

Translation (8): Rekuperita video el droneo.

PAGE 75 (Single panel page, in color)

(Note: color page count=5)

Single panel: Claudia has been turned around, held in a few of the creature's tentacles, facing headfirst into the opening of the creature's feeding siphon. Claudia looks into it with her eyes open wide.

SUBTITLE (1): Magnified and enhanced drone footage.

Translation (1): Pligrandigitaj kaj plibonigitaj bildoj el droneo.

PAGE 76 (Four panels)

Panel 1: Claudia's head disappearing into the creature's feeding siphon.

SUBTITLE (1): Recovered drone footage.

Translation (1): Rekuperita video el droneo.

Panel 2: Claudia disappeared into the feeding siphon up to her waist.

SUBTITLE (2): Recovered drone footage.

Translation (2): Rekuperita video el droneo.

Panel 3: Just Claudia's lower legs sticking out of the feeding siphon.

SUBTITLE (3): Recovered drone footage.

Translation (3): Rekuperita video el droneo.

Panel 4: Claudia present only as a swelling in the siphon.

SUBTITLE (4): Recovered drone footage.

Translation (4): Rekuperita video el droneo.

PAGE 77 (Four panels)

Panel 1: A SAILOR, looking excited, standing on the deck of the RV Seagoon, holding binoculars in one hand and pointing out to sea at something.

Panel 2: A view out to sea. In the distance, the Creature, or part of it, appears to be bloated, and floating on the surface.

Panel 3: Another group of SAILORS, on the deck, firing what looks a bit like a cannon off the deck.

SFX - NET CANNON BEING FIRED (1): FOOM!

Translation (1): FUM!

Panel 4: A view of the creature, just off the side of the RV Seagoon, tangled in a net.

PAGE 78 (Single panel page)

Single panel: A view from the deck showing the Creature, still stuck in the net, being lifted above the midsection of the ship by the ship's crane. The Creature is in position to be lowered into the large tank in the middle of the ship. Around the deck, there are crewmen gesturing, presumably helping the crane operator lower the Creature into the tank.

PAGE 79 (Two panels)

Panel 1: A group of protesters standing on a city street. They're a mixed bunch, including some hippie types, some older people soberly dressed, and at least one knot of nuns in habit. They are carrying signs with slogans WOMEN AREN'T PET FOOD! STOP FRANKENSTEIN "SCIENCE"! and CHOOSE LIFE!

Protesters (jagged balloon over all, indicating the crowd chanting) (1): Stop this madness! Stop this madness!

Translation (1): Ĉesigu tiun frenezaĵon! Ĉesigu tiun frenezaĵon!

CAPTION -- pseudo narration (2): The appearance of angry protesters complicates arrangements for a memorial for Eliza, Daphne, and Claudia.

Translation (2): La manifestado de tiuj koleruloj komplikigas la aranĝojn de funebra solenaĵo por Eliza, Dafno kaj Klaŭdja.

Panel 2: View of Old Main at Knox College, reproduced as much as reasonable from this old postcard:
https://cardcow.com/images/set402/card00392_fr.jpg

CAPTION -- pseudo-narration (3): Eventually, a small midwestern college agrees to make its facilities available for a discreet observation.

Comment (3): "Midwestern" is an American expression for a large central region of the United States roughly north of the Ohio and Missouri Rivers, west of Pennsylvania and east of the Great Plains. Roughly the states of Ohio, Indiana, Michigan, Illinois, Wisconsin, Iowa and Minnesota, perhaps the northern half of Missouri and the eastern halves of Kansas, Nebraska, and the Dakotas as well.

Translation (3): Fine, mezokcidenta usona fakultato konsentas disponigi siajn instalaĵojn por diskreta observado.

Single panel (1): This is a long view from back seats down to the stage of a space modeled after the Harbach Theater (see https://www.knox.edu/images/_News/news_media/img/2016/repertory-theatre-term-165267.jpg for an example of how this space looks. The artist should try to render specific detail, including the acoustic paneling on the side walls of the theater, which is distinctive. Additional images of the interior can be seen at

http://departments.knox.edu/theatre/theatre/_images/facilities.jpg

<https://www.knox.edu/images/SectionHero/mosque-alert-rehearsal-12881.jpg>

https://www.knox.edu/images/king-day-9099_a.jpg)

Down on the stage a UU MINISTER, who is conducting the service, is reading at a lectern. A table has been set up on the stage with flowers and head-shot photographs of Eliza, Daphne, and Claudia). The theater, which seats about 400 people in its normal configuration, is full in the somber dress appropriate to the occasion. The UU Minister is a plump, pleasant-faced, middle-aged woman in ministerial robes.

UU Minister (1): The depths of seas have always inspired a sense of awe. More than a century ago, Longfellow wrote:

"Would'st thou," so the helmsman answered,
"Learn the secret of the sea?
Only those who brave its dangers
Comprehend its mystery!"

Comment (1): The minister is quoting from the American poet Henry Wadsworth Longfellow (1807-1882), specifically his poem "The Secret of the Sea." If there exists a well-known literary translation of his lines in the public domain in your target language, you may substitute it for your own translation.

Translation (1): La profundaĵoj de la maroj ĉiam inspiris senton pri admiremo. Antaŭ pli ol unu jarcento, Longfellow verkis:

"Ĉu ci eble" la direktilisto respondis,
"Lernis la marsekretan?
Nur tiuj, kiuj dresas ĝiajn danĝerojn
Komprenas ĝian misteron!"

Single panel: A free page for the artist, with the idea of having something vast and horrible and tentacular boiling up from the depths of the ocean.

CAPTION - UU Minister speaking (1): For some, indeed the depths of the ocean are a zone of darkest fear. As the greatest writer of weird fiction once told us:

Translation (1): Por iuj, fakte la profundaĵoj de la oceano estas zono de plej malhela timo. Kiel la plej granda verkisto de stranga fikcio foje diris al ni:

CAPTION - UU Minister quoting (2): "The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful position therein, that we shall either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark age."

Comment (2): Again, the minister is quoting, this time the famous opening paragraph from the story "The Call of Cthulhu," by the American writer of horror and weird fiction H.P. Lovecraft (1890-1937). Again, if there is a usable literary translation in your target language you may use it.

Translation (2): "La plej kompata afero en la mondo, mi kredas, estas la malkapablo de la homa menso rilatigi ĉiun sian enhavon. Ni vivas en trankvila insulo de nescio meze de la nigraj maroj de la infinito kaj ne estis supozeble, ke ni devus vojaĝi malproksimen. La sciencoj, ĉiu trenante al sia propra direkto, ĝis nun malmulte damaĝis nin; sed iun tagon la kunmeto de disaj scioj malfermos al ni terurajn panoramojn de realo kaj de nia timinda pozicio tie, kaj tiam ni devos aŭ freneziĝi pro la revelacio aŭ fuĝi de la mortiga lumo al la paco kaj sekureco de nova malluma erao."

PAGE 82 (Three panels, probably the first two across the top)

Panel 1: Closer-in view of the UU Minister, showing part of her at the lectern.

UU Minister (1): But as has been shown by scientific research - including especially that research made possible by the women we commemorate today - we can afford such a retreat into ignorance no longer.

Translation (1): Sed kiel montriĝas de scienca esplorado - inkluzive speciale de tiu esplorado, kiun ebligis la virinoj, kiujn ni hodiaŭ rememorigas - ni ne plu povas elteni la retiriĝon en nescio.

Panel 2: Symbolic panel, a human hand reaching out from one side of the panel, tentacle from the other side.

CAPTION - UU Minister speaking (2): The oceanic depths contain things far beyond any of our previous understandings.

Translation (2): La oceanaj profundaĵoj enhavas aĵojn multe trans niaj antaŭaj scioj.

Panel 3: View scanning across a group of mourners seated in the audience.

CAPTION - UU Minister speaking (3): The future wellbeing of humanity - perhaps the very future existence of humanity - depends on the advancement of our knowledge.

Translation (3): La estonta bonfarto de la homaro - eble la vera estonta ekzistado de la homaro - dependas de la antaŭenigo de niaj scioj.

Single panel: A representation of Leos sacrificing his three daughters Praxithea, Theope, and Eubule. There are a number of art-historical views of what human sacrifices might have looked like in Archaic Greece and mostly this will be left to the discretion of the artist, with the recommendation that he image search some of the more famous Greek maiden sacrifices, such as those of Iphigenia or Polyxena, and extrapolate from there. Perhaps Praxithea can be lying already sacrificed at her father's feet, Theope can be under the knife, and Eubule can be patiently waiting her turn. The four captions can be at the corners of the illustration, or otherwise arranged as seems reasonable.

CAPTION - UU Minister speaking (1): In Greek legend, Leos, the son of Orpheus, had three daughters: Praxithea, Theope, and Eubule. In response to a prophecy from the Oracle at Delphi, these three daughters volunteered themselves for sacrifice to save Athens from famine and plague.

Translation (1): Laŭ greka legendo, Leo, la filo de Orfeo, havis tri filinojn: Praksiteo, Teopo kaj Eŭbulo. Reage al profetaĵo de la Delfa Orakolo, tiuj tri filinoj volontulis kiel oferdone por savi Atenon de malsato kaj plago.

CAPTION - UU Minister speaking (2): Were their sacrifices regarded as tragedy, stupidity, or waste? Far from it. Demosthenes himself, in his funeral oration, compared them to the bravest of soldiers who fell defending their city.

Translation (2):

CAPTION - UU Minister quoting Demosthenes (3): ὅτε δὴ γυναῖκες ἐκείναι τοιαύτην ἔσχον ἀνδρείαν, οὗ θεμιτὸν αὐτοῖς ὑπελάμβανον χείροσιν ἀνδράσιν οὖσιν ἐκείνων φανῆναι.

Comment (3): Do not attempt to translate this passage in Greek. It's translated into English at (4) below, and you can translate it from there into your target language.

CAPTION - UU - Minister translating (4): "When, therefore, such courage was displayed by those women, they looked upon it as a heinous thing if they, being men, should have proved to possess less of manhood."

Translation (4): "Kiam tia kuraĝo estis montrita de tiuj virinoj, ili rigardis tion kiel abomenindaĵon kvazaŭ ili, kiel viroj, montris havi malpli da vireco"

PAGE 84 (Three panels, long one across the top).

Panel 1: Long view showing the table set out with the portraits of the three women Eliza, Daphne, and Claudia, with other arrangements.

