

"Bait"

by

Iago Faustus, Ph.D.

part of the series

Fabulae Atroces Fausti

iago.faustus@gmail.com  
+1-347-460-3299

Publication/translation 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): 「餌」

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): 著作者および編集者 Iago Faustus

CAPTION (artist) (3): Illustrated by Erosarts

Translation (3): 挿絵 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): テルペンチン教授、今日はお早いですね。

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): 今日は、私たちにとって大切な日なんだ、ドラミングデール船長。私たちにとって初めての試みなんだ。

Drummingdale (3): Oh, aye.

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

Translation (3): ああ、そうですね。

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): あなたがこの女の子たちに試そうとしていることを認めるなんて言えないよ。

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): 船長、彼女らは二人とも契約書にサインをしたのですよ。

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

Translation (6): 彼女たちは自分がやっていることを理解しています。

PAGE 2 (Splash page)

Single 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): ドラミングデール船長をそんなにも悩ませているユースタス・テルペンチン教授は何を提案しているのでしょうか？

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

Translation (2): これまでに記録されたことのない最も奇妙で、最も重大な唯一の科学的な冒険です。

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

Translation (3): そしてあなたのためにこの本に初めて記録します。

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): 人々は私にこう言うの「イライザ、あなたは一体自分が何をやっていると思ってるの?」そして、「あなたの前に人生すべてが待ち受けているのを知らないの?」と。

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

Translation (2): 私は彼らの言いたいことは分かるけど、私についての問題は、

SUBTITLE (3): Eliza Fanshaw, prospective subject.

Translation (3): イライザ・ファンショー、将来の問題

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): 私が考えている 生きていることについての最も驚くべきことは、

Elize (5): ... is sex!

Translation (5): セックスよ!

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): 私は、こんなことを言うつもりはなかったのよ。でも15才からずっと性的な冒険を試みたかったの。

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): それがどんなものか知りたくて、いくつかの成人映画に出演したこともあるの。

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): それはどんなものでした?

Eliza (9): It was awesome!

Translation (9): すごかったわ!

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): でも、私が人類学で見たこれらの映画とはどれも比較にならないと思うわ。

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 SCHELLERATINI ("Enzo") and GUIDO SCHELLERATINI ("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): 1905年、イタリア人の兄弟であるエンゾ・セラティーニとギド・セラティーニは、南太平洋の島モトフポの奇妙なカルトの船乗りの噂を詳しく調べ、何か普通と違うことを見つけようと思って映画撮影用カメラを携えてそこへ行ったのでした。

Panel 2: A group of attractive young Polynesian-looking women dressed in muumuuu-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): 彼らの儀式は人身御供があるという噂されているにもかかわらず、先住民が親しみやいということがわかり、セラティーニ兄弟が彼らと非常に儀式的なものを一つ撮影する許可を与えました。

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): 儀式の最初の部分は結婚における「深海の神」に捧げる特別な若い女性を選別するプロセスでした。



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): 見物人の意見や映画でも明らかなように、そのように選ばれた若い女性は心を痛めている様子はありませんでした。彼女たちは、むしろ、喜んでいて、榮譽なことだと思っているようでした。

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): セラティーニ兄弟までも、その「結婚式」の撮影に招かれたのでした。

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): 人々は、深い海溝として知られる海の場所にボートを漕ぎました。

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): 関係者は出来事全体を神聖な行事として見ているようでした。

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): 「花嫁」は、彼女自身の自由意思で振る舞っているようでした。

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): セレラティーニ兄弟の映画製作技術は、原始的なものだったかもしれませんが、驚くべきものを捉えました。

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): それは、宇宙人のようなものとの遭遇

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

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

Translation (3): さらには、求愛行動のようでした。

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): パーティーの一つが決して戻れない遭遇でした。

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): セラティーニ兄弟は、イタリアへの帰国に際し、皆に自らの卓越したフィルム映像を発表して一財産を築こうと考えたのでした。

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): 彼らにとって残念なことに、その映画は国王のビクター・エマニエル三世その人の命令によって禁止されました。イギリスの大法官とフランスの県警本部長も同様の行動を行いました。

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

Translation (3): セラティーニ兄弟はどちらも貧困で死にそうでした。

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): 1927年、イタリアのファシズム大評議会は、この映画は公衆道徳への脅威となると宣言し、すべてのコピーを破棄するよう命じました。

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

Translation (5): セラティーニ兄弟が記録したものは、記憶から消えてなくなってしまう。

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); しかし、少なくとも1枚のフィルムが破壊命令を逃れ、1977年に調査担当者が、恐らく意図的に間違ってファイルされたボローニャ復元映画祭のアーカイブのプリントを見つけました。

PAGE 8 (Four panels)

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): 驚くほど幸いなことに、調査担当者はセセラティーニ兄弟の映画撮影した先住民の女性とカメラで撮影した彼女へのインタビューを見つけることができました。

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 (3): If the target language is Bahasa Indonesia, a translation of (3) should be omitted.

Translation (3): 19年ごとに、神が深海から現れます。私たちが神に花嫁を与えると、人々の健康とたくさんの魚を授けてくれます。

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?

Note (6): If the target language is Bahasa Indonesia, a translation of (6) should be omitted.

Translation (6): 少女たちの中で選ばれることを怖がる者はいませんでしたか？

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

Note (7); If the target language is Bahasa Indonesia, a translation of (7) should be omitted.

Translation (7): だれも怖がりはしませんでした。みんな選ばれることを望んでいます。

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.

Note (9): If the target language is Bahasa Indonesia, a translation of (9) should be omitted.

Translation (9): 深海の神は、いかなる男性が示す女性に対する愛をもはるかに上回る愛で花嫁を愛します。彼があなたを食べようと思っているとしても価値あるものでした。

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): あなたが普通でない経験に興味があるのは何となく理解できますが、これは、あなたにとってその類の最後の経験になるのではないのでしょうか？

Eliza (2): That's right.

