

Final Fantasy VI - Japanese script translation and interpretation script.

Based on the "Otanoshimini" translations by Lina Darkstar, originally posted at:  
<http://www.icyforums.com/index.php?showtopic=4401&st=0>

Current revision date: 9-1-2008

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#### Revision History:

11-28-2007 by XStylus

Created the first compilation of the "Otanoshimini" postings. This is a straight copy/paste directly from the forums, albeit with pleasantries such as "I've got class in 20 minutes!" and "Coming up in the next post..." removed.

1-4-2008 by SakujoNoJidai

Added the Aria and end of game sections.

8-13-2008 by SakujoNoJidai

Added commentary on the Japanese script up to where Lina started giving more details in her posts. Added commentary to some of Lina's work.

9-1-2008 by SakujoNoJidai

Modified full compilation for color-coding and text formatting of lines. Color-coding highlights for game differences yet to be completed. My commentary needs to be checked for accuracy and compliance with new information as I go about my other projects. Accents/naming conventions (of playable characters, towns, and Genjuu) and details about countries, cities, and towns still in question. More information yet to be compiled in relation to Genjuu and other characters.

\*Note of interest: I am working on my own translation of the game. I hope to make a translation that will reflect the characters properly and convey the Japanese nuances that Lina has outlined here. My translation projects website can be found here: <http://sakujonoidai.webs.com/>

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American material in **Green**

Japanese material in **Blue**

Translator's commentary in **Black**

Compiler's notes in **Teal**

--- notes the end of a forum post

Enjoy!

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## Name changes and pronunciations

Tina {**T**-shirt, **N**agasaki} Branford {**Brand** new, **Ford** trucks} ティナ・ブランフォード Tina Buranfōdo  
魔導戦士 *Madousenshi* Magic Warrior (Magic Fighter according to Japan's FFVIa (American) website) {KWhazit also has まどうせんし *Madousenshi* Sorcerous Warrior} (KWhazit uses Sorcerous because he makes it distinct from 'magic' in the 'magician' sense. In his words, madou has a "more exalted or evil feel to it". I think that this is especially relevant to this game, since the power is drawn out of living, conscious beings.)  
(Terra {**Tear** something apart, **Rah** the sound cheerleaders make})  
18 years of age

Lock {**L**ock the door} (Locke) Cole {**C**oal mines} ロック・コール Rokku Kōru  
冒険家 *Boukenka* Adventurer (Treasure Hunter FFVIa) {KWhazit also has ぼうけんか *Boukenka* Adventurer}  
25 years of age

Celes {**C**eleste} Chère {**S**hare} セリス・シェール Serisu Shēru  
ルーンナイト *Rūn Naito* Rune Knight  
18 years of age

Cayenne {Like the pepper or the Porsche car} Garamonde {This I'm not sure about. It could be the French **Garden Elephant Monsoon** (,ga-rə-'mō<sup>n</sup>), or the American **Garrison Elephant Monty Dog** ('ga-rə-,mänd )} カイエーン・ガラモンド Kaien Garamondo  
サムライ *Samurai* Samurai  
Cyan (**Sigh Anterior**)  
50 years of age

Shadow (Clyde {Like Bonnie &} Arrowny {**Arrow Knee**}) シャドウ, Shadō  
アサシン *Asashin* Assassin  
Age unknown

Edgar {I'd go with the French **Education Garden**} Roni {My guess here is **Row Knee** (Based on the Japanese and French)} Figaro {**Fee Garrison Ocean**} エドガー・ロニ・フィガロ Edogā  
Roni Figaro  
マシーナリー *Mashīnarī* Machinery  
27 years of age

Mash {This could be Māsh (**Maw Shush**) or Mǎsh (**Man Shush**). It depends on whether the basis is supposed to be Spanish/Catalàn or French/English, in that order.} (Macias\* {**Maw See Assume** <http://www.forvo.com/search/macias/>} René {**Reputation Neighbor**} Figaro {**Fee Garrison Ocean**} マッシュ (マシアス)・レネ・フィガロ Masshu Mashiasu Rene Figaro  
モンク *Monku* Monk

\*(This name comes from either Spanish or Català. What is interesting is that Macias is one of the last medieval Galician poets (14<sup>th</sup> century), and is referenced in a work often known by the title *La Celestina* when Sempronio says, “aquel Macías, ydolo de los amantes” (that Macías, idol of lovers). Celes, Tina, and Macias’s names all in one place? It’s interesting, at the least. Also interesting is that Celestina used magic.)