CAPTION - UU Minister speaking (1): Let us think of the women we commemorate today as our Praxithea, Theope, and Eubule.

Translation (1): Ni pensu pri la virinoj, kiujn ni rememoras hodiaŭ kiel niaj Praksiteo, Teopo kaj Eŭbulo.

Panel 2: Close-up of a particular mourner, showing signs of grief. The details are at the artist's discretion.

CAPTION - UU Minister speaking (2): Let us honor and not disdain their sacrifices.

Translation (2): Ni honoru kaj ne subtakсу ilian sinoferon.

Panel 3: Close-up view on the UU Minister again. Her head is bent forward and her eyes are closed.

CAPTION - UU Minister speaking (3): For is that not what human decency really requires?

Translation (3): Ĉar ĉu ne estas tio, kion homa dececo vere postulas?

PAGE 85 (Single panel, color)

(Note: color pagecount = 6)

(Note: on this and some following pages the Creature is now housed in a giant cylindrical glass tank, similar in construction to one you can see at the S.E.A. Aquarium in Singapore, but about three times the size of the original. (A good visual reference is here: http://cityneon.net/cityneon/wp-content/uploads/2016/07/SEA-Aquarium@RWS-Dry-Experience_selected_0002-1-1024x788.jpg (Accessed March 5, 2017), and another with people by it for a sense of scale here <https://image.11street.my//editorImg/2016/08/22/52965050/2016082210252207671.png> (Accessed March 5, 2017)) In the middle of this giant tank is some sort of coral structure inside of which the Creature (mostly) lurks.

Single panel: View of the giant tank as described above.

CAPTION - PSEUDO-NARRATION (1): The Creature is brought to the Energexecon Marine Center in Corpus Christi, Texas, where it is exhibited and studied.

Translation (1): La Kreitaĵon oni venigis al la Marcentro Energexecon en Corpus Christi, Teksaso, kie ĝi estas en ekspozicio kaj pristudata.

PAGE 86 (Four panels)

Panel 1: Turpentine, in a white labcoat, standing next to the side of the tank. He is being interviewed. In the part of the tank that is visible behind him, there's nothing but water.

Turpentine (1): Well, we had some difficult times there, but it is remarkable how we succeeded in the end.

Translation (1): Bone, ni havis malfacilajn momentojn tie, sed estas rimarkinde, kiel ni fine sukcesis.

Panel 2: Turpentine facing the tank and placing one hand on the glass.

Turpentine (2): We'll study the Creature and find out what makes it tick. I'd say that its woman-eating days are over.

Translation (2): Ni studos la kreitaĵon kaj malkovros tion, kion faras ĝin tiel regula. Mi dirus, ke ĝiaj virinmanĝaj tagoj finiĝis.

Panel 3: Turpentine facing outward from the glass again. In the background, un-noted by him, a tentacle has snaked into the shot. This tentacle has an eye at its end, wide open in this panel.

Turpentine (3): I believe humanity will benefit a great deal from the study of Gynophagos turpentinii.

Comment (3): Same conventions on Linnean species names apply as above.

Translation (3): Mi kredas, ke la homaro multe profitos de la studoj ĉirkaŭ Gynophagos turpentinii.

Unseen interviewer (out-of-panel balloon) (4): Wasn't it supposed to be named Gynophagos honeywoodiae?

Translation (4): Ĉu ne estis atendite, ke ĝi nomiĝu Gynophagos honeywoodiae?

Panel 4: Turpentine looking a bit perplexed and annoyed. Behind him, the eye-tentacle has contorted into an Angry Squint, as similar as possible to the same Angry Squint made by Claudia Honeywood.

Turpentine (5): I'm sorry, but I have no recollection of that.

Translation (5): Pardonon, sed mi ne memoras pri tio.

PAGE 87 (Four panels)

Panel 1: CHIBA MOE ("Chiba"), a very attractive young Japanese woman wearing a white one-piece swimsuit that has a logo for the Marine Center above the left breast stands on a diving board in position to make a dive. The swimsuit, while a one-piece, seems designed to emphasize some sex appeal, especially cleavage. Around Chiba's waist there is a belt with a bag of sorts attached. The diving board extends over the tank containing the creature.

CAPTION (1): At Energexecon Center, a few years later.

Translation (1): Ĉe Centro Energexecon, kelkajn jarojn poste.

Panel 2: Chiba going into the water, her legs and lower half still out as she is in mid-dive.

SFX - DIVE (2): Splash!

Translation (2): Plaŭd!

Panel 3: A group of Cub Scouts in uniform, sitting cross-legged on the floor of the Center outside the pool. They are looking up, fascinated.

Panel 4: Chiba descending into the tank on her dive, underwater and surrounded by bubbles.

PAGE 88 (Four panels)

Panel 1: Chiba underwater in the tank. She is swimming upright and has taken a fish out of the bag tied to her belt, which she is holding in her hand. One of the creature's tentacles is extending toward her.

Panel 2: One of the tentacles is wrapped around the fish. The other has grabbed onto one of the shoulder straps of Chiba's suit and is pulling it down.

Panel 3: The Cub Scouts again, who are staring at this scene gap-mouthed and obviously very interested in what will happen next.

Panel 4: Chiba using her free hand to swat at the tentacles aiming at molesting her. Her shoulder strap is down around her upper arm.

PAGE 89 (Three panels)

Panel 1: Chiba wagging her finger at the retreating tentacle (indicate both with motion lines).

Panel 2: Chiba taking a "bow" underwater to her audience.

Panel 3: Probably the bottom half of the page - wide view of the Cub Scouts now on their feat and applauding.

SFX - APPLAUSE (1): CLAP CLAP CLAP CLAP...

Translation (1): KLAP KLAP KLAP KLAP

PAGE 90 (Four panels)

Panel 1: Chiba, standing at the top of the tank, quite wet still in her one-piece bathing suit, being interviewed.

Chiba (1): 私は海事センターでショーを演じるために、私の県出身の別の若い女性と一緒に雇われました。

SUBTITLE (2): I was hired along with other young women from my prefecture to put on shows at the Maritime Center.

Comment (2): If the target language for translation is Japanese, the translator need not provide translations of Japanese dialog unless he or she believes that the Japanese text in each balloon or caption above is inadequate, in which I case I request that the translator provide an improved translation on the line for the translation. If, however, the translator believes that the translation is adequate, he or she may simply write the expression stet (for "let stand as is") the translation line.

Translation (2): Mi estis dungita kun aliaj junulinoj el mia prefektujo por realigi spektaklojn ĉe la Marcentro.

CAPTION (3): Chiba Moe, Marine Center show worker.

Translation (3): Ĉibo Moe, laboristo de la Marcentro

Panel 2: Incorporated photograph from <http://www.erosblog.com/2008/12/16/nude-pearl-diver/>

CAPTION - CHIBA NARRATING (4): 私たちはみな、海女（真珠貝を採る女性潜水士）の村の出身なので、水中で働く素晴らしい伝統があります。

SUBTITLE (5): We are all from villages of ama (women pearl divers), so we have a great tradition of working underwater.

Translation (5): Ni ĉiuj estas el vilaĝoj de amaoj (perloĉasistinoj), do ni havas grandan tradicion labori subakve.

Panel 3: "Still photograph" of a group of other divers, also attractive young Japanese women in swimsuits just like Chiba's, standing at the base of the tank and posed in a group. All are smiling, and one has raised her hand in a "V" sign.

CAPTION - CHIBA NARRATING (6): 私たちのグループがあり、餌やりショーを行うために、一緒に働いています。とても人気です。

SUBTITLE (7): There is a group of us. We work together to put on feeding shows. They're very popular.

Translation (7): Ni estas grupo. Ni kune laboras por realigi manĝigajn spektaklojn. Ili estas tre popularaj.

Panel 4: Back to the interview. Chiba is grinning.

Chiba (8): 私は本当に自分の仕事が好きです。

SUBTITLE (9): I really like my job.

Translation (9): Mi vere ŝatas mian laboron.

PAGE 91 (Four panels)

Panel 1: More interview position. Chiba looks a bit more serious.

Unseen interviewer (out-of-panel balloon) (1): あなたがやったこのようなショーは、あなたが唯一担当しているものですか?

Chiba (2): いいえ、他にもあります。

SUBTITLE - INTERVIEWER (3): Are shows like the one you just did the only ones you do?

Translation (3): Ĉu la prezentadoj, kiel vi ĵus faris, estas la solaj, kiujn vi faras?

SUBTITLE - CHIBA (4): No, there are others.

Translation (4): Ne, estas aliaj.

Panel 2: Chiba in the tank again. Two of the creatures tentacles are pulling down the straps of her one-piece swimsuit. Chiba is not resisting this action.

CAPTION - CHIBA NARRATING (5): 時々、海事センターの一般客向けの公開が終わった後に...

SUBTITLE (6): Sometimes, after the Marine Center closes to the general public...

Translation (6): Foje, post la fermo de la Marcentro al la ĝenerala publiko...

Panel 3: Chiba now naked in the tank, a sucker tentacle attached to one of her nipples, her arms and legs snaked around with tentacles. Her eyes are open wide and she is looking down as if in wonder at the tentacle on her breast.

CAPTION - CHIBA NARRATING (7): ..裕福な寄付者のために、非常に特別なショーを行うことがあります。

SUBTITLE (8): ...we put on some very special shows for wealthy donors.

Translation (8): ...ni realigas iujn tre specialajn spektaklojn por riĉaj donacantoj.

Panel 4: A couple of middle-aged to old rich Texas dudes staring in amazement, their faces illuminated by light from the tank, the background otherwise dark.

CAPTION - CHIBA NARRATING (9): この特別なショーのために、巨額のお金を支払う人もいます。

SUBTITLE (10): Some people pay huge amounts for these special shows.

Translation (10): Iuj pagas grandegajn monsumojn por tiuj specialaj prezentadoj.

PAGE 92 (Single panel page - color)

(Note color pagecount=7)

Single panel: Chiba, all tentacled up in the tank, her eyes closed and her head tilted back in ecstasy.

CAPTION - CHIBA NARRATING (1): 私からは観客が見えないので、例えばプライベートなものでなくても、そんな風に感じます。それにセックスは本当に最高です。男性のことなど、ほとんど忘れてしまっていました。

SUBTITLE (2): I can't see the audience, so it feels private even if it isn't. And the sex is truly amazing. I've almost forgotten about men.