Translation (2): その通りです。

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): でも恐らく、年を取るにつれてその素晴らしさが色あせていく延々と続く経験よりも、それらすべてを超える1つの経験があればいいと思うの。

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); そのことを考えるだけで性的興奮を覚えるみたいなの。



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): 本当に怖くないのですか？

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

Translation (2): 私は怖さをどこかへ追いやる何かを持っているの。ローマの詩人のルクレティウスのことを聞いたことがある？

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): 彼は生まれる前、私たちは実体として存在しなかったと説明し、生まれる前に何かを感じることはなかったと説明したの。それなのに、存在することをやめるのがなぜ良くないことなの？

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): それを本当に信じているのですか？

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): それは、デイビッド・ヒュームが痩せ細って今にも死にそうなときにジェイムズ・ボズウェルに言ったことなのよ。でも、ヒュームは落ち着いてて、ジョークも言ってたのよ。

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): ボズウェルの作品から、「私は彼に、消滅してしまうことを考えて不安を感じたことはないですかと尋ねました。彼は少しもないと答えました。ルクレティウスが言っているように、存在しなかったことに対する不安に比べれば何でもない。」

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): セレラティーニ兄弟がその映画を制作してから19年間に何が起こったのか歴史的記録は明らかにしていません。

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

Translation (2): 第二次世界大戦中に、モトフポの人々はその島を去ることを強いられました。

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

Translation (3): アメリカ海軍がそこに基地と野戦病院を建設しました。

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): アメリカ海軍の病院があるということは、アメリカ海軍の看護師がいるということです。その生存者の一人にインタビューをすることができました。

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): 最初にモトフポに配属されたときどんなだったか覚えています。美しい海の中で泳ぐことができるこの素敵なビーチがありました。

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): 退役米海軍のヘーゼル・グラック大尉

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): 憲兵は、私たち看護師のために週に一度ビーチを閉鎖してました。

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): 私たち女の子だけだったから、水着を着ることは抵抗なかったのです。そのような素敵な海に入れるなんて素晴らしいことだったわ。

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): でも、それから神隠しが始まったんです。あれは、1943年のことでした。1人は船室の同僚で、ウィラ・コンジェルマンと言いました。

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): 彼女はある日、泳ぎに行って、そして、いなくなったの。彼女は泳ぎがとても上手で、その日は大変穏やかなで潮の流れもなかったのです。危険な状態で叫んでいる彼女の声を聞いた人はいませんでした。

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): それは、けいれんだったかもしれないという人もいましたが、遺体を発見した人はいません。その区域には、サメなんかいませんでした。

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): そして彼女ただ一人ではなかったのです。ほぼ同じ日にあと二人消えてしまったのです。

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): 海軍は私たちに、そのことについて話をするなと命令しました。彼らは士気が下がるからと言いました。

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

Translation (3): そのとき同僚はその命令に対していくつかの質問をしたのですよ。

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): 私は自分の中ではそのことについてあまり考えないようにしていましたが、かなり昔に同じ場所で何人かのイタリア人が製作した映画のフィルムを1970年代後半に見たと思います。それは夜遅い時間のPBSだったと思います。

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): そして私たちはみんなテキサスから来た可哀想な少女についての恐ろしい物語を読んだのでした。



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): 1981年、バロン・ペトロバックス・シニアは、テキサスの石油および不動産で財を成した億万長者で、テキサス州と米国の共和党政治の重要人物でした。彼には美人で有名な妻ピオニーと娘のフィービー、それに映画製作に夢中になっている息子のバロン・ジュニアがいました。

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): ペトロバックスは当時世界で一番大きなプライベートヨットの持ち主だったことを大変誇りに思っていました。

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): モトフポ周辺の美しい海とビーチは米海軍から制限区域であると宣言されていました。しかし、ペトロバックスの政治的影響力のある男のためにその制限の例外が作られました。

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): バロン・シニアの息子のバロン・ジュニアが撮影したカメラ映像

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): 出て行け、小さな変態め!

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): レーガン大統領は間違いなくこの航空管制の凶悪犯とその労働組合を批判したに違いないのではないのでしょうか？

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): 彼はバカの言うことを聞いて、また、間抜けの言うことを聞けばいい。

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): あっちへ行け。これは大人の話だ。

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): バロン…

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): フー!

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): パシャ!

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

Phoebe (3): Akhhh!

Translation (3): アー!

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): ヒュー!

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 presumably 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): ピンヤ!

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): ポトン!

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): 息子や、息子!

Barron Sr. (2): God dammit!

Translation (2): くそっ!

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): 「ああ!」「これを殺すんだ!」「わかりました!」「はい、ペトロボックスさん!」「銃を持ってきます!」



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): お前をやっつけてやるぞ、くそつたれ!

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): ザザー!

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): だめだ、大ばか者。

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): どうしてなの

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): 大失敗だった、それこそ大失敗だった。

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): 米海軍退役軍人カールソン・マクマーディー大尉

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): 1943年の看護師の失踪に関して操作が行われましたが、その結論は大変奇妙であり、伝えると物議を醸すようなものでした。そのため、報告書は極秘扱いされ、その区域は断じて封鎖されたのです。

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): 38年後まで、その区域がなぜ封鎖されたのかみんな忘れ、報告書は海軍のアーカイブの奥の方に埋もれていました。この捜査に関連した人物はすべて亡くなったか、退きました。わざわざその記録に戻って確認する人もいませんでした。

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): ですから、金持ちで権力のある人が現れてこの水域をヨットで航海したいと言ったから、海軍は「はい、わかりました。」と答えて、許可をしたのです。

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

Translation (6): 可哀想な女の子ですね。

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): 海軍はフィービー・ペトロボックスが失踪した場所の周囲の海を探索しましたが、何も見つけることはできませんでした。