Sabin (Could be **Say Bin**, following the American physician’s name, or **Safari Bee New**, following a Spanish accent. It’s probably the former. I used to always pronounce it **Sabbath In**.)  
27 years of age

Stragus (**Stray Gust\***) Magus (**May Gust**) ストラゴス・マゴス Sutoragosu Magosu  
青魔導士 *Ao Madoushi* Blue Mage {KWhazit also has あおまどうし *Ao Madoushi* Blue Sorcerer}

\*(I’m not sure why the Japanese didn’t use the ‘gu’ character instead of the ‘go’ character unless they intended it to not be pronounced with a Latin edge (**Stray goose**))

Stragos (Probably **Stray Go Sun**)

70 years of age

Relm (**Realm**, as far as I can tell.) Arrowny (**Arrow Knee**) リルム・アローニィ Rirumu Arōnii

ピクトマンサー *Pikutomansā* Pictmancer (According to the FFVIa Japanese website)  
{KWhazit goes with Pictomancer}

10 years of age

Setzer (**Set Zirconium**) Gabbiani (**Gatling Bee On Knee**) セツァー・ギャッピアーニ,  
Settsā Gyabbiāni

ギャンブラー *Gyanburā* Gambler

27 years of age

Mog (**Maw Goo**) モグ, Mogu

モーグリ *Mōguri* (Moogles (**Moo Glow**) according to Square-Enix’s Japanese FFVIa website, but direct conversion would render Mogle (**Mow Gloom**), Mogul, or Mogli (**Mow Glee**). Clearly the extended o here was to be a double o, rather than the normal emphasized o sound.)

11 years of age

(**Gatling Ouch**) ガウ Gau (Notice that there is no suggested name here. This is because Gau is a sound, equivalent to “Roar!”, that is taken on as a name.)

野生児 *Yaseiji* Wild Boy {KWhazit also has やせいじ *Yaseiji* Wild Kid}

13 years of age

(**Go Go**)ゴゴ Gogo (I’m not sure where the naming of Gogo comes from. I suppose it could be a play on sound to imitate miming/repetition.)

ものまね士 *Monomane Samurai* Mimicry Samurai {KWhazit also has ものまねし *Monomaneshi* Mimicry Warrior}

Age unknown

Umaro (**Igloo Maw Row**) ウーマロ, Ūmaro

雪男 *Yukiotoko* Abominable Snowman/Yeti {KWhazit also has ゆきおとこ *Yukiotoko*  
Abominable Snowman/Yeti}  
“Started counting four years ago”

Interceptor インターセプター *Intāseputā*

Cefca (**Kelly Fight Kawasaki**) Palazzo (**Popcorn Latte Zone**) ケフカ・パラッツォ *Kefuka*  
*Parattso*  
35 years of age

Leo (This could be the generic English Leo or an accented (French) **Lay Oh**) Christophe (**Chris**  
**Tone Off**) レオ・クリストフ *Reo Kurisutofu*  
將軍 *Shougun* General {KWhazit also has しょうぐん *Shougun* General}  
30 years of age

Cid del (**Dell?** I know next to nothing of Spanish.) Norte (**North Tape**) Marguez (I believe it's  
**Maw Run Get Zero**) シド・デル・ノルテ・マルケズ *Shido Deru Norute Marukezu* (I have  
no idea why they used the kanakata for 'ke' instead of 'ge'.)  
46 years of age

Ghastra (**Gas Truck**) ガストラ *Gasutora*  
Gestahl (**Guess Stall? Guess Tall?** I'd go with the first, though they sound very similar.)  
50 years of age

Bannan (**Ban Anterior**, as far as I can tell.) バナン *Banan*  
*Banon*  
神官 *Shinkan* Shinto Priest {KWhazit also has しんかん *Shinkan* Shinto Priest}  
54 years of age

Orthros (Greek. **Oar Thrust Ross**) オルトロス *Orutorosu*  
*Ultros*

Typhon (Neck **Tie Fondle**) テュポーン *Tyupōn*  
Chupon (**Chew Pony?** Apparently Spanish for a 'sucker'.)