Translation (2): Mi ne povas vidi la spektantaron, do ĝi ŝajnas privata okazo eĉ se ĝi ne estas. Kaj la seksumado estas vere nekredebla. Mi preskaŭ forgesis pri viroj.

PAGE 93 (Four panels)

Panel 1: Another interview segment. Here Chiba sits on the lip of the tank. She has changed from her white swimsuit to a tank-top and shorts. She is dangling her bare feet in the tank's water.

Unseen interviewer (out-of-panel balloon) (1): 食べられないかと、怖くなりませんか?

Chiba (2): いいえ、その対策はされています。

SUBTITLE - INTERVIEWER (3): You're not afraid of being eaten?

Translation (3):    vi ne timas esti man  ita?

SUBTITLE - CHIBA (4): No, they've taken care of that.

Translation (4): Ne, ili zorgis pri tio.

Panel 2: An underwater robot, with grabbers, two holding on to the Creature's feeding siphon and another pair holding some sort of giant cuff-ring.

CAPTION - CHIBA NARRATING (5): 何ヶ月もずっと彼の近くにいると、彼の気持ちがわかってくるのです。

CAPTION - CHIBA TRANSLATION (6): They put some sort of collar on his feeding siphon. No more girls for him.

Translation (6): Ili metis specon de kol  eno   irka     ia man  osifono. Ne plu knabinoj por   i.

Panel 3: Chiba being interviewed.

Unseen interviewer (out-of-panel balloon) (7): それは安心ですね。

Chiba (8): 実際には、悲しい気持ちになります。

SUBTITLE - INTERVIEWER (9): That must make you feel relieved.

Translation (9): Tio certe igas vin pli trankvila.

SUBTITLE - CHIBA (10): Actually, it makes me feel sad.

Translation (10): Fakte tio igas min mal  oja.

PAGE 94 (Four panels)

Panel 1: Close-up of Chiba's bare legs dangling in the tank.

CAPTION - CHIBA NARRATING (1): 何ヶ月もずっと彼の近くにいると、彼の気持ちがわかってくるのです。

SUBTITLE - TRANSLATION (2): Having been close to him for all these months, I feel that I can feel what he feels.

Translation (2): Ĉar mi estis proksima de ĝi dum ĉiuj tiuj monatoj, mi sentas, ke mi povas senti kion ĝi sentas.

Panel 2: Chiba's legs in the tank again. A tentacle has come up and is playing among her toes.

CAPTION - CHIBA NARRATING (4): 彼は悲しい、とてもお腹が空いたと思っています。私のことを食い尽くしたいと思っていますのです。

SUBTITLE - TRANSLATION (5): And what he feels is sad and very hungry. He wants to eat me so very badly.

Translation (5): Kaj ĝi sentas sin malĝoja kaj tre malsata. Ĝi vere ege volas manĝi min.

Panel 3: Same as Panel 2, except that now the tentacle has wrapped around her ankle.

CAPTION - CHIBA NARRATING (6): 彼には本当に申し訳なく思っています。

SUBTITLE - TRANSLATION (7): I feel so sorry for him.

Translation (7): Mi bedaŭras pri ĝi.

Panel 4: Same as Panel 3, except that here the tentacle was wrapped around a little way up Chiba's leg.

CAPTION - CHIBA NARRATING (8): 彼に自分を食べさせてやりたい、もし許されるなら、彼に食べてもらいたいと思います。

SUBTITLE - TRANSLATION (9): I would let him eat me, if they would let me let him eat me.

Translation (9): Mi lasus ĝin manĝi min, se ili lasus min lasi lin manĝi min.

PAGE 95 (Four panels)

Panel 1: Still being interviewed, Chiba is smiling, reaching out with her right index finger to touch the tip of a tentacle that is protruding above the surface of the water.

Unseen interviewer (out-of-panel balloon) (1): 本気で言っているとは思えません!

Chiba (2): どうしてですか?

SUBTITLE - INTERVIEWER (3): You can't be serious!

Translation (3): Vi ŝercas!

SUBTITLE - CHIBA (4): Why not?

Translation (4): Kial?

Panel 2: Chiba is standing up, pulling her tank-top off so that her arms and the inside of the top are lifted up over her head. She is braless underneath.

Unseen interviewer (out-of-panel balloon) (5): だって...

Chiba (6): 本当に単純なことです。

SUBTITLE - INTERVIEWER (7): But...

Translation (7): Sed...

SUBTITLE - CHIBA (8): It is really very simple.

Translation (8): Estas vere tre simple.

Panel 3: Chiba dropping her shorts. In the panel they are still around her ankles but she is now otherwise naked.

Chiba (9): 思いやりの心に従って行動できないのなら、我々は生きるに値しません。

SUBTITLE - CHIBA (10): If we cannot act on compassion, then we do not deserve to live.

Translation (10): Se oni ne povas kompate agi, tiam oni ne meritas vivi.

Panel 4: A column of water on the surface of the tank where Chiba has just jumped in.

SFX - CHIBA JUMPING IN (11): Splash!

Translation (11): Plaūd!

PAGE 96 (Two panels)

Panel 1: Chiba and three other Japanese aquarium girls (GIRL #1, GIRL #2, and GIRL #3) are sitting around a table eating lunch. Chiba is reading a letter.

CAPTION - PSEUDO-NARRATION (1): A few days later, Chiba receives a special-delivery letter.

Translation (1): Kelkajn tagojn poste, Ĉibo ricevas leteron laŭ speciala liverado.

Chiba (2): 手紙には、とても裕福な寄付者が、観客1人の一度限りのとても特別なショーのお返しとして、海事センターに新館を提供すると書かれています。

Girl #1 (3): チバ、本当にはいと返事するつもりですか？

SUBTITLE - CHIBA (4): The letter says that a very wealthy donor will give the Marine Center a new wing in return for a very special, one-time-only show with an audience of one.

Translation (4): La letero diras, ke tre riĉa donacanto donos al la Marcentro novan alon kontraŭ tre speciala, unika spektaklo por nur unu spektanto.

SUBTITLE - GIRL #1 (5): Chiba, are you really going to say yes?

Translation (5): Ĉibo, ĉu vi vere respondos jese?

Panel 2: Chiba, holding the letter to her breast and her eyes closed, looking very happy.

Chiba (6): はい。

Girl #2 (7): あなたには、本当にワクワクさせられます！

SUBTITLE - CHIBA (8): Yes.

Translation (8): Jes.

SUBTITLE - GIRL #2 (9): We are so excited for you!

Translation (9): Ni estas tiel feliĉaj pro vi!

PAGE 97 (Three panels)

Panel 1: Underwater robot removing the cuff from the Creature's feeding siphon.

CAPTION (1): And so, within a few days...

Translation (1): Kaj tiam, post malmultaj tagoj...

Panel 2: Chiba standing naked on a diving platform over the tank.

Panel 3: Chiba in mid-air in her dive into the tank, just about to break the surface of the water.

PAGE 98 (Single panel montage, color)

(Note: Color pagecount=8)

Single panel montage: At artist's montage of Chiba becoming progressively tentacle sexed-up.

PAGE 99 (Single panel montage, color)

(Note: Color pagecount=9)

Single panel montage: Artist's discretion showing Chiba going down the Creature's feeding siphon.

PAGE 100 (Two panels)

Panel 1: A larger panel comprising most of the page. A man sitting on a simple chain on the floor of the Marine Institute, watching the very special show. He is wearing a suit, and we can see through his suit pants that he has a massive erection.

Panel 2: Smaller, inset, showing light on the face of the man, who we can now see (due to the prominence of his Distinguishing Feature) is Barron Petrobux, Jr. The face shows a blissed-out expression.

CAPTION (1): The end.

Translation (1): La fino.

END.

SEO/Social media material

Cover: (a) A fair maiden is drawn to her doom in the deep. (b) An ocean bather has a tentacle encounter on the cover of "Bait," part of the Fabulae Atroces Fausti. (c) Written by Iago Faustus (d) Illustrated by Erosarts.

1. (a) An ominous sunrise over the South Seas. (b) Aboard the RV Seagoon, Captain Drummingdale expresses skepticism about his mission to Professor Turpentine.
2. (a) The RV Seagoon churns through uncertain seas on a weird mission. (b) A view from above of the research vessel RV Seagoon.
3. (a) Eliza Fanshaw loves one thing more than any other, and that is sex! (b) Eliza Fanshaw is interviewed about her participation in the mysterious project.
4. (a) The Scelleratini brothers voyage to the south seas to film an obscene pagan rite. (b) In 1905, Enzo and Guido Scelleratini go to the island of Motofupo to document a strange ritual.
5. (a) A bare beautiful bride leaps into the mysterious depths. (b) The Scelleratini brothers film a young woman chosen by the tribe for the strange ritual.
6. (a) The comely native girl sacrifices herself to a monster of the sea! (b) The Scelleratini brothers' film appears to show the young woman dragged into the depths by a sea creature.
7. (a) The film of maiden sacrifice outrages all Europe and is banned. (b) European political authorities - including Mussolini - ban the Scelleratini brothers' film.
8. (a) An ancient survivor reveals the secret of the obscene ritual. (b) An elderly informant explains that the ritual was a sacrifice to a generous local god.
9. (a) The thought of the highest erotic experience arouses Eliza Fanshaw. (b) Eliza Fanshaw continues her discussion of why she is volunteering for the experiment.
10. (a) Eliza Fanshaw defeats fear of death with philosophy. (b) Eliza Fanshaw uses Lucretius's "mirror argument" as a prophylaxis against the fear of death.
11. (a) U.S. military imperialism removes the people of Motofupo from their island. (b) During the Second World War, the United States Navy builds a base and a field hospital on Motofupo.
12. (a) A U.S. Navy base means pretty U.S. Navy nurses. (b) A retired U.S. Navy nurse, Hazel Gluck, recalls her time on Motofupo.
13. (a) The Navy arranged swimming time for sexy nurses. (b) Hazel Gluck's fellow nurses disappeared while swimming off Motofupo.
14. (a) The disappearance of pretty nurses was covered up by the Navy. (b) Lieutenant Gluck recounts how the Navy managed to keep everyone silent about the disappearance of nurses, but later, a teenager disappeared.