Panel 2: Barron Sr., looking proudly 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): 残されたバロン・ペトロボックスは、いったいどんな生き物が彼の娘を奪い去ったのか調査し捕獲するための基盤を構築するために彼の資産の大部分を確保していました。

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): 次の19年の間隔を置いた2000年に、科学者のチームが再び海面に浮上してくるだろうと思われる生き物を見つけようとしてしました。

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): 科学者の調査は結果が出ず、挫折感を抱くようなものでした。

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): この生き物が一体何であろうと、高い知能を備えています。普通の捕獲方法では簡単に逃れてしまいます。海中の通信を妨害する電磁場や超音速場も発生させます。さらに、通信ケーブルも切断します。

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

Translation (2): インスマス海洋研究所のユースタス・テルペンチン教授。

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): しかし、最近では、自律型の海中ドローンを製造できるまでに人工知能が発達しました。

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): その生き物は、何らかの理由でドローンに手を出しませんでした。これらのドローンは、生き物が好んで身を潜める深い海溝にも入り込むことができます。

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): これらの小さな装置のおかげで、生き物の全体的な形態が判断できるようになりました。



PAGE 27 (Four panels)  
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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): それなので、この構造は実際には、特別な摂食のための穴だと思います。

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

Translation (2): 他の可能性をすべて排除すると、どんなに信じがたくても残るものは、

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): 先住民の民間伝承と観察された行動および形態から分かったことを結び付けると、この生き物は19年間隔で海面近くに近寄り、若い女性を食べたがるという結論に至らざるを得ないでしょう。

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): その生き物の触手で若い女性を捕え、食べるのです。なぜだか、皆目見当が付きません。

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

Translation (5): そいつを捕えたり詳細に調べようという我々の手法は、これまでにすべて失敗しました。

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): あなたが魚を釣りたいのなら、餌を用意しなければならないという結論に追いやられたのです。

PAGE 28 (Four panels)

Panel 1: DAPHNE BOSSESEG ("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): 耐え難い真実は、私は生涯低賃金で働かなくてはならないのよ。

SUBTITLE (2): Daphne Bosselseg, prospective subject.

Translation (2): ダフネ・ボゼルセグ、将来のテーマ

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): 私は、科学史における賞を取った博士号の学位論文を書きました。私の指導教官が言うには「若い世代で最高のものの一つ」とのことでした。

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): YAHOO、州議会議員やバカな STEM の億万長者のおかげで、そのような人間的な調査の資金がこれ以上ありません。

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): お金を持っている人はだれでもこれ以上知識を蓄えようとはしません。彼らはみんな従順な会社の労働力にしかねない大学を欲しがるのです。

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

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

Translation (6): でも今、私は何かできる可能性があります。

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): もし、私が科学史の一部を執筆できなかつたとしたら、恐らく私が科学史の一部となることができるでしょう。

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): でもそれは、あなたの最後を意味しているのですよ!

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): それは、κλέος か νόστος の選択の問題ね。

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

Translation (3): どういうことですか?

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): イリアッドで、英雄のアキレスが故郷に戻って長い人生を送ること、これは、κλέος で、それとも、留まって戦闘を続け、短いけれども栄誉ある人生を送るか、これは νόστος です。このいずれかの選択に迫られるということなのです。

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): 会社のごくつぶしとして生涯を送りそのうち忘れ去られるか、何世紀にも渡り歴史の本に残るようなことをするのか、どちらが正しいかは明らかのようにですね。

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): 少なくとも、私には正しい答えは明らかだわ。

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): SNS にプロジェクトの知らせを掲載したおかげで、こんなにもたくさんのボランティアが来てくれて驚いたよ。

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

Translation (2): 我々は、自殺傾向と精神不安定の症例を根絶するために心理テストを行った。

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): もちろん、法的な問題はあったが、慈善事業のスポンサーが広い人脈を持っていて、それに対処する方法を見つけたんだ。

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): 我々は厳密な医学的なスクリーニングを行った。

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): 私たちには、「非自殺傾向」というものが理解できません。これは、その名の通り自爆作戦のようなものではないのでしょうか？

Eligos (2): No.

Translation (2):違います。

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): ハーベイ・エリゴス、法学士、博士、法心理学者およびコンサルタント

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): 自殺傾向を持つということは、自分で自分の人生を終わらせたいということを意味し、これこそ、このプロジェクトが審査して明らかにしようとしたことだ。



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

Translation (5): より高い目標を達成しようとしたことに対する意外な結果としての誰かの人生の終末を受け入れるということは、自殺ではありません。

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

Translation (6): 私たちは、まだ理解できません。

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): 海兵隊員が火の付いた手りゅう弾に身を投げ、同僚の海兵隊員を救うために自分自身の人生を犠牲にしたとしたらどうだろう。我々はそれを自殺だと言うのだろうか？もちろん、そうではありませんよね。彼は、より高い目標を達成するために勇敢に自分の人生を犠牲にしたのです。

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): これらの調査員は、とりわけ、進歩する科学のより高い目標に関心のある被験者を探していました。

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): プロセスの初期段階を通過したこれらの女性は、シミュレーションテストを終えた。

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

Translation (2): 現場の状況でパニックになったり、もがいたりする被験者はいらない。

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): 最終的に、二人の候補者に絞られた。一人は主要な試みを行い、もう一人は代替要因だ。

Eliza (2): Uh, hi!

Translation (2): えー、よろしく。

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): 初めまして。

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): 我々は、彼らに様々な種類のものについての契約に署名させた。それは、手順への合意、プロジェクトに関するすべての出版物における卓越した言及への同意、そして何らかの補償についての契約だ。各人が選択した慈善事業は、各人が寄付を完了すると100万ドルの寄付金を手にすることになる。

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): 慈善寄付金は、私には大変なことだったわ。

Eliza (2): Yeah, me too!

Translation (2): 私もそうよ!