Biggs ビックス *Bikkusu*  
帝国兵 *Teikoku Hei* Imperial Soldier {KWhazit also has ていこくへい *Teikoku Hei* Imperial  
Soldier, and includes the following note:  
There's been a ridiculous amount of argument over whether the one name is "Vicks" or "Biggs".  
The US version uses "Vicks", but apparently Biggs and Wedge fit a somewhat obscure *Star Wars*  
reference, and the US version of the Playstation remake also uses "Biggs". While the Japanese  
looks like "Vicks" or "Bix" (ビ fits with both 'bi' and 'vi' {But ヴイ would have made Vi clear if  
it was intended. They did this with Valigarmanda, so they should have here, if it's what they  
meant.}, the クス is either a 'ks' or an 'x'), a Japanese Wikipedia entry supports the use of  
"Biggs", and it seems that every Square game \*except\* FF6 with these characters has his name

as ビッグス {**Biggsu**} (and I've confirmed that it's at least true for *Chrono Trigger*), which \*does\* correspond to "Biggs". The most likely explanation is a typo.}

Wedge ウェッジ Wejji

帝国兵 *Teikoku Hei* Imperial Soldier {KWhazit also has ていこくへい *Teikoku Hei* Imperial Soldier}

Madin (**Maw Dean**) マデイン Madein (Maduin in FFVIa, apparently for Mael Duin in FFVIa. Madeen is the romanization for FF tactics and IX, but the kana is what's used to reference other English Madins (like Larry Madin), so I'm making the guess that the 'ee' was for pronunciation purposes in the other FF games. Also, I found some Japanese images tagged "tina-madin".)

Madeline (**Mad Elephant Lint**) マドリーヌ Madorīnu

Darill (**Dare III**) ダリル Dariru

Duncan (**Done Can**) Harcourt (**Hard Court**) ダンカン・ハーコート Dankan Hākōto

Jun (**June**) ジュン Jun

Mina (**Me Nada**) ミナ Mina

Shun (**Shoe No**) シュン Shun

Owzer (**Ouch Zone Burner**) アウザー Auzā

Rachel (**Ray Check Elephant**) レイチェル Reicheru

Ramuh (**Rah Moon**) ラムウ Ramuu

Vargas (**Valley Garden Gas Assume**) バルガス Barugasu

幽霊 *Yuurei* Ghost (ゆうれい *Yuurei* Ghost)

幻獣 *Genjuu*

幻 is *maboroshi*, and means something like 'illusion', 'dream', 'vision', or 'phantom'. 獣 is *kemono*, and literally means 'beast' or 'brute'. However, *maboroshi* here implies something other-worldly, supernatural, improbable/impossible. *Kemono* also is the name of a kind of art featuring anthropomorphic beings, much more 'human-like creature' than 'beast' in this sense. Because of this, I'd probably translate it "**Surreal Being**" to give it both the 'beyond normal reality' and 'human-like' connotations. Esper was an appropriate name, if Woolsey was getting it from the idea of ESP. It's similarly supposedly possible or existing, but is the stuff of stories of questionable and "supernatural" content.

ケット・シー *Ketto Shī* Cait Sith/Cait Sidhe/Cat Sidhe/Cat Sith Pronounced **Kett She** (Stray in FFVIa)

キリン *Kirin* Qilin (Kirin is the Japanese name for the Chinese chimerical creature.)

カトブレパス *Katoburepasu* Catoblepas (Shoat in FFVIa)

ケーツハリー *Kētsuharī* Quetzal, a kind of bird. (Palidor in FFVIa. WTF is “palidor” from?)

ヴァリガルマンダ *Varigarumanda* Valigarmanda (Ask Square Japan what it means. This is the FFVI GBA translation. Tritoch in FFVIa.)