15. (a) Barron Petrobux had a beautiful wife and daughter and more money than was good for him. (b) An American oil tycoon went yachting with his family in the beautiful waters off Motofupo.
16. (a) Barron Petrobux Jr. stalks where he ought not to with his movie camera. (b) Barron Petrobux Jr. loves making movies.
17. (a) Rich racist Texans doing their thing on a South Seas cruise. (b) Barron continues filming his family.
18. (a) The tentacle monster attacks! (b) A tentacle grabs Phoebe Petrobux by the ankle, pulling her off her father's yacht and into the sea.
19. (a) Phoebe is stripped naked by the tentacle monster. (b) As if to show its contempt for human norms, the tentacle monster strips off Phoebe's bikini and deposits it on the deck of the yacht.
20. (a) Panic on the yacht! (b) As Phoebe's mother panics, heroic yacht crewmen attempt to rescue Phoebe.
21. (a) Phoebe is molested by the tentacle monster. (b) Phoebe floats in the water below the surface, enmeshed in tentacles, while chaos continues on the yacht above.
22. (a) A last gasp for Phoebe. (b) The crewmen attempting to rescue Phoebe are electrocuted as Phoebe is pulled beneath the surface of the sea for the last time.
23. (a) Barron Jr. seems to have actually enjoyed what happened to his sister. (b) All hope is lost for Phoebe.
24. (a) Captain MacMurdie explains a mistake made by the Navy. (b) A retired Naval officer explains how the Petrobux yacht came to be in such dangerous waters.
25. (a) Perhaps science can do something about the tentacle monster. (b) Barron Petrobux devotes a large part of his vast fortune to the study and capture of the monster that ravished and then ate his daughter Phoebe.
26. (a) Technology marches on in the fight against the tentacle monster. (b) Professor Eustace Turpentine explains why the tentacle monster is so hard to study.
27. (a) To catch the sea monster, you need bait. (b) Professor Turpentine discusses the behavior of the tentacle creature and how to capture it.
28. (a) Daphne Bosselseg wants to be a part of science history. (b) Daphne Bosselseg is a brilliant historian of science who can't get a job, so volunteers to be part of the experiment.
29. (a) A short and glorious life, or a long and undistinguished one? (b) Daphne would rather do something glorious and die than live out her life as a nobody.
30. (a) Surprisingly, many women have an interest in being a meal for the tentacle creature. (b) A complex screening process is undertaken to find the bait women.
31. (a) There's always a smooth-talking lawyer to explain everything. (b) Ethics expert Harvey Eligos explains why being part of the creature experiment is not suicide.

32. (a) A first encounter with the tentacles. (b) There is a special test for would-be bait volunteers involving tentacles in a laboratory.
33. (a) The two "winners" of the contest to be bait meet each other. (b) A contract specifies that if the women who are to be bait go through with the experiment, one million dollars will be donated to their favorite charities.
34. (a) Daphne wishes to save little children, Eliza, cute animals. (b) The two women explain the kind of charitable contributions they will make.
35. (a) Naturally, there's an academic who's repulsed at the idea of the experiment. (b) Another ethicist, Christa Marxalot, bitterly denounces the proposed use of women as bait.
36. (a) Claudia Honeywood makes very smart robots. (a) A roboticist explains to Daphne and Eliza how her sea-going drones work.
37. (a) We encounter Eliza's naked mind. (b) Turpentine and Claudia listen in on Eliza's uncensored internal monologue.
38. (a) Hiram Worthinglock's miraculous exploding capsule. (b) A scientist devises and explosive device to help capture the tentacle monster.
39. (a) A woman is eaten, is digested, explodes. (b) Worthinglock explains the operations of his exploding capsule.
40. (a) Wouldn't it be wonderful to be underwater for hours without having to surface for breath? (b) Oxygen-bearing nanomachines will give the women the ability to survive underwater for hours.
41. (a) Eliza loves being underwater; Daphne remains resolute. (b) Daphne explains that death in the short term is not so bad, as we are all going to die soon anyway.
42. (a) The long-awaited departure for the South Seas. (b) Daphne and Eliza travel in first class, while poor Claudia is stuck in coach for the journey to the South Seas.
43. (a) Turpentine sets out to catch his tentacle beast. (b) The RV Seagoon is specially rigged to capture and transport the tentacle monster.
44. (a) A moment for a great decision. (b) The fate of the two bait women depends on a coin flip.
45. (a) The suspenseful flip of the coin. (b) Lady Liberty represents Eliza, the eagle, Daphne.
46. (a) Eliza is the one chosen. (b) Eliza is chosen to go, and she and Daphne embrace in a friendly manner.
47. (a) It is the ride of a lifetime, and Eliza is determined to take it. (b) Eliza makes the necessary preparations to dive in and meet the tentacle creature.
48. (a) Eliza goes out with a sexy striptease. (b) Eliza disrobes in front of the crew.
49. (a) A pretty sexy last wave. (b) Sitting naked on the rail of the RV Seagoon, Eliza gives a last wave to the crew.
50. (a) Naked Eliza makes her fateful dive. (b) Eliza swims underwater toward her destiny.

51. (a) Beautiful, naked, and calm in the ocean. (b) Eliza waits underwater for the tentacle creature to come.
52. (a) The tentacle creature moves in fast on Eliza. (b) The tentacle creature arrives, and soon, Eliza is enmeshed.
53. (a) Eliza is deep into tentacle sex, and soon into the creature. (b) Eliza is enmeshed in tentacles, and the creature begins to swallow her, much to her delight.
54. (a) Farewell, Eliza. (b) The creature finishes eating Eliza.
55. (a) But the experiment goes badly. (b) Unfortunately, Eliza does not detonate within the creature, and it is not captured.
56. (a) Time for Daphne to make the sacrifice. (b) With a bit of a shock, Daphne realizes that she must go in for the creature as well.
57. (a) When men sacrifice themselves, it's called heroism. (b) Daphne explains at greater length the heroic ethos that motivates her.
58. (a) Daphne does decision theory. (b) Daphne presses some philosophy to explain of her sacrifice.
59. (a) Daphne gets ready and expresses the hope to explode at the right time. (b) Daphne prepares to go into the sea and meet the creature.
60. (a) An embrace and a descent. (b) Daphne embraces Claudia, then dives in and swims out in hopes of meeting the tentacle creature.
61. (a) Out there in the waters, something is going wrong. (b) Daphne awaits the creature in the sea, but something does not seem right.
62. (a) Daphne explodes at the wrong time. (b) The explosive capsule blows Daphne up before she is eaten.
63. (a) Someone always has evil ideas about sacrificing someone else. (b) Turpentine is about to admit defeat in capturing the creature, but Hiram Worthingstock has an idea.
64. (a) Claudia righteously storms out. (b) Claudia is having no part of Hiram's suggestion that she be the next sacrificial victim.
65. (a) Turpentine attempts to persuade the angry Claudia. (b) Turpentine attempts to win Claudia's consent to be a sacrifice with an additional expenditure.
66. (a) What about science? Don't you love science? (b) Turpentine also proposes to name the creature after Claudia, if only she will allow herself to be eaten by it for science.
67. (a) When all else fails, go on television. (b) Claudia admits to having her will broken to a documentary film crew.
68. (a) Careers are only for team players. (b) Claudia gives up and admits that she could do a lot of good with the money offered.
69. (a) Claudia goes out in an appropriately bad mood. (b) Claudia makes the preparations to meet the creature, but not without some appropriate invective.

70. (a) Who would not hesitate at this moment? (b) Claudia, fully clothed, stares out to sea and contemplates the sacrifice she is about to make of herself.
71. (a) Claudia makes the fateful leap. (b) Still fully clothed, Claudia leaps into the sea to meet the creature.
72. (a) The way Claudia is dressed is sort of ridiculous, considering the occasion. (b) Far from the eyes of the crew and deep in the water, Claudia begins stripping off her clothing.
73. (a) What a good-looking soon-to-be-former scientist! (b) Claudia finishes undressing and floats naked in the water, awaiting the creature.
74. (a) And in spite of the circumstances, the sex is great. (b) Claudia is enmeshed in tentacles.
75. (a) A fearful moment, one of Claudia's last. (b) The tentacles pull Claudia head-first toward the creature's feeding orifice.
76. (a) And down Claudia goes, no doubt a delicious meal. (b) Claudia is swallowed head-first by the tentacle monster.
77. (a) Tentacle beast ahoy! (b) The tentacle beast is stunned and caught in a net.
78. (a) Tentacle beast captive! (b) Having been netted, the tentacle monster is hoisted into the RV Seagoon's holding tank.
79. (a) Moralists are going to moralize, no matter whom they hurt or how much. (b) A small midwestern college agrees to host a memorial service for Eliza, Daphne, and Claudia in spite of protests against their sacrifice.
80. (a) Woulds't thou learn the secrets of the sea? (b) A minister begins a memorial service for the three tentacle beast sacrifices, whose pictures sit behind her.
81. (a) Lovecraft's "Call of Cthulhu" quoted. (b) The minister gestures toward a past of regarding the ocean depths with fear.
82. (a) Reach out to the tentacle beast. (b) The minister notes the indispensability of scientific research on ocean creatures.
83. (a) The Daughters of Leos, sacrificed to save Athens. (b) The minister compares the three tentacle beast sacrifices to the Daughters of Leos, mentioned as examples of heroism by Demosthenes.
84. (a) A call to honor sacrifice. (b) Having compared Eliza, Daphne, and Claudia to Praxithea, Theope, and Eubule, the minister calls for honor of their memory.
85. (a) Tentacle beast's new home. (b) The tentacle monster is now housed in a giant tank in Texas.
86. (a) Heaven help you, Turpentine, if that tentacle monster ever escapes. (b) Turpentine cheers having captured the tentacle monster while dishonestly denying that he ever promised to name it after Claudia Honeywood.
87. (a) Pretty girl puts on a show. (b) Before an audience of astonished boys, a pretty girl dives into the tentacle monster's tank.