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

Translation (3): これは効果的な利他主義の大きな問題だわ。

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): 方法の詳細によって予想は変わるわ。でも大多数の見解は、飢餓と病気の救済に十分に費やされる 100 万ドルは、簡単に 30 人の命を救うということだわ。

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): 30 人のためなら私にはいい商売みたいに思えるわ。問題の人生を生きるもう一つの方法だわ。

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

Translation (6): イライザ、あなたはところで何に対して寄付しているの?

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

Translation (7): えーと、私はいつも動物を愛護してきたわ。

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): 人間社会の救済機関における100万ドルは大きな役割を果たすわ。

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): クリスタ・マーシャロット、応用倫理学教授

Marxalot (2): Effective altruism? Appalling!

Translation (2): 効果的利他主義?最悪!

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): 何百年もの消費者文化と何十年もの経済的不平等の広がり酸っぱい果実があることをみんな知っているわよね。

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): 若い人たちは、自分たちが抱くことができる最善のことはどこかの億万長者の玩具として自分をより高い値段で売ろうとしていることなのよ。

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

Translation (5): 私たちにはもう良識はないの?人間の尊厳や人間の生命の価値についての感覚はないの?

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): あなたは若い学者に出世の道を昇るのをあきらめさせたいのですか?それとも仕事をすることから全く身を引かせたいのですか?

Marxalot (7): Are you insane?

Translation (7):あなた、正気?

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): 倫理的な異議は横において、調査旅行の準備ができました。

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): クラウディア・ハニーウッド、博士、プロジェクトロボット工学エンジニア

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): この生き物はおそらく、私たちの調査船との通信を妨害することができでしょう。しかし、私たちの被験者から潜水艇への厳密に焦点を当てたビームを照射することは可能だと思います。それを捕獲して、後でそれからデータを回収することができます。

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): わかったわ。あなたたちの誰か一人これに向かって話しかけてみて。

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

Translation (5): まあ、なんて可愛いの!

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): このセンサーは生体認証を送信するのよ。脳の言語中枢もスキャンして、あなたの経験をいくつか物語形式で提供することもできるのよ。

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

Translation (7): ぜひやってみたいわ。

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

Translation (8): どうぞ。テストが必要なの。

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): おお、こんなにでっかくて太いアレ

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): 彼女に内部の検閲が何も始まっていないことを伝えるべきだと思わない?

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

Translation (4): だめだ!科学のために多くのものを得れば得るほどいいのだ!

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): テルペンチン教授の助手、ハイラム・ワーシロック

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): もちろん、餌は用意したさ。でもこんな餌じゃフックを付けられないぜ、へっへ。

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

Translation (3): もっとうまい解決策があるぞ。

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): このカプセルには、ナノセンサーと超強力な膜に包まれた小さいけれど非常に強力な爆薬が入っている。

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): ポチャン!

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): カプセルのセンサーは、カプセルの環境における化学変化に反応するようプログラムされている。このタンクに落とすと分かるように。

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

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

Translation (7): そして、化学変化を誘導している。

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

Translation (8): 少し、手助けした方が良さそう。

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): バーン!

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): あなたがその生き物を捕えるのをどうやって手伝うのでしょうか?

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

Translation (3): 本当に簡単です。私たちの被験者が行動を始めるときにカプセルを飲み込むのです。

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): その生き物との交わりの中で、被験者は捕食され、その後消化されます。

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): 被験者の消化が十分に進むと、センサーが化学変化を感知して装薬に点火します。

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): 爆発が起こると、生き物が気絶して、その浮力を変化させることで海面に浮上せざるを得なくなり、そこで捕獲されるということです。

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): もちろん、我々は考えられる被験者のあらゆる苦痛を和らげるための措置を取っている。例えば、これを注射しようと思っている。

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): 酸素を保存して送達するときに人間の血液細胞と比較して何千倍も効率の良いナノサイトの溶液だ。

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): この注射で、動かなくなった人間の被験者が最大4時間水に浸かっていることができるんだ。

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): それは、一番驚くべきことだわ。いつまでも水中に居られるなんて。こんな安らぎを感じたことはないわ。

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): 広大な海で裸になって、それをするのが待ちきれないわ。

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

Daphne (3): Back out? No way.

Translation (3): 手を引くって?ダメよ。

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

Translation (4): しかし、

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

Translation (5): しかし、何よ?でも、これをしないで私は不死身になれるの?

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): 死ぬかどうかについては、誰も自分で決めることはできないわよ。それを早めることができるか、もしくは少しだけ遅くすることができるくらいだわ。

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



Translation (7): そして、私たちは死について意味を持たせることはできるわ。  
私がここでやっているのは、そのことよ。

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): ついに、準備は整いました。東南アジア向けのフライトにボランティアが搭乗しました。

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 exhibition arranged for them to travel first class.

Translation (2): 展示会の後援者が、彼女たちのためにファーストクラスで旅する手配をしてくれました。

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 exhibition 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): 展示会の他の専門家の大部分はエコノミークラスで旅をしなければなりませんでした。

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): シンガポールに到着後、ボランティアと乗組員は南太平洋での冒険のための調査船 RV シーグーンに乗り込みました。

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):この船はその使命のために特別に装備を用意されています。実に様々な電子、漁獲、捕鯨用具一式を備えています。

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):しかし、最も重要な機能は、船の中央にある大きなマリントankで、この中に捕まえた生き物を入れたいと思っています。

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): RV シーグーンがモトフポの島に近づくと、ドラマチックな瞬間が待ち受けていました。

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): はい、皆さん、私たちに決断の時が来ました。勇敢なボランティアの皆さんの中から誰が最初に行くのかを決定します。この20ドル金貨を投げます。

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): 自由の女神が現れたら、イライザが最初の被験者になります。

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): 鷲が出たら、ダフネが最初に行き、イライザが彼女の応援をすることになります。

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): キャッチ!

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):自由の女神だ。

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

Translation (2):イライザだね。

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

Daphne (3): Congratulations!