ミドガルズオルム *Midogaruzuorumu* Midgårdssorm (Terrato in FFVIa)

ラクシュミ *Rakushumi* Lakshmi (Starlet in FFVIa)

ジハード *Jihādo* Jihad (Crusader in FFVIa)

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Welcome aboard. This is an annotated retranslation of Final Fantasy 6. A rewrite of the start may happen in the future, so check back for updates.

I adore feedback. Good, bad, please tell me what you think. I may be a semi-decent interpreter, but I am still at best an intermediate writer, and written translation is half of each. It doesn't matter if you don't know Japanese. Your opinion on my English is invaluable.

FAQ answers and random tidbits: I used to hate Ted Woolsey, now I don't. I used to think I was hot shit, now I think I'm still learning. I wouldn't like to hack this into a rom when it's finished, thank you, as its strength lies in its (perhaps overly) copious commentary. I've taken the names from the Japanese version, romanized to the best of my knowledge as they were in the manual, artbook, and other media.

I hope you enjoy reading as much as I've enjoyed translating.

暗星リナ

Lina Darkstar 11/11/2006

Curse you, Arpy. CURSE YOU and your untimely intrusion of timesinks onto my schedule.

Two weeks of school left, one week before the big Calculus paper is due, and what am I doing? Why, I'm rekindling my love for Final Fantasy 6, of course, mostly thanks to Arpy's project reminding me of a game I've missed.

But because I don't have Anthology, and I don't feel like going through the original, I'm doing something different this time. Namely, I'm playing the Japanese version.

And I'm a geek, because I find endless excitement in "SEIFUKU!! That's the kanji for 'conquer,' it has to be, I've never seen that compound before but it makes sense in context and now I know

kanji for an important Excel Saga word YAY!!" (Yes, this was an actual thought process. Occurred not ten minutes ago, in fact.)

At any rate, I'm now in Figaro Castle, and thought I'd post a few tidbits I found interesting. For the most part, the translation's pretty faithful to the original; there are a few places where the meaning's more implied in English and explicitly stated in Japanese, and vice versa, but so far no really serious "Wait. That's NOT what he/she said." moments.

I love how much characterization can be stuffed into three lines of Lock dialogue. He's doing the [ultra-informal grammar structures](#) which give him the [badass](#) label within two minutes. It's so hard to properly translate that, too.

It's similar with Cefca; the main evidence of his madness at this early stage is the way he [mixes way-informal with way-formal and, well, talks like he's got a few screws loose](#). The loopy grammar style serves as characterization.

Oh, one other thing about Lock. When Tina wakes up, just before they get out of the Narche caves, and he swears to protect her, it's made [much clearer that he's got some deep motivation](#) for doing it.

Lock: You lost your memories!?

Locke: You have amnesia!?

\*Terra nods\*

Tina: But, somebody said they'd return in time...

Lock: Lost memory...

Lock: I... I won't abandon you...

Lock: I promise I'll protect you!!

Locke: Your memories...

Locke: Don't worry. I'll protect you. I promise!!

Terra: ???

\*Terra blinks a lot, and they exit.\*

Oh, and when they exit, they just leave. [Lock doesn't stop to tell Tina that This Exit Might Be Important Someday](#). Which tells us something about the translators' estimation of the players' intelligence, and fixes a minor problem I always had with Locke at the outset. I always got irritated that, thirty seconds after learning Terra has amnesia, he tells her '[Don't forget about this!](#)', even though I know [he was talking to the player](#).

(Compiler's note: As Lina said, she may or may not come around to re-do the start of this translation. For those of you who would like to read translated material done up to the [Returner](#)

**Headquarters** (*Rita~na~ Honbu*, about where Lina started going more in-depth) KWHazit has translated a good portion of the text and includes both the Japanese Kanji/Hiragana/Katakana and the 'FFIII' American English in his work. This work can be found here:

<http://members.fortunecity.com/kwhazit/trans/ff6/>

A few things of note are these:

-We can't say for certain that technology was created prior to sometime after the Great Magic War, much less that it was "rediscovered". For all we know, there was minimal civilization prior to the Great Magic War.