88. (a) The pretty girl seems well in control of the monster.
(b) The monster attempts something inappropriate with the pretty diving girl, but she deals with it easily.
89. (a) Anyone would be enthusiastic about this show. (b) The show finished, the diving girl swims back to the surface.
90. (a) Chiba Moe explains her job. (b) Chiba Moe comes from a village of ama divers, so she is well suited to working with the tentacle monster.
91. (a) And then there are some special shows. (b) Chiba explains that there are special, private erotic shows with the tentacle monster which wealthy men will pay huge amounts of money to watch.
92. (a) And for Chiba, the tentacle sex is awe-inspiring. (b) Chiba explains that she actually enjoys sex with the tentacle monster, to the point of almost having forgotten about men.
93. (a) The monster has been throttled; no more eating girls for him. (b) Chiba is not afraid of being eaten because a robot has closed off the tentacle monster's feeding siphon.
94. (a) Chiba feels sorry for the poor hungry tentacle monster. (b) While one of the creature's tentacles plays with Chiba's bare foot, she explains that she would allow herself to be eaten if that were permitted.
95. (a) What an amazing application of compassion! (b) Chiba's pity for the monster makes her more than willing to be eaten.
96. (a) Inevitably, the bizarre offer arrives. (b) Chiba is told that a wealthy donor will pay for an entirely new wing at the marine center in exchange for a show in which she allows herself to be eaten.
97. (a) And so, Chiba dives in. (b) The collar on the monster's feeding siphon is removed, and Chiba Moe dives in to become its meal.
98. (a) I guess this is what you might call really unsafe sex. (b) Chiba is enmeshed in the monster's tentacles and drawn toward its feeding siphon.
99. (a) Farewell, Chiba Moe. Your compassion was truly an extraordinary thing. (b) Chiba Moe is sucked down the creature's feeding siphon and swallowed.
100. (a) And at the bottom of it all, a rich man's sexual fetish. (b) Barron Petrobux Jr., now a grown man, watches the consumption of Chiba in a state of extraordinary sexual arousal.

SEO/Social Media translations:

Kovrilo:

(a) Bela junulino desegnita dum sia pereco en la profundaĵoj. (b) Oceana plaĝulino havas tentaklan renkonton sur la kovrilo de "Logaĵo", parto de Fabulae Atroces Fausti. (c) Verkita de Iago Faustus (d) Ilustrita de Erosarts.

1. (a) Malagrabla sunleviĝo en la Sudaj Maroj. (b) Surborde de "RV Seagoon", Kapitano Drummingdale esprimas sian skeptikecon pri sia misio al Professor Turpentine.
2. (a) The RV Seagoon svingiĝas tra malcertaj maroj en stranga misio. (b) Desupra vidaĵo de la esplorsipo RV Seagoon.
3. (a) Eliza Fanshaw ŝatas ion pli ol kio ajn - kaj tio estas seksumado! (b) Eliza Fanshaw estas intervjuata pri sia partopreno en la mistera projekto.
4. (a) La vojaĝo de la fratoj Scelleratini al la sudaj maroj por filmi obscenan paganan riton. (b) En 1905, Enzo kaj Guido Scelleratini iras al la insulo Motofupo por registri en dokumenta filmo strangan riton.
5. (a) Nuda kaj bela fianĉino plonĝas en la misterajn profundaĵojn. (b) La fratoj Scelleratini filmas junulinon elektitan de la tribo por la stranga rito.
6. (a) La alloga indiĝena knabino sin oferas al la marmonstro! (b) La filmo de la fratoj Scelleratini montras la junulinon englutita en la profundaĵoj fare de markreitaĵo.
7. (a) La filmo de junulino foroferita skandalas la tutan Eŭropon kaj ĝi estas malpermesata. (b) Eŭropaj politikistoj - inkluzive de Mussolini - forbaras la filmon de fratoj Scelleratini.
8. (a) Antikva atestanto rivelas la sekreton de tiu obscena rito. (b) La maljunulino klarigas, ke la rito estis oferado al malavara loka dio.
9. (a) La penso pri plejalta erotika sperto ekscitas Elizan Fanshaw. (b) Eliza Fanshaw daŭrigas la diskutadon pri sia volontulado por la eksperimento.
10. (a) Eliza Fanshaw venkas la mortotimon per filozofio. (b) Eliza Fanshaw uzas la "spegularargumenton" kiel profilaktika rimedo kontraŭ la mortotimo.
11. (a) La imperiismo de la usona militistaro forigas la loĝantojn de Motofupo el ilia insulo. (b) Dum la Dua Mondmilito, la Usona Mararmeo konstruas bazejon kaj kampohospitalon en Motofupo.
12. (a) Usona mararmea bazejo signifas belajn usonajn mararmejn flegistinojn. (b) Emerita mararmea flegistino, Hazel Gluck, rememoras pri sia tempo en Motofupo.
13. (a) La Mararmeo aranĝis naĝotempon por seksallogaj flegistinoj. (b) Koleginoj de Hazel Gluck malaperis dum naĝado en la bordo de Motofupo.
14. (a) La malapero de belaj flegistinoj estis kovrita de la Mararmeo. (b) Leŭtenantino Gluck rakontas kiel la Mararmeo sukcesis konservi ĉiun silentan pri la malapero de flegistinoj sed poste adoleskantino malaperis.
15. (a) Barron Petrobux havis belan edzinon kaj filinon kaj pli da mono ol estis taŭge por li. (b) Usona petrolmagnato iris en jaĥto kun la familio tra la belaj akvoj ĉirkaŭ Motofupo.
16. (a) Barron Petrobux la Juna gvasas kie li ne devus esti, kune kun sia filmilo. (b) Barron Petrobux Jr. amas fari filmojn.

17. (a) Riĉaj rasistaj teksasanoj farante siajn aferojn en sudmara krozado. (b) Barron plu filmas sian familion.
18. (a) La tentakla monstro atakas! (b) Tentaklo ekprenas Febon Petrobux per la maleolo, tirante ŝin de la patra jaĥto al la maro.
19. (a) Febo estas nudigita de la tentakla monstro. (b) Kvazaŭ por montri sian malestimon al homaj normoj, la tentakla monstro forprenas la bikinon de Febo kaj metas ĝin sur la ferdeko de la jaĥto.
20. (a) Paniko en la jaĥto! (b) Dum la patrino de Febo panikas, heroaj jaĥtaj maristoj klopodas por elsavi Febon.
21. (a) Febon molestas la tentakla monstro. (b) Febo flosas sub la akvosurfaco, envolvita de tentakloj, dum ĥaoso regas en la jaĥto.
22. (a) Lasta spirospasmo por Febo. (b) La maristoj, kiuj provas elsavi Febon estas elektrumitaj dum Febo estas tirata sub la marsurfacon lastafoje.
23. (a) Barron la Juna ŝajnas vere plezurigita de tio, kio okazis al lia fratino. (b) Ĉiu espero pri Febo estas perdita.
24. (a) Kapitano MacMurdie klarigas eraron faritan de la Mararmeo. (b) Emerita maroficiro klarigas kiel la jaĥto de Petrobux atingis tiel danĝerajn akvojn.
25. (a) Eble scienco povas ion fari pri la tentakla monstro. (b) Barron Petrobux dediĉas grandan parton de sia riĉaĵo al la studado kaj kapto de la monstro, kiu forprenis kaj tiam manĝis lian filinon Febo.
26. (a) Tehnologio envenas en la lukton kontraŭ la tentakla monstro. (b) Profesoro Eŭstaco Turpentine klarigas kial la monstro estas tiel malfacile pristudebla.
27. (a) Por kapti marmonstron, oni bezonas logaĵon. (b) Profesoro Turpentine pridiskutas la sintenon de la tentakla kreitaĵo kaj kiel kaptis ĝin.
28. (a) Dafno Bosselseg volas esti parto de sciencohistorio. (b) Dafno Bosselseg estas brila historiisto pri scienco, kiu ne sukcesas ekhavi laborpostenon, tiel ŝi volontulas fariĝi parto de la eksperimento.
29. (a) Ĉu mallonga kaj glora vivo aŭ longa kaj neelstara? (b) Dafno preferus fari ion gloran kaj morti ol vivi kiel neniulo.
30. (a) Surprize, multaj virinoj havas intereson fariĝi manĝaĵo por la tentakla kreitaĵo. (b) Kompleksa skanado estas farata por trovi la logaĵulinon.
31. (a) Ĉiam estas mildparolanta advokato por klarigi ĉion. (b) Prietika spertulo Harvey Eligos klarigas kial esti parto de eksperimento ne estas sinmortigo.
32. (a) Unua renkonto kun la tentakloj (b) Estas speciala testo por la eventualaj logaĵaj volontulinoj, kun tentakloj en laboratorio.
33. (a) La du "venkintoj" de la konkurso fariĝi logaĵo renkontiĝas. (b) Kontrakto difinas, ke se la virinoj, kiuj estos logaĵoj atingas la finon de la eksperimento, unu miliono da dolaroj estos donacitaj al iliaj preferataj institucioj.

34. (a) Dafno deziras savi infanetojn, Eliza belajn bestojn. (b) La du virinoj klarigas kiajn bonfarajn kontribuojn ili faros.
35. (a) Kompreneble, estas akademiulo, kiu naŭziĝas de la ideo de tiu eksperimento. (b) Alia etikisto, Krista Marxalot, amare denuncas la proponitan uzon de virino kiel logaĵo.
36. (a) Klaŭdja Honeywood faras tre inteligentajn robotojn. (a) Robotikisto klarigas al Dafno kaj Eliza kiel ŝia mardroneo funkcias.
37. (a) Ni renkontas la senvualan menson de Eliza. (b) Turpentine kaj Klaŭdja aŭskultas la sencenzuran internan monologon.
38. (a) Mirakla eksplodkapsulo de Hiram Worthinglock. (b) Sciencisto elpensas eksplodan meĥanisman por helpi kapti la tentaklan monstron.
39. (a) Virino estas manĝita, digestita kaj eksplodas. (b) Worthinglock klarigas la operaciojn de sia eksplodkapsulo.
40. (a) Ĉu ne estus mirinde troviĝi subakve dum horoj sen havi la bezonon enspiri en la surfaco? (b) Oksigenportantaj nanomaŝinoj donos al la virinoj la kapablon postvivi subakve dum horoj.
41. (a) Eliza ŝatas esti subakve; Dafno restas decida. (b) Dafno klarigas, ke morto en baldaŭa okazo ne estas tiel malbona, ĉar ni ĉiuj baldaŭ mortos, ĉiuokaze.
42. (a) La longe atendata ekveturo al la sudaj maroj. (b) Dafno kaj Eliza vojaĝas en unua klaso, dum la kompatinda Klaŭdja estas enmetita en la ŝparklaso, por la vojaĝo al la sudaj maroj.
43. (a) Turpentine preparas sin por kapti sian tentaklan beston. (b) RV Seagoon estas speciale provizita por kapti kaj transporti la tentaklan beston.
44. (a) Momento por granda decido (b) La sorto de la du logaĵvirinoj dependas de monerĵeto.
45. (a) La suspensa monerĵeto. (b) Fraŭlino Libereco reprezentas Elizan, la aglo, Dafnon.
46. (a) Eliza estas la elektito. (b) Eliza estas elektita por iri kaj ŝi kaj Dafno brakumas sin amikece.
47. (a) Ĝi estas unika oportuno kaj Eliza estas determinita preni ĝin. (b) Eliza faras la necesajn preparojn por enakviĝi kaj renkonti la tentaklan kreitaĵon.
48. (a) Eliza ekfaras seksallogan sinnudigon. (b) Eliza malvestiĝas antaŭ la skipanoj.
49. (a) Sufiĉe seksalloga lasta mansvingo. (b) Sidante nuda sur la krado de RV Seagoon, Eliza faras sian lastan mansvingon al la ŝipanoj.
50. (a) La nuda Eliza faras sian fatalan plonĝon. (b) Eliza subakve naĝas cele al sia sorto.
51. (a) Bela, nuda kaj trankvila en la oceano. (b) Eliza subakve atendas la alvenon de la tentakla kreitaĵo.
52. (a) La tentakla kreitaĵo rapide moviĝas sur Elizan. (b) La tentakla kreitaĵo alvenas kaj baldaŭ Eliza estas envolvita.