Translation (3):おめでとう!

Eliza (4): Thank you!

Translation (4):ありがとうね!

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): 私は本当にこれをしなくちゃならないの? もちろん任務を遂行するわ!

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): これは人生で一番のセックスだわ。このチャンスを逃さないわよ。

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): 私は、この経験がどのようなものかを世界に発信する最初の女性になるわ。

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): 海中にいるときは肉声を使うのよ、タンクで練習したようにね。記録用のドローンがあなたのそばにいるけど、近すぎることはないわ。

Eliza (5): Got it.

Translation (5): わかったわ。



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): ザワザワ

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): おー、すげー、おー、すごいで!

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):この決定的瞬間には、あまりためらいはないようです。

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

Translation (2):乾杯、ヒュー、拍手

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): ザー、100年くらい泳いでいたみたいだわ。

SUBTITLE (2): Recovered drone footage.

Translation (2): 復元されたドローンの映像

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): パチパチ、息もしなくていいわ、素晴らしいわ、ザー

SUBTITLE (4): Recovered drone footage.

Translation (4): 復元されたドローンの映像

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): ザー、なんて平和で穏やかなんだろう、ポン!

SUBTITLE (2): Recovered drone footage.

Translation (2): 復元されたドローンの映像

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): ザー、これは、あれだと思うわ

SUBTITLE (2): Magnified and enhanced drone footage.

Translation (2): 拡大され強調されたドローンが撮影したフィルム映像

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): ザー、私をどうにかしてちょうだい

SUBTITLE (4): Recovered drone footage.

Translation (4): 復元されたドローンの映像

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):  
yessztt...suck me...skreeeee

Translation (5): ああ、吸って、ああ

SUBTITLE (6): Magnified and enhanced drone footage.

Translation (6): 拡大され強調されたドローンが撮影したフィルム映像

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): ああ、

SUBTITLE (8): Magnified and enhanced drone footage.

Translation (8): 拡大され強調されたドローンが撮影したフィルム映像

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):  
...zschfwee...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): ああ、ああ、いく!

SUBTITLE (2): Magnified and enhanced drone footage.

Translation (2): 拡大され強調されたドローンが撮影したフィルム映像

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): ああ、ああ、あー

SUBTITLE (4): Recovered drone footage.

Translation (4): 復元されたドローンの映像

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): ああ、私を食べて、ああ、ザー

SUBTITLE (6): Recovered drone footage.

Translation (6): 復元されたドローンの映像

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): お前の中に入って気持ちよかったぞ、ポン!

SUBTITLE (8): Recovered drone footage.

Translation (8): 復元されたドローンの映像



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 INDICATING RECOVERED SPEECH (1): ...I love it zzt love it...pop...I love it...fwwwt...

Translation (1): いい、いい、ポン、よかったわー

SUBTITLE (2): Magnified and enhanced drone footage.

Translation (2): 拡大され強調されたドローンが撮影したフィルム映像

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): さようなら

SUBTITLE (4): Magnified and enhanced drone footage.

Translation (4): 拡大され強調されたドローンが撮影したフィルム映像

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): ピー!

SUBTITLE (6): Magnified and enhanced drone footage.

Translation (6): 拡大され強調されたドローンが撮影したフィルム映像

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): 復元されたドローンの映像



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): RV シーグーンに戻ってみると、物事はあまりうまくいきませんでした。

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):どのくらい時間が経ったのかい？

Drummingdale (3): Thirteen hours, Professor.

Translation (3):13 時間です、教授。

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

Translation (4):考えられるものをくまなく見たのかい？

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

Translation (5):何もありません。ただ、穏やかな海がそこに広がっているだけです。

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):48 時間後に、テルペンチン教授は最初の試みが失敗に終わったことを結論付けました。

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

Translation (7):爆発の痕跡は全くなかった。

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): おそらく、カプセルのセンサーの設定が低すぎたのでしょう。

PAGE 56 (Four panels)

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

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

Translation (1): うーん。もつともだ。

Panel 2: Hiram, with a crooked grin.

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

Translation (2): えーと、高く設定できると思うのでもう一度やってみましょう。

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): ということは、ついに私が入るのね。

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):あなたは気が狂っている、精神的に不安定だ、自殺行為だ、誰かが止めなければならない、などという旨のメール、ソーシャルメディアでのおしゃべりがたくさんあることを、あなたは知らなければなりません。

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

Translation (2):ええ、私は全部知ってるわ。そのことについて言いたいことがあるの。

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](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):何世紀もの間、人類は人間の英知を進化させるために探検に乗り出したわ。

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):とてつもなく危険な探検もあったわ。彼らが生き残る可能性が非常に乏しい場合があることを知っておくべだったのよ。

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](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): さらに近代化された時代でも、人類は死に至る危険にさらされることを承知で調査的な冒険に着手したのよ。

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): 知ってる?この男たちが気が狂っていて、精神的に不安定な奴らで、本人たちのために止めさせる必要があるということを誰も書いていないわ。

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

Translation (7): それどころか、彼らは英雄として称賛されたわ。

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):何を言いたいのか?彼らが男で、私は家のキッチンにいて、赤ちゃんの後を追いかける必要のある女だってこと?

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

Translation (2):あなたがそう考えているのなら、くそ食らえ、女性差別主義者のくそ野郎め。

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):おそらく、死ぬ可能性と確実性のようなもの間には違いがあるようですね。

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

Translation (4):ええ、私はこれについても答えを持っているわ。

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):「確実性」というものは、形而上学的には特別なものではないわ。それは、単なる可能性の連続の終着点なだけです。

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): どこで発狂したんでしょう?  $p = 0.5$ ?  $0.7$ ?  $0.999$  ですか?  
その質問について、理にかなった回答を擁護できますか?

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): そうでなかったら、黙って、私がやらなくちゃならないことを進め  
させてよ。

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):これで再度調整できたのね?