(What is learned in the Thamasa area later in the game may tell us what civilization was like before.)

-Japanese Biggs has doubts that there is an Esper in Nache at all. Biggs knows that false information has been going around. Wedge concludes that the information the Empire received is probably reliable this time because the Empire sent Tina out. There's no confusion about why Tina is along. (I'm wondering if other missions were done to try to find Espers and ended in failure, and perhaps also the destruction of villages.)

-The Nache guards don't insult the Empire for using machinery.

-Biggs and Wedge don't mention a briefing, but trade stories that they've heard about Whelk. Biggs suggests not touching the shell, which Wedge said held a powerful electric charge. They also don't talk to Tina like she knows something about the Esper.

-Jun (Japanese *Arvis*) tells Tina she has a strong force of will after he removes the crown, rather than indicating that she's recovering quickly; though these may be more alike than I think.

-The guards who show up don't say something as ridiculous as "Give us back our Magitek!" It's *Nache* that's chasing Tina. Instead, they refer to Magitek in saying "Give us the girl who was riding Magitek Armor!" (This is why the people who you end up fighting are weak and.. *wearing the Nache guard uniforms*.) Jun later explains to Lock that *Nache* could fight the Empire but values its autonomy too much to get involved with supporting the Returners. (This may be extremely important later on when Cefca invades *Nache*, or may change soon after Tina and Lock escape.) This is odd (No, *Stupid*.) for *Nache* to do, seeing as the guards at the start of the game face the Empire's troops with "They've come as far as *Nache* after all!" Jun also fears that *Nache* won't listen to him about Tina being mind-controlled.

-Cid has a line that's unused in both versions of the game. He simply says that Magitek is his greatest work.

-Jun doesn't ask Lock how his thievery is going, but asks if he's given it up. We know from a line in South Figaro that Lock is an "infamous thief" known by name.

-Lock is awesome and responds by saying "T h i e f?" (He's pulling out the word.) "If you're talking to me, say treasure hunter." Very calm; very self-assured. The old man responds by



jesting “Ha ha ha! Isn’t that the same thing?” Lock responds in kind by ‘Tsk Tsk’ing and saying “There’s a big difference! Anyway, what’d you call me for?”.

-Jun didn’t ‘want Lock to meet Tina’. Lock already knows who she is. Jun is informing Lock that Jun met her. Jun tells Lock about Narche chasing her, and Lock responds with “Got it. I just need to help her out, then.”

-Lock is more certain in his question/statement that the Moogles are going to help him. He also only says that he is in their debt once they win. Tina isn’t given undue burden.

-When Tina says Jun said her memories would come back, Lock says “Memories... Relax. I’ll protect you. For certain!!”, like Lina said, but I think there’s less emphasis on the memories being Tina’s here and more on the fact that *memories* are the issue. I can see Lock with eyes downcast in thought as he says this. Tina looks at him quizzically, then he continues by saying “You lost your memories... I... won’t abandon you... I’ll definitely protect you!” This is clearly Rachel foreshadowing. Also, the word for abandon can also mean ‘fail’, and perhaps should be translated as such, since *kanarazu* is ‘without fail’. Lock’s issue is with failing others more than it is with abandoning them.

-Additionally, Lock ran into Tina as a girl having fallen a long way to the ground. It doesn’t seem that he or Jun knew that the manipulation ring/slave crown robbed one’s memories. Therefore, to Lock, Tina is like Rachel. She fell, lost her memories, and is being chased by the Empire, who took Rachel’s life away.

-When Edgar first meets Tina, he doesn’t flip out, but walks back and forth from Lock, looking at her carefully. When Tina plainly asks who he is, he responds with what I can see as a light reply “Oops, excuse me. That wasn’t a proper way to greet a lady.” He actually says ‘lady’ (*redei*) here, too, rather than using a Japanese word. When he later assures her that she is safe in Figaro, he again uses ‘lady’.)

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So I'm up to South Figaro now. Again, there were a few bits that I don't remember being in the original version, and one that made me think of that Russian-Engrish version posted around here awhile back. Let me check my notes.