53. (a) Eliza estas profunde en tentakla seksumado kaj tuj en la kreitaĵo (b) Eliza estas envolvita en tentakloj kaj la kreitaĵo ekenglutas ŝin, kun ŝia plezuro.
54. (a) Adiaŭ, Eliza. (b) La kreitaĵo finmanĝas Elizan.
55. (a) Sed la eksperimento fiaskas. (b) Bedaŭrinde, Eliza ne eksplodiĝas en la kreitaĵo kaj ĝi ne estas kaptita.
56. (a) Estas tempo por Dafno fari la sinoferon. (b) Iom ŝoke, Dafno komprenas, ke ankaŭ ŝi devas iri al la kreitaĵo.
57. (a) Kiam viroj sinoferas, tio estas nomata heroeco. (b) Dafno pli longe klarigas la heroan etoson, kiu motivas ŝin.
58. (a) Dafno teoriumas pri decidoj. (b) Dafno esprimas iom da filozofio por klarigi sian sinoferon.
59. (a) Dafno estas preta kaj esprimas la esperon eksplodi en la ĝusta momento. (b) Dafno prepariĝas por iri en la maron kaj renkonti la kreitaĵon.
60. (a) Brakumo kaj plonĝo. (b) Dafno brakumas Klaŭdjan, tiam plonĝas kaj eknaĝas kun la espero renkonti la tentaklan kreitaĵon.
61. (a) Tie en la akvo, io misokazas. (b) Dafno atendas la kreitaĵon en la maro, sed io ne ŝajnas en ordo.
62. (a) Dafno eksplodas en la malĝusta momento. (b) La eksploda kapsulo forblovas Dafnon supren antaŭ ol ŝi estas manĝita.
63. (a) Iu ĉiam havas malbonajn ideojn pri la sinofero de alia. (b) Turpentine estas preskaŭ akceptante la malvenkon en la kaptado de la kreitaĵo, sed Hiram Worthingstock havas ideon.
64. (a) Klaŭdja prave incitiĝas. (b) Klaŭdja ne konsentas kun la propono de Hiram, ke ŝi estu la sekva sinofera viktimo.
65. (a) Turpentine klopodas por konvinki la koleran Klaŭdjan. (b) Turpentine klopodas por atingi la konsenton de Klaŭdja esti sinofero per aldona pago.
66. (a) Kio pri scienco? Ĉu vi ne amas sciencon? (b) Turpentine ankaŭ proponas nomi la kreitaĵon laŭ la nomo de Klaŭdja, se ŝi permesos esti manĝita de la kreitaĵo favore al la scienco.
67. (a) Kiam ĉio cetera ne funkcias, iru al la televido. (b) Klaŭdja rivelas al skipo de dokumenta filmo, ke ŝia deziro estis kontraŭata.
68. (a) Karieroj estas nur por teamanoj. (b) Klaŭdja rezignas kaj konfesas, ke ŝi povus okazigi multe da bono per la proponita monsumo.
69. (a) Klaŭdja montras sin kun malbonhumoro. (b) Klaŭdja faras la preparojn por renkonti la kreitaĵon, sed ne sen la porokaza kritikado.
70. (a) Kiu ne hezitus en tiu momento? (b) Klaŭdja, plene vestita, haltas antaŭ la maro por pripensi la sinoferon, kiun ŝi estas faronta.
71. (a) Klaŭdja faras la fatalan paŝon. (b) Ankoraŭ plene vestita, Klaŭdja falas en la maron por renkonti la kreitaĵon.

72. (a) La maniero, laŭ kiu Klaŭdja estas vestita ŝajnas ridinda por la okazo. (b) For de la rigardoj de la skipanoj kaj malsupre de la akvo, ŝi komencas demeti la vestaĵojn.
73. (a) Kia belaspekta baldaŭ eksa sciencisto! (b) Klaŭdja finas la senvestiĝon kaj flosas nuda en la akvo, atendante la kreitaĵon.
74. (a) Kaj malgraŭ la cirkonstancoj, la seksumado estas bonega. (b) Klaŭdja estas envolvita de tentakloj.
75. (a) Timiga momento, unu el la lastaj de Klaŭdja. (b) La tentakloj tiras unue la kapon de Klaŭdja al la manĝotruo de la kreitaĵo.
76. (a) Kaj Klaŭdja englutiĝas, sendube bongustega manĝaĵo. (b) Klaŭdja estas englutita de la tentakla monstro unue per la kapo.
77. (a) Ahoj, tentakla bestaĉo! (b) La tentakla bestaĉo estas surprizita kaj kaptita en reto.
78. (a) Kaptita tentakla bestaĉo! (b) Enretigia, la tentakla monstro estas transportita al la baseno interne de RV Seagoon.
79. (a) Predikemuloj predikos, ne gravas kiel aŭ kiom multe ili vundos. (b) Malgranda mezokcidenta fakultato konsentas pri la gastigo de funebra ceremonio por Eliza, Dafno kaj Klaŭdja, malgraŭ la protestado kontraŭ ilia forofero.
80. (a) Ĉu ci lernis la sekretojn de la maro? b) La pastorino komencas funebran ceremonion por la tri sinoferintoj, kies portretoj troviĝas malantaŭ ŝi.
81. (a) Estas citata "Call of Cthulhu" de Lovecraft. (b) La pastorino turnas sin al la pasinteco, kiam oni rigardis la oceanajn profundaĵojn kun timo.
82. (a) Atingo al la tentakla bestaĉo. (b) La pastorino rimarkas la nemalhaveblecon de scienca esplorado pri oceanaj estaĵoj.
83. (a) La Filinoj de Leo, sinoferintaj por elsavi Atenon. (b) La pastorino komparas la tri sinoferintojn de la tentakla bestaĉo al la filinoj de Leo, menciitaj de Demosteno kiel ekzemplo de heroeco.
84. (a) Alvoko honori la sinoferon. (b) Komparinte Elizan, Dafnon kaj Klaŭdjan al Praksiteo, Teopo kaj Eŭbulo, la pastorino vokas por honori ilian memoron.
85. (a) Nova hejmo por la tentakla bestaĉo. (b) La tentakla monstro nun estas gastigata en giganta baseno en Teksaso.
86. (a) La ĉielo helpu vin, Turpentine, se tiu tentakla monstro iam fuĝos. (b) Turpentine festas pro la kaptado de la tentakla monstro dum li malhoneste negas, ke li iam promesis nomi ĝin laŭ la nomo de Klaŭdja Honeywood.
87. (a) Bela knabino faras prezentadon. (b) Antaŭ spektantaro de miregantaj knaboj, bela knabino plonĝas en la basenon de la tentakla monstro.
88. (a) La bela knabino ŝajnas bone regi la monstron. (b) La monstro provas ion maltaŭgan kun la bela plonĝistino, sed ŝi facile elturniĝas.

89. (a) Kiu ajn entuziasmiĝus pri tiu prezentado. (b) La spektaklo finiĝis, la plonĝistino renaĝas al la surfaco.
90. (a) Ĉibo Moe klarigas pri sia laboro. (b) Ĉibo Moe venas el la vilaĝo de amaoj, perloplonĝistinoj, do ŝi estis tre preparita por labori kun la tentakla monstro.
91. (a) Kaj tiam estas kelkaj specialaj prezentadoj. (b) Ĉibo klarigas, ke estas specialaj, privataj erotikaj spektakloj, kiujn riĉaj viroj pagas grandegajn monsumojn por vidi.
92. (a) Kaj por Ĉibo, la tentakla seksumado estas tre inspira. (b) Ĉibo klarigas, ke ŝi fakte ĝuas seksumadon kun la tentakla monstro, ĝis la punkto preskaŭ forgesi pri viroj.
93. (a) La monstro estas ŝtopita; ne plu eblas manĝi knabinojn. (b) Ĉibo ne timas esti manĝita ĉar roboto elfermis la manĝosifonon de la tentakla monstro.
94. (a) Ĉibo bedaŭras la kompatindan malsatan tentaklan monstron. (b) Dum unu el la tentakloj de la kreitaĵo ludas per la nuda piedo de Ĉibo, ŝi klarigas, ke ŝi konsentus esti manĝita, se oni permesus.
95. (a) Kia impresa elmontro de kompatemo! (b) La kompatemo de Ĉibo por la monstro igas ŝin deziregi esti manĝita.
96. (a) Neeviteble, la bizara propono alvenas. (b) Oni rakontas al Ĉibo, ke riĉega donaconto pagos por tute nova alo en la marcentro kontraŭ spektaklo en kiu ŝi permesos esti manĝita.
97. (a) Kaj tiel Ĉibo plonĝas. (b) La ringo en la manĝosifono estas demetita kaj Ĉibo Moe plonĝas por fariĝi manĝaĵo.
98. (a) Mi pensas, ke ĝi estas tio, kion oni povus nomi vere neseкура seksumado. (b) Ĉibo estas envolvita en la tentakloj de la monstro kaj tirata al ĝia manĝosifono.
99. (a) Adiaŭ, Ĉibo Moe. Via kompatemo estis vere eksterordinara afero. (b) Ĉibo Moe estas suĉita tra la manĝosifono kaj englutita de la kreitaĵo.
100. (a) Kaj malantaŭ ĉio ĉi, seksa fetiĉo de riĉulo. (b) Barron Petrobux la Juna, nun plenkreskulo, spektas la konsumadon de Ĉibo en stato de eksterordinara seksa ekscitiĝo.