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

Translation (2):そうだ。はるかに高度な感度設定にな。

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):ハイラム、今度はきちんとやってくれたでしょうね。

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):ドローンがあなたを追跡するから、あまり遠くへ行かないでね。

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

Translation (5):うれしいわ。

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, Daphne.

Translation (1):頑張ってるね、ダフネ。

Daphne (2): Thanks.

Translation (3):ありがとう。

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):復元されたドローンの映像

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):ズー…ここにいるわ、不思議だわ、ズーン…あれのようだわ。

SUBTITLE (2): Recovered drone footage.

Translation (2):復元されたドローンの映像

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):ヌーン…シュル…イライザにとっては恐ろしいものに見えた…でも…キルル…むかつくだけだわ…ズ…

SUBTITLE (4): Recovered drone footage.

Translation (4):復元されたドローンの映像

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):ズー…私のお腹に蝶々をくれたわ…キルル…ゾー

SUBTITLE (6): Recovered drone footage.

復元されたドローンの映像

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...bllll

Translation (7):ゲー…ヘイ、気分が悪いわ…ブルル

SUBTITLE (8): Magnified and enhanced drone footage.

Translation (8): 拡大され強調されたドローンが撮影した映像

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): 復元されたドローンの映像

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

SFX - SPHERE SURFACING (2): Bloop!

Translation (2): ピー!

SUBTITLE (3): Aerial drone surveillance footage.

Translation (3): 空中のドローン監視カメラ映像

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): 空中のドローン監視カメラ映像

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): 二人目の被験者での試みは、不完全爆発のため失敗に終わった。

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

Translation (2): 我々は、この事実を科学者として静かに威厳と優しさを込めて受け止める必要がある。

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

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

Translation (3): 教授、実際私たちはまだ、失敗したわけではありません。

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): これ以上被験者がいない。

Turpentine (5): Although...

Translation (5): とはいえ、

Panel 4: Claudia, looking a bit shocked again.

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

Translation (6): なぜみんな突然私を見ているの？

PAGE 64 (Four panels)

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

Claudia (1): No.

Translation (1): いやよ。

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): 絶対に嫌だ。わからないの？

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): クラウディア、お願いだ。

Claudia (4): Let go of me!

Translation (4): 私から手を放して!

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

Hiram (5): Women!

Translation (5): おまえ!



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): 探検隊の隊長のテルペンチン教授が、発生した危機に対処しようと試みています。

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

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

Translation (2): コツコツ。

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

Translation (3): ハニーウッド先生、お話しできますか？

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): 聞いてください、衛星電話を通じて探検の出資者と話をしたよ。彼は、この探検を成功させるためにあなたがいかに危機的状況に陥ったかを理解していて、もしあなたが協力していただけるなら慈善寄付を500万ドルに増やすと言ってくれたんだよ。

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): クラウディア、500万ドルあれば世の中のためにたくさんいいことができるよ。

SUBTITLE (6): Internal surveillance video.

Translation (6): 内部監視ビデオ

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):現時点では、君がいなければ探検は単純に成功できない。ふさわしい人は他にいない。誰かが次のチャンスを得るにはさらに19年かかるんだ。

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 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):君にお願いしていることに対する見返りに、人類には君にちなんだ名前が与えられるだろう。ジノファゴス・ハニーウッドィ。どんな響きだい？

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):あっちへ行け!

SUBTITLE (4): Internal surveillance video.

Translation (4): 内部監視ビデオ

Panel 4: Turpentine addressing the door.

Turpentine (5): Think about it.

Translation (5): 考え直してくれ。

Turpentine (6): Please.

Translation (6): 頼む。

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): 数日間の膠着状態の後、クラウディアは私たちと話をしてくれるようになりました。しかし、船の乗組員と話をすることはありませんでした。

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): 問題は、彼らの言うことが正しいということ。彼らの2人のボランティアは別として、彼らがタイミングよく話ができるのは私しかいない。他の女性たちもいるけれど、正しい手順を知らないんだわ。

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): みんなが忘れないのは、他人の失敗ではないわ。みんなが忘れないのは、試合を開始しないで大金持ちを落胆させた、いやな女なのよ。

Panel 4: Claudia looking down into her coffee cup.

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

Translation (4): 文句を言っても始まらないわ。みんながそのように見るわ。

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): 私はどこにでも追放されるわ。努力して手に入れた科学のキャリアも終わりを告げるのね。

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):これが物事の仕組みね。特にこの政権ができてからは。

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):このような事柄に対するダフネ・ボーゼルセッグの勇敢な行動がなかったら、21世紀のサービス経済で辛うじて生計を立てることに生涯を費やすよりも死んだほうがまだわ。

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):あなたは、彼らのためにやろうとは本気では考えていないのですね？

Claudia (5): Well, why not?

Translation (5):いいえ、そんなことないわよ。

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): お腹をすかせた子供をたくさん養い、蚊帳をたくさん買い、私の名前が気味の悪いホラーに記載される。

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

Translation (7): そして、本当にボタンとって出ていくの。

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): 数時間以内にお膳立てされます。

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

Translation (2): クラウディアは、サポートしてくれたことに感謝する最後の手紙を指導教官に宛てて書いています。

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

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

Translation (3): 再度調整したんだ。

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): 今回も調整に失敗したら、必ず水中墓場から戻って私と一緒にあなたを引きずって戻るわ。

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): ハニーウッド先生、あなたの犠牲にどれだけ感謝しても足りないよ。

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

Translation (6): 黙ってください、ユースタスさん。

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): あなた方はみんなのぞき見ショーを今日どこかで見なければなりませんね。

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): [復元されたドローンの映像](#)

PAGE 72 (Four panels)

Panel 1: Claudia floating upright underwater, still in her clothes, here eyes closed.

SUBTITLE (1): Recovered drone footage.

Translation (1): 復元されたドローンの映像

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): ばかっているわ…ザー…ウー!