...WOW. That whole "three reasons" exchange when Edgar meets Tina looks so different now. He's calm and smooth and quite frankly amusing the hell out of himself. While reassuring Tina, as a gentleman would, that he won't use her for evil. The words, though, are almost exactly the same.

He's really enjoying himself. Teasing. Basically trying to put her at her ease and reassure her that he's not after her power (lean forward, charming smile,) ‘...it's your looks that have captivated me.’

(Complier's note: It seems that Edgar is doing a bit of joking but is also serious in some way, as the next line he gives (while walking away) is about his technique getting rusty. This may simply be that Edgar simply always expects a reaction, which Tina doesn't give, but it may also belie some honest flirting. Tina says ".....? What's wrong...?" in the Japanese, rather than "What's with you, anyway?". Edgar also asks Tina to see him later, which was left out of both versions of the game

Tina then speaks directly of her problems with emotions. Her response after Edgar has left is "That's right... If I were a normal woman, those words would have made me feel something... But I..."

Also, when Edgar and Mash are speaking about their father in the past, the dialog is very somber on Edgar's part, while Mash is clueless. In other words, Edgar is aware that his dad is dying, while Mash has yet to understand what's going on. I'm wondering how old they were back then. Also, Mash was apparently more well-behaved back then than Edgar was.)

-When Edgar meets with Cefca & lackeys, he welcomes them as allies. One of the soldiers responds with "Allies? Hah! A pathetic little country like this!"

EDGAR: I thought we were allies! What are you doing in my domain?

(Complier's note: The soldier didn't respond in the American version due to a coding error.

Edgar notes that the Empire has destroyed/overthrown (This is not mere subjugation.) three countries, then asks what their intentions are. It seems Celes's torching of Maranda is a recent event.

(Tzen, Maranda, and Albrook are said to be three countries under the Empire's control later on. I assume these are the three that have been invaded. (And apparently so did Woolsey, with his "You've been busy down south" line.) The countries of the world are as follows:

The Gastra Empire is the entire southern continent, containing Tzen (The smallest country in the world. Trade thrives here.), Alburg (This country has the world's largest trade port.), and Maranda (The Empire killed all of the royal family of this country. Its people (Perhaps the royalty?) formerly boasted of it being the most beautiful country in the world. This is the place that Cayenne says Celes torched. She's famous in a bad way for this. We see elsewhere that she's also known within the Empire as being invincible.). Whatever country Gastra invaded from likely had Vector as its capitol.

The State of Jidoor is controlled by aristocracy and has a strongly enforced class system. Zozo is the place where the poor of the Jidoor state are. No alliance is declared that I know of.

The Frontier Province includes the villages of Mobliz and Thamasa, the Wild Fields area, various islands, and the area containing the Esper world. This area is comprised of places without an Imperial presence. (Guess they figure the monsters are too much trouble, eh?)

The City-State of Narche is a neutral and ruled by Elders. It borders the edge of Figaro's Kingdom.

The free City-State of Nikeahm borders another edge of Figaro's territory. Nikeah is the port town of this City-State. Trade is governed here by both Doma and Figaro.

The Kingdom of Figaro. South Figaro has autonomy and is merchant-run. Kohlingen is a small town that's a part of Figaro's kingdom. It surprises me that the Empire moved far enough north to make an attack here without Figaro breaking their alliance openly. I'm now wondering how long before the game Rachel was killed.

The Kingdom of Doma is the only country/kingdom to openly oppose the Empire. It is said to have a great wealth of historical records about the Great Magic War. It's the oldest country in the world.)

Edgar proceeds to say that it seems they're ready to invade the *Kingdom/country* of Figaro next, despite them being in an alliance.

Also, Edgar says that Cefca is under Emperor Gastra's direct supervision (*chokuzoku*). I wonder if Cefca is the only one, or if either Celes or Leo is also considered a direct subordinate.

Furthermore, Cefca doesn't exclaim "Lies!" when Edgar asks if the girl he is looking for is the sorceress. Cefca says "That's none of your business. In any case, is she here?" Edgar says that there are as many girls as the stars, to which Cefca plainly says that nothing good can come of hiding her, and then sarcastically says that he hopes Figaro doesn't get crushed.