Advertising copy:

1. To capture this sea monster, you need a very special...bait.
2. A tale of tentacle sex like none you've read before.
3. Bait: You always eat the one you love.

Advertising copy translations:

1. Por kapti tiun marmonstron, oni bezonas tre specialan...logaĵon.
2. Rakonto pri tentakla seksumado kiel vi neniam antaŭe legis.
3. Logaĵo: Vi ĉiam manĝas tiun, kiun vi amas.

Descriptive copy:

Note to translator: In your translation, please place underlining in the words in your translation that correspond to those in the English-language source text. These bits of text are likely to be hyperlinked or otherwise emphasized on the page and I need to know where to put the hyperlinks. Thanks.

1. Go back to the first page of Bait.
2. Go to the Bait index.
3. Go to the Erotic Mad Science homepage.
4. Download Bait as a PDF document from the Internet Archive.
5. Download Bait as a CBZ archive from the Internet Archive.
6. Creator biographies
7. Iago Faustus is a failed academic who wishes he had never been born. He writes dirty comics and other things to help himself cope with the burden of being alive. Most of the comics he has written and commissioned, along with a variety of bespoke art and curated material, can be found at his principle website Erotic Mad Science, (<https://eroticmadscience.com>). Faustus also maintains two "scrapbook" sites of imagery he uses for guidance and inspiration, both suitable only for adults. The first of these, Hedonix (<http://hedonix.org>), contains comparatively mild adult and non-adult content. A second, Infernal Wonders (<http://baalberith.net/wp>), explores darker black-comic and erotic-horror themes. Faustus has created a special "Rosetta stone" site (<https://www.wrections.com>), which consists of a short comic he wrote ("Bubbles") translated into at least twenty languages. Finally, he also writes short pessimistic rants and essays at his philosophy blog Pyrosophy (<https://pyrosophy.net>). You can follow Faustus on Twitter at @EroticMadSci and contact him via his contact page (<http://eroticmadscience.com/72-2/>) or at faustus@eroticmadscience.com.
8. Dark Vanessa is an Argentine artist noted for her manga-derived style, which she has used to create numerous comics and stand-alone illustrations. At the time of this publication, she has illustrated two comics written by Faustus as part of his Fabulae Atroces Fausti (<http://eroticmadscience.com/fabulae-atroces-fausti/>) series: "In the Kitchen with Dolcetta"/"En la Cocina con Dolcetta" and "The Needs of the Many"/"Las necesidades de los muchos." Her art can be seen and she can be contacted through her DeviantArt site (<https://www.deviantart.com/darkvanessalust>). You can support her on Patreon at <https://www.patreon.com/DarkVanessa/overview>.
9. Erosarts is an American professional freelance artist with extensive experience illustrating adult, fantasy, and science fiction comics. He is the illustrator of Tales of Gnosis College, "Bubbles," Bait, and other comics written by Iago Faustus, the creator of They Want Our Women and imMATURE Comics, and a frequent contributor to the adult comics Danger Dolls and

- Tales of the Stripped. He maintains a DeviantArt site (<https://www.deviantart.com/erosarts>) at which you can see his art and through which he can be contacted.
10. Faustus Crow is a British artist who has been creating fantasy, adult, and occult illustration professionally for several decades. In addition to publishing several books of his work, he has a website (<https://faustuscrow.wordpress.com/>) and an additional site called Goetia Girls (<http://sleipnirdrum.wixsite.com/goetia-girls>). You can follow him on twitter at @ghostcrow1 and support him on Patreon at https://www.patreon.com/mardun_faustus_crow/overview.
 11. Lucy Fidelis is a Brazilian artist especially noted for her lush representations of women. She has done considerable bespoke art for Faustus in addition to the four pieces included here. She maintains a professional site (<http://www.lucyfidelis.com/>) and can be followed on Twitter at @lucyfidelis. She is always open for commissions and can be reached at contact@lucyfidelis.com.
 12. Suzarte1 is a Brazilian illustrator who makes both comics and standalone illustrations, often at a very fine level of detail. He maintains a professional site at <https://suzarte1.portfoliobox.net/gallery>. He can also be found on Tumblr (<http://suzarte1.tumblr.com/>) and Instagram (<https://www.instagram.com/suzarte1/>) and followed on Twitter at @suzarte_1. You can also support him on Patreon at <https://www.patreon.com/suzarte/overview>.
 13. The contents of {this page | this CBZ archive | this PDF document} are the graphic novella Bait and various pieces of artwork associated with it. Bait was written by Iago Faustus, Ph.D. ("Faustus," a pseudonym). Faustus commissioned the illustration of Bait and all the associated artwork herein. The whole work and its individual parts are all published under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. Details of the license can be found at this URL: <http://creativecommons.org/licenses/by-nc-sa/4.0/>. Under the terms of the license, you may copy and share this work as much as you like as long as you include the license. You may create derivative works (for example, your own stories or artwork based on the characters or situations in Bait) as long as you publish them under the same license as they are published under here. You may not sell the work or use any derivative works you create from it for commercial purposes. Furthermore, the license protects the moral rights of the artists, so do not alter their work without their consent. Questions about the license or inquiries about possible exemptions from the license should be directed to Faustus, who can be contacted at faustus@eroticmadscience.com or via his contact page at <https://eroticmadscience.com/72-2/>.
 14. Comment policy: In general, I welcome comments. In order to stop comment spam, first-time commenters on this site will be subject to moderation, as will comments containing hyperlinks to

other sites. Comments in languages with which I am not familiar may be subject to delays in moderation and response for translation. I reserve the right to reproduce comments, translations, and replies on any site I control, but I promise to keep information such as your e-mail and IP address confidential. I may remove abusive comments and reserve the right to put abusive commenters in moderation or ban them outright.

15. Bait is a graphic novella about scientists' pursuit of a mysterious marine tentacle monster and the very unusual bait that is necessary to lure it. Bait contains explicit representations of sexual situations and some disturbing ideas and should not be considered suitable for minors.
16. This comic was originally written in English and drawn by an American artist. We have left its orientation in its original format.

Translations of descriptive copy:

1. Reiri al la unua paĝo de Logaĵo.
2. Reiri al la Logaĵo-indekso.
3. Iri al la hejmpaĝo de Erotika Freneza Scienco.
4. Elŝuti Logaĵon kiel PDF-dosieron el Internet Archive.
5. Elŝuti Logaĵon kiel CBZ-dosieron el Internet Archive.
6. Biografioj de la kreintoj
7. Iago Faustus estas fiaskinta akademiulo, kiu dezirus ne esti iam naskita. Li verkas malpurajn komiksojn kaj aliajn aferojn por helpi sin mem elteni la pezaĵon esti vivanta. Plej multaj el la komiksoj, kiujn li verkis kaj taskigis, kune kun pluraj laŭmendaj arto kaj materialo, povas esti trovataj en lia retejo Erotika Freneza Scienco, (<https://eroticmadscience.com>). Faustus ankaŭ tenas du "skizokajerajn" retejojn, kiujn li uzas por orientigo kaj inspiro, ambaŭ taŭgaj nur por plenkreskuloj. La unua el tiuj, Hedonix (<http://hedonix.org>), enhavas relative mildan plenkreskulan kaj neplenkreskulan enhavon. La dua, Infernal Wonders [Inferaj Mirindaĵoj] (<http://baalberith.net/wp>), esploras pli malluman nigran komikson kaj erotikajn/terorajn temojn. Faustus kreis specialan "Rozetŝtonan" retejon (<https://www.wrections.com>), kiu konsistas el mallonga komikso, kiun li verkis ("Bubbles", Bobeloj), jam tradukita en almenaŭ dudek lingvojn. Fine, li ankaŭ verkas mallongajn pesimismajn atakojn kaj eseojn en sia filozofia blogo Pyrosophy [Fajrozofio] (<https://pyrosophy.net>). Vi povas sekvi lin per Twitter ĉe @EroticMadSci kaj kontakti lin per lia kontaktopaĝo (<http://eroticmadscience.com/72-2/>) aŭ per faustus@eroticmadscience.com.
8. Dark Vanessa estas argentina artistino konata pro sia mangaeca stilo, kiun ŝi uzis por krei multajn komiksojn kaj memstarajn bildojn. En la momento de tiu ĉi publikigo, ŝi ilustris du