SUBTITLE (3): Recovered drone footage.

Translation (3): 復元されたドローンの映像

Panel 3: Claudia kicking off her shoes. One should be shown sinking away from her.

SUBTITLE (4): Recovered drone footage.

Translation (4): 復元されたドローンの映像

Panel 4: Claudia in the act of taking off her blouse, which she has unbuttoned.

SUBTITLE (5): Recovered drone footage.

Translation (5): 復元されたドローンの映像

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): 復元されたドローンの映像

Panel 2: Claudia removing her bra.

SUBTITLE (2): Recovered drone footage.

Translation (2): 復元されたドローンの映像

Panel 3: Claudia removing her panties, her legs bent in the act.

SUBTITLE (3): Recovered drone footage.

Translation (3): 復元されたドローンの映像

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): ザー…さあ、こっちへ来て私を捕まえてよ…カツ!

SUBTITLE (5): Recovered drone footage.

Translation (5): 復元されたドローンの映像

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): オー!ウーン、ポン!

SUBTITLE (2): Recovered drone footage.

Translation (2): 復元されたドローンの映像

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): ズー...オー...オー...オー...

SUBTITLE (4): Recovered drone footage.

Translation (4): 復元されたドローンの映像

Panel 3: Claudia enmeshed in tentacles up to her shoulders.

CAPTION - FUZZY BALLOON INDICATING RECOVERED SPEECH (5):  
zzzzzz...ooohhh...

Translation (5): ズー...オー...

SUBTITLE (6): Recovered drone footage.

Translation (6): 復元されたドローンの映像

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): このセックスはこれまでで最高よ!

SUBTITLE (8): Recovered drone footage.

Translation (8): 復元されたドローンの映像

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): 拡大され強調されたドローンが撮影した映像。



PAGE 76 (Four panels)

Panel 1: Claudia's head disappearing into the creature's feeding siphon.

SUBTITLE (1): Recovered drone footage.

Translation (1): 復元されたドローンの映像

Panel 2: Claudia disappeared into the feeding siphon up to her waist.

SUBTITLE (2): Recovered drone footage.

Translation (2): 復元されたドローンの映像

Panel 3: Just Claudia's lower legs sticking out of the feeding siphon.

SUBTITLE (3): Recovered drone footage.

Translation (3): 復元されたドローンの映像

Panel 4: Claudia present only as a swelling in the siphon.

SUBTITLE (4): Recovered drone footage.

Translation (4): 復元されたドローンの映像

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): フーム!

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):この狂気の沙汰はやめろ!やめるんだ!

CAPTION -- pseudo narration (2): The appearance of angry protesters complicates arrangements for a memorial for Eliza, Daphne, and Claudia.

Translation (2):激怒した抗議者の出現はイライザ、ダフネそれにクラウディアの追悼の準備を複雑にしました。

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](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): 結果的に、小さな中西部の大学が、その施設で慎重な観察ができるようにすることに賛同しました。

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](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](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](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): 海の深さは、常に畏敬の念を抱かせました。100年以上も前に、ロングフェローが次のように詩っています e:

舵取りは答えた。  
「海の秘密を知りたいかい？  
その危険に勇敢に立ち向かう者だけが  
その神秘を理解できるのだ！」



PAGE 81 (Single panel page)

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):ある人にとっては、深海は本当に最も暗い怖い区域です。神秘的な小説の偉大な作家が私たちに言ったように。

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):世界で最も慈悲深いものは、その内容をすべて相互に関連付けることができない人間の心だと思います。私たちは無限の黒い海のまっただ中の無知の穏やかな島に住んでいます。そして、それは遠くまで航海する必要があることを意味しているものではありませんでした。それぞれの方向に引っ張る科学は、これまで私たちにほとんど危害を与えていません。しかし、いつの日か、分離した知識をつなぎ合わせることで、このような現実、そこにある私たちのぞっとするような位置の恐ろしい眺めが開けて、新事実から気が狂うか新しい暗黒時代の平和と安全への死んだような光から逃げることとなります。

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):しかし、科学的な調査によって明らかになったように、特に私たちが本日追悼する女性によって可能になった調査をはじめとして、私たちはこのように無知の世界に引きこもることはもはやできません。

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):深海には、私たちの以前の理解をはるかに超えるものがあります。

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):人類の将来の幸福は、おそらく人類のまさに将来の存在は、私たちの知識の進歩にかかっています。



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):ギリシャ神話に、オルフェウスの息子、レオスには3人の娘がいました。その名をプラクシテア、テオペ、ユーブールと言います。デルフィの神殿からの預言に応じて、これら3人の娘はアテネを飢饉と疫病から救うために生贄になることを進んで申し出ました。

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):彼女たちの犠牲は悲劇、愚行、または無駄とみなされたのでしょうか？決してそんなことはありません。デモステネス自身、彼の葬儀のあいさつで、街を守るために倒れた彼女たちを最も勇敢な兵士に譬えたのでした。

CAPTION - UU Minister quoting Demosthenes (3): ὅτε δὴ γυναῖκες ἐκείναι τοιαύτην ἔσχον ἀνδρείαν, οὐ θεμιτὸν αὐτοῖς υπελάμβανον 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): そういうわけで、これら3人の女性がこのような勇気を示したとき、彼らが男性として男らしさをそれほど持っていないことを証明しなければならなかった場合、彼らはそれを悪質なことであると見なしたのです。

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): 今日追悼する女性を私たちのプラクシテア、テオペおよびユーブルとみなしましょう。

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): 尊敬の念を持ち、彼女たちの犠牲を軽視しないようにしましょう。

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): 人間の品性が本当に必要なのは何のためでしょうか？

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](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): その生き物は、テキサス州のコーパスクリスティにあるエネジェックスコン海洋センターに持ち込まれ、そこで展示され研究されます。

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): そうだね、ここでは大変なことが起こった。しかし最終的にどのようにして成功したかは素晴らしいものだ。

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): 我々は、その生き物を研究し、なぜカチカチいうのか解明する。私の推測では女性を食べる期間は終わったと思う。

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): 私は、ジノファゴス・テルペンチーニの研究から、人間性が大きく寄与すると確信している。

Unseen interviewer (out-of-panel balloon) (4): Wasn't it supposed to be named Gynophagos honeywoodiae?