Interestingly, Lock doesn't make a comment about Cefca being insane, but says that Cefca and his men (or the Empire in general, I'm not sure which) are people that can't be stomached.

The next they speak, Lock apologizes for making Tina feel uneasy (probably referring to disregarding her and talking hushedly the whole time at Figaro.). English Locke told Tina not to worry. She interrupts him in a more formal tone than she spoke in before and references, I assume, a meeting (Lines indicating said meeting weren't used in either version of the game.) that took place with Edgar while we were watching Cefca (The guards in the Japanese said that men from the Empire were coming, not that they were already there.), when she says that she heard from Edgar that Lock was a thief. Again, Japanese Lock is calm and corrects her simply ("Treasure hunter."), whereas American Locke says "That's TREASURE HUNTER!". I can somewhat understand Woolsey's use of caps here because Lock ends with "dayo", which calls attention to what he just said, but *seriously*.

Lock is Edgar's '*paipuyaku*', which translates to mediator. Perhaps contact is too simple a term for what Lock does? Then again, it may be an appropriate word.)

-When Lock's explaining Edgar, Arvis, and the Returners to Tina for the first time, the expression he uses is literally "to use one's hand in," similar to our "to have a hand in" some activity. Which

explains that scary "touching" monologue in the Russian-English version.

-When Locke and Terra are talking, before they go to bed, the last part of that conversation was different. Not very, but...

Tina: Empire... I'm a soldier of the Empire...

Lock: ... you WERE. An enslaved lie of a person. But it's different now.

Tina: I... don't get it. What should I do... my head... hurts.

Lock: It's that you have your own free will from now on.

You probably shouldn't think too deeply about it. I'm sure your path will become clear to you.

(Lock leaves)

Tina: Free will...

(English script pulled from RPGamer.)

TERRA: Empire...but I'm a soldier of the Empire...!

LOCKE: That's not true! They were using you! Things are different now.

TERRA: I don't understand... What should I do?

LOCKE: I can't tell you what to do.

You don't have to decide right now. You'll soon find your way...

(LOCKE leaves.)

TERRA: But how will I know which way is right...

It just struck me as fundamentally different, in that **Lock seems calmer, more reassuring and in control of things** now. And at the same time what he's doing is **showing Tina that she's captain of her own ship**. And the way it ends is different, too; **instead of Tina implying that she wants someone (presumably Lock) to tell her which way to go, she's struggling with the concept of having the choice at all.**

Also, Lock's implying that thinking deep thoughts causes headaches. That's very Lockish of him, and so not there in the English version. Yay.

(Complier's note: Lock isn't saying that one should act rather than think, or that deep thought is a problem. There's a difference between thinking deeply and thinking past one's limits. In fact, **Lock seems very intelligent**, being the one who gathered information on the Empire, one who clearly understands many complex social relationships, and who may also be responsible for transitioning country of Figaro to supporting the Returners.

Tina's under great stress and her attempts to figure everything out are only making it harder for her. She's also in a unique situation and is **having problems with memory**. Ishi can be translated as 'will' or 'purpose', and I think both are clear issues for her. She must now **decide who she wants to be**. I'd translate the scene as follows:

Tina: Empire... A soldier of the empire...

Lock: ...is what you used to be. (He's finishing her sentence.)

Manipulated by the Empire, your life was a lie, but it's different now.

Tina: I don't... ..really understand.

What should I do?

My head... ..hurts. (She's trying to grasp the situation and can't feel or think her way through it. The slave crown stole her memories and her emotions.)

Lock: It's that from now on you have your own will.

Don't think too hard about it right now. You'll see your path sooner or later.

Tina: My own will...

Also, if Figaro castle isn't the only thing out in the desert, then either there is a *huge* amount of material being submerged and moved, or Edgar is abandoning some of his people, just as Cefca said. In either case, any towns not on the world map that are anywhere else in the Kingdom of Figaro are certainly open to attack. I think that Cefca was specifically referring to the people of the castle, though. As we see later, Edgar cares deeply for his people. Is he abandoning them? Is he doing so because the castle is on fire? Is he doing so because Tina is otherwise in danger? I find it very hard to believe he'd leave anyone behind if he thought he had another option.)