- komiksojn verkitajn de Faustus kiel parto de lia serio Fabulae Atroces Fausti (<http://eroticmadscience.com/fabulae-atroces-fausti/>): "In the Kitchen with Dolcetta"/"En la Kuirejo kun Dolcetta" kaj "The Needs of the Many"/La Bezonoj de la Multaj." Oni povas vidi ŝian arton kaj kontakti ŝin tra ŝia retejo ĉe DeviantArt (<https://www.deviantart.com/darkvanessalust>). Oni povas subteni ŝi ĉe Patreon <https://www.patreon.com/DarkVanessa/overview>.
9. Erosarts estas usona profesia sendependa artisto kun ampleksa sperto ilustrati plenkreskulajn, fantaziajn kaj sciencfikciajn komiksojn. Li estas la ilustristo de Tales of Gnosis College, Bobeloj, Logaĵo, kaj aliaj komiksoj verkitaj de Iago Faustus, la kreinto de They Want Our Women kaj imMATURE Comics, kaj ofta kontribuanto al la plenkreskulaj komiksoj Danger Dolls and Tales of the Stripped. Li havas paĝaron ĉe DeviantArt (<https://www.deviantart.com/erosarts>) ĉe kiu oni povas vidi lian arton kaj kontakti lin.
 10. Faustus Crow estas brita artisto, kiu profesie kreis dum pluraj jardekoj fantaziajn, plenkreskulajn kaj okultajn ilustraĵojn. Aldone al la publikigo de pluraj libroj de sia verko, li havas retejon (<https://faustuscrow.wordpress.com/>) kaj plian retejon nomatan Goetia Girls (<http://sleipnirdrum.wixsite.com/goetia-girls>). Oni povas sekvi lin per Twitter ĉe @ghostcrow1 kaj subteni lin ĉe Patreon https://www.patreon.com/mardun_faustus_crow/overview.
 11. Lucy Fidelis estas brazila artistino aparte konata pro ŝia bunta reprezentado de virinoj. Ŝi faris konsiderindan kvanton de laŭmenda arto por Faustus, aldone al la kvar partoj inkluzivitaj tie ĉi. Ŝi administras personsan retejon (<http://www.lucyfidelis.com/>) kaj oni povas sekvi ŝin ĉe Twitter per @lucyfidelis. Ŝi ĉiam estas malferma al mendoj kaj oni povas atingi ŝin per contact@lucyfidelis.com.
 12. Suzartel estas brazila ilustristo, kiu faras kaj komiksojn kaj memstarajn ilustraĵojn, ofte kun tre granda detalnivele. Li havas profesion retejon ĉe <https://suzartel.portfoliobox.net/gallery>. Oni povas renkonti lin ankaŭ ĉe Tumblr (<http://suzartel.tumblr.com/>) kaj Instagram (<https://www.instagram.com/suzartel/>) kaj oni sekvas lin per Twitter ĉe @suzarte_1. Vi povas ankaŭ subteni lin en Patreon ĉe <https://www.patreon.com/suzarte/overview>.
 13. La enhavo de {tiu ĉi paĝo | tiu ĉi CBZ-dosiero | tiu ĉi PDF-dokumento} estas la grafika novelo Logaĵo kaj pluraj artaĵpecoj ligitaj al ĝi. Logaĵo estis verkita de D-ro Iago Faustus ("Faustus," pseŭdonimo). Faustus komisiis la ilustradon de Logaĵo kaj ĉiuj ligitaj artopecoj. La tuta verko kaj ĝiaj individuaj partoj estas publikigitaj laŭ Internacia Permesilo Atribuite-Nekomerce-Samkondiĉe 4.0 de Creative Commons (Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License). Detaloj pri tiu permesilo estas troveblaj en Esperanto ĉe: <https://creativecommons.org/licenses/by-nc-sa/4.0/deed.eo/>. Laŭ la difinoj de tiu permesilo, vi rajtas

kopii kaj kundividi la verkon, kondiĉe ke vi inkluzivu la permesilon. Vi rajtas krei derivitajn verkojn (ekzemple viajn proprajn historiojn aŭ artajn verkojn surbaze de roluloj aŭ situacioj en Logaĵo) kondiĉe, ke vi publikigas ilin laŭ la sama permesilo kiel la originala verko. Vi ne rajtas vendi vian verkon aŭ uzi derivitajn verkojn, kiujn vi kreas el ĝi por komercaj celoj. Plie, la permesilo protektas la moralajn rajtojn de la artistoj, do ne modifu la verkon sen ilia konsento. Demandoj pri la permesilo aŭ konsultoj pri eblaj esceptoj devas esti senditaj al Faustus, kiun oni povas kontakti per faustus@eroticmadscience.com aŭ lia kontaktopaĝo <https://eroticmadscience.com/72-2/>.

14. Politiko pri komentoj: Ĝenerale, mi bonvenigas komentojn. Por bari komentspamon, unuafojaj komentantoj en tiu ĉi retejo estos submetitaj al moderigo, same kiel komentoj kun ligiloj al aliaj retejoj. Komento en lingvoj al kiuj mi ne estas alkutimita povas sperti pli longan atendon en moderigo kaj respondo pro tradukado. Mi rezervas al mi la rajton reprodukti komentojn, tradukaĵojn kaj respondojn en kiu ajn retejo, kiun mi mastrumas, sed mi promesas teni konfidencaj la informojn kiel viaj retadreso kaj IP-adreso. Mi povas forigi ofendajn komentojn kaj konservas la rajton meti miskomentantojn sub moderigon aŭ ilin rekte forbari.
15. Logaĵo estas grafika novelo pri la sciencista serĉado de mistera marmonstro kun tentakloj kaj la tre neordinara logaĵo, kiu estas necesa por kapti ĝian atenton. Logaĵo enhavas eksplicitajn reprezentojn de seksaj situacioj kaj kelkajn perturbajn ideojn kaj oni ne devus konsideri ĝin taŭga por neplenkreskuloj. representations of sexual situations and some disturbing ideas and should not be considered suitable for minors.
16. Tiu ĉi komikso estis originale verkita en la angla kaj desegnita de usona artisto. Ni lasis ĝian orientigon en la originala formato.

Contact for additional creators

Contact pages for the additional creators are as follows:

Dark Vanessa - at her DeviantArt page:
<https://www.deviantart.com/darkvanessalust>

Erosarts - at his DeviantArt page:
<https://www.deviantart.com/erosarts>

Faustus Crow - via this webpage:
<http://sleipnirdrum.wixsite.com/goetia-girls/contact>

Lucy Fidelis - via email:

contact@lucyfidelis.com

Suzartel - via this webpage:
<https://suzartel.portfoliobox.net/contact>

Translation:

Kontaktopaĝoj por la aldonaj kreintoj estas la jenaj:

Dark Vanessa - ĉe ŝia paĝo ĉe DeviantArt:
<https://www.deviantart.com/darkvanessalust>

Erosarts - ĉe lia paĝo ĉe DeviantArt:
<https://www.deviantart.com/erosarts>

Faustus Crow - ĉe lia paĝo ĉe DeviantArt:
<http://sleipnirdrum.wixsite.com/goetia-girls/contact>

Lucy Fidelis - retadrese:
contact@lucyfidelis.com

Suzartel - ĉe la hejmpaĝo:
<https://suzartel.portfoliobox.net/contact>

Keywords:

1. ama
2. amateur filmmaker
3. bureaucratic failure
4. censorship
5. daughters of Leos
6. decision theory
7. doctrine of double effect
8. effective altruism
9. erotic adventure
10. erotic comic
11. experimental film
12. fake documentary
13. girl divers
14. girl engineer
15. Henry Wadsworth Longfellow
16. heroic ethos
17. H.P. Lovecraft
18. human sacrifice
19. inner monologue
20. Lucretius
21. mad science

22. memorial service
23. nanotechnology
24. Navy nurses
25. nudity
26. oil billionaire
27. peak experience
28. philanthropic bequest
29. philosophy
30. plutocracy
31. religious ritual
32. robot drone
33. sea monster
34. scientific research
35. tentacle monster
36. tentacle sex
37. The Call of Cthulhu
38. underwater
39. United States Navy
40. vore

Explanatory notes on translating keywords:

"Ama" are traditonally Japanese women divers who harvest pearls, shellfish, kelp, etc. There might not be a direct translation into your target language, if not, let stand or, if your target language does not use a Roman alphabet, offer a transliteration.

The "daughters of Leos" refers to a classical myth (referenced by Demosthenes, Aelian, and others) of three heroic young women who allowed themselves to be sacrificed to prevent either a plague or a famine from taking place in their city. A sacred grove, the Leokorion, was named in the their honor. Your translation should am to give the version of Leos's name in your target langauge, at least.

"decision theory" means the branch of philosophy or economics concerned with establishing normative rules for making optimal, or at least good, choices among complex alternatives under conditions or risk or uncertainty

The "doctrine of double effect" comes mostly from Catholic moral theology, and holds that in certain circumstances it may be morally permissible to allow an outcome that results from morally permitted activity that it would be forbidden to attempt to achieve directly. For example, in the course of a just war it may be permissible to shell an enemy position, even if it is known in advance that such shelling will likely result in the deaths of some innocent civilians, but it would absolutely forbidden to target those civilians directly (say, as a means of coercing the enemy to surrender).

"Effective altruism" is a doctrine most notably associated with the Australian philosopher Peter Singer, one that encourages people to use their resources as effectively and efficiently as possible to save lives and prevent suffering, without regard to the national or other identity of those whose suffering is prevented.

Henry Wadsworth Longfellow was a nineteenth-century American poet. In languages with Roman alphabets, this name should probably be left untranslated. In languages written in other scripts, it should be transliterated according to the most standard transliteration available in the target language - you may wish to consult an encyclopedia or library catalogue.

H.P. Lovecraft was an early twentieth-century American writer. Treat his name in the same way as that of Henry Wadsworth Longfellow above.

Lucretius is here the Roman poet and philosopher, author of the long Epicurean poem De Rerum Natura. Give as a translation/transliteration the standard version of his name in your target language.

"Mad science" is a literary and cinematic trope of scientific research that is hubristic, unwise, dangerous, or forbidden, often undertaken for ethically dubious reasons, such as the desire for revenge or self-aggrandizement by those researchers, often solitary because they have been rejected by the rest of their profession, who engage in it.

A "memorial service" is either a religious or secular service taken in remembrance of someone or a group of people who have died. They tend to differ from a funeral in that they are typically held a few months rather than a few days after the death of those so commemorated.

"The Call of Cthulhu" is the title of a famous story by H.P. Lovecraft (see above). If the story has a standard or well-known translation into your target language (likely), then provide that translated title rather than translating the phrase directly.

"Vore" is a sexual fetish or kink, involving fantasies of persons being eaten or eating others, usually by being swallowed whole, or voyeuristically witnessing such conduct. The word is derived from the Latin voro (I devour). The term might lack an equivalent in your target language, in which case it should be left untranslated.

Translations:

Ŝlosilvortoj

1. amao
2. amatora filmisto

3. burokratia fiasko
4. cenzuro
5. filinoj de Leo
6. decido-teorio
7. doktrino de duobla efekto
8. efektiva altruismo
9. erotika aventuro
10. erotika komikso
11. eksperimenta filmo
12. falsa dokumenta filmo
13. plongistinoj
14. inĝenierino
15. Henry Wadsworth Longfellow
16. heroa etoso
17. H.P. Lovecraft
18. homa sinofero
19. interna monologo
20. Lukrecio
21. freneza scienco
22. funebra solenaĵo
23. nanoteĥnologio
24. Mararmej flegistinoj
25. nudeco
26. naftomiliardulo
27. pinta sperto
28. bonfara testamento
29. filozofio
30. plutokratio
31. religia rito
32. robota droneo
33. marmonstro
34. scienca esploro
35. tentakla monstro
36. tentakla seksumado
37. The Call of Cthulhu
38. subakve
39. Usona Mararmeo
40. vorumo