Translation (4): それは、ジノファゴス・ハニーウッドイと名付けられる予定ではなかったのですか？

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): 申し訳ないが、それについては記憶にない。

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): 数年後、エネジエックスコンセンターで。

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): パンチャ!

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 feet and applauding.

SFX - APPLAUSE (1): CLAP CLAP CLAP CLAP...

Translation (1):パチ、パチ、パチ、パチ

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):

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): 私は海洋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。

CAPTION (3): Chiba Moe, Marine Center show worker.

Translation (3):チバ・モエ、海洋センターのショー担当従業員

Panel 2: Incorporated photograph from <http://www.erosblog.com/2008/12/16/nude-pearl-diver/>

CAPTION - CHIBA NARRATING (4):

SUBTITLE (5): We are all from villages of ama (women pearl divers), so we have a great tradition of working underwater.

Translation (5): 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。

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):

SUBTITLE (7): There is a group of us. We work together to put on feeding shows. They're very popular.

Translation (7): 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。

Panel 4: Back to the interview. Chiba is grinning.

Chiba (8):

SUBTITLE (9): I really like my job.

Translation (9): 私は本当に自分の仕事が好きです。

PAGE 91 (Four panels)

Panel 1: More interview position. Chiba looks a bit more serious.

Unseen interviewer (out-of-panel balloon) (1):  
Chiba (2):

SUBTITLE - INTERVIEWER (3): Are shows like the one you just did the only ones you do?

Translation (3): 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?

SUBTITLE - CHIBA (4): No, there are others.

Translation (4): いいえ、他にもあります。

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):

SUBTITLE (6): Sometimes, after the Marine Center closes to the general public...

Translation (6): 時々、海洋センターの一般客向けの公開が終わった後に...

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): ..

SUBTITLE (8): ...we put on some very special shows for wealthy donors.

Translation (8): 裕福な篤志家のために、非常に特別なショーを行うことがあります。

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):

SUBTITLE (10): Some people pay huge amounts for these special shows.

Translation (10): 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。

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):

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): 私からは観客が見えないので、例え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。

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):

Chiba (2):

SUBTITLE - INTERVIEWER (3): You're not afraid of being eaten?

Translation (3): 食べられないかと、怖くなりませんか?

SUBTITLE - CHIBA (4): No, they've taken care of that.

Translation (4): いいえ、その対策はされています。

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):

CAPTION - CHIBA TRANSLATION (6): They put some sort of collar on his feeding siphon. No more girls for him.

Translation (6): 彼らは何らかのエリを彼の摂食用の水管に取り付けます。彼にこれ以上少女を食べさせないようにするためです。

Panel 3: Chiba being interviewed.

Unseen interviewer (out-of-panel balloon) (7):

Chiba (8):

SUBTITLE - INTERVIEWER (9): That must make you feel relieved.

Translation (9): それは安心ですね。

SUBTITLE - CHIBA (10): Actually, it makes me feel sad.

Translation (10): 実際には、悲しい気持ちになります。

PAGE 94 (Four panels)

Panel 1: Close-up of Chiba's bare legs dangling in the tank.

CAPTION - CHIBA NARRATING (1):

SUBTITLE - TRANSLATION (2): Having been close to him for all these months, I feel that I can feel what he feels.

Translation (2): 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。

Panel 2: Chiba's legs in the tank again. A tentacle has come up and is playing among her toes.

CAPTION - CHIBA NARRATING (4):

SUBTITLE - TRANSLATION (5): And what he feels is sad and very hungry. He wants to eat me so very badly.

Translation (5): 彼は悲しい、とてもお腹が空いたと思っています。私のことを食べ尽くしたいと思っています。

Panel 3: Same as Panel 2, except that now the tentacle has wrapped around her ankle.

CAPTION - CHIBA NARRATING (6):

SUBTITLE - TRANSLATION (7): I feel so sorry for him.

Translation (7): 彼には本当に申し訳なく思っています。

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):

SUBTITLE - TRANSLATION (9): I would let him eat me, if they would let me let him eat me.

Translation (9): 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。



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):

Chiba (2):

SUBTITLE - INTERVIEWER (3): You can't be serious!

Translation (3): 本気で言っているとは思えません!

SUBTITLE - CHIBA (4): Why not?

Translation (4): どうしてですか?

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):

Chiba (6):

SUBTITLE - INTERVIEWER (7): But...

Translation (7): だって...

SUBTITLE - CHIBA (8): It is really very simple.

Translation (8): 本当に単純なことです。

Panel 3: Chiba dropping her shorts. In the panel they are still around her ankles but she is now otherwise naked.

Chiba (9):

SUBTITLE - CHIBA (10): If we cannot act on compassion, then we do not deserve to live.

Translation (10): 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。

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):パシャ!

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): 数日後、チバに特別配達の手紙が届きました。

Chiba (2):

Girl #1 (3):

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): 手紙には、とても裕福な篤志家が、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、海洋センターに新館を提供すると書かれています。

SUBTITLE - GIRL #1 (5): Chiba, are you really going to say yes?

Translation (5): チバ、本当にはいと返事するつもりですか？

Panel 2: Chiba, holding the letter to her breast and her eyes closed, looking very happy.

Chiba (6):

Girl #2 (7):

SUBTITLE - CHIBA (8): Yes.

Translation (8): はい。

SUBTITLE - GIRL #2 (9): We are so excited for you!

Translation (9): あなたには、本当にワクワクさせられます！

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):そして、数日以内に

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): 終わり

END.