-I also encountered another bit of Nintendo's standard censorship policies! Remember the old man and his cider in South Figaro? Apparently "cider" in Japanese is "sake." Yes.

Oh, speaking of that, the "son of submariner" line was one I made sure to make note of.

Cefca: "Grrrr-- SHIT! I'll get you for this!"

...which was about what I'd expected, except for one thing. The grammar pattern he's using there (he says "kaeshimasuyo") is NOT what fits in context. In fact, the -masu form is polite. And the -yo at the end there is feminine.

(Compiler's note: Is the 'yo' always feminine, or just on this word or in this sentence pattern? I ask because Lock used "dayo" earlier. I'm wondering if other male characters use 'yo' in the game.

Further, everyone was far calmer during the battle when Tina used magic, with Edgar first thinking it to be magic and Lock apparently chalking it up to a natural ability; something like Mash's Certain Death Techniques. Also, Edgar doesn't ask "Where did you..?" but "But how did you...?" I'm guessing he was going to say "cast that just now?", as he later says to Tina (and Japanese Edgar Always speaks *to her*, not *of her in the third person*) that no human is born with the ability to use magic. Edgar later asks her to see Banan in order to help her ascertain the truth of the origin of her powers.

When Edgar and the group reach the caves to South Figaro, he makes sure that the Figarian soldier returns to tell the people that he has gone to South Figaro, and then to the Returner Headquarters.

On a humorous note, KWHazit thinks that the caption in battle should be “Lovestruck”, though the word could also be “exhausted”, according to my online dictionary. If it’s lovestruck, I’d have to laugh and wonder if this isn’t some sort of anime-ish reverence to Tina’s magical power making people go starry-eyed. Perhaps the *dereedere* is a reference to *tsundere*; ie, Tina just went from being cold/aloof/defensive to being cute or the like, with her “Thank you!” expressions to them both and a following wink. This makes the most sense to me.)

So imagine Cefca swearing and yelling that he'll take revenge, but doing so in a way that's... somehow... polite and feminine.

See what I mean by loopy grammar?

(Complier’s note: Before we move on to the next post section, I have to point out something that may be of great significance. Edgar says “**Sorcery has become the key to this war.**” How long as the war been going on? When was magic introduced? If sorcery has become the key to this war, is Edgar saying that the Returners can win only if they obtain magic, that they can only fight if they have magic, or that the winner must be one who has magic on their side *because it’s newly introduced and is the ultimate power*?!

Did the Empire keep the Magitek program under wraps until only recently? If the Empire suddenly unleashed its Shougun and Sorcerous Armor and stormed over the world in the past few years, or even Months, then Figaro’s alliance with the Empire and **Narche’s neutral status** make sense, as does Doma’s seeming lack of war preparation (Then again, perhaps they just didn’t have the firepower to fight the Empire evenly), and Celes’s recent incarceration.

When did the Empire start waging war? Was the attack on Kohlingen before the invasion of Maranda, Tzen, and Alburg? Did the Empire not use Magitek in the invasion/raid of Kohlingen? Maranda wasn’t the first time magic was used (If it was used. I assume Celes used it.), was it? It seems most likely to me that the southern continent fell quickly due to the sudden use of Magic/Magitek. Let’s also not forget that Edgar had never seen magic before when Tina arrived, and Lock didn’t recognize her attack as magic. Of course, the Soliders who arrive in South Figaro use magic. Is this only for the game battles’ sake, or were they infused or something of the sort? Also, if Lock hasn’t seen magic before, has he not traveled certain areas where beasts use magic, or is their magic considered to be something else? Perhaps magic is only unusual for humans, and that’s what Lock was shocked about. Still, I find this a weak solution, if it is one.

Without these sudden, magical attacks, I can see the Empire struggling against insurgents. Of course, the Empire could have sent Magitek in afterward to keep the peace. This may add a few years’ time between the start of the Imperial attacks and the emergence of Magitek Armor, which they seem to be putting heavily to use at the start of the game. This could have something to do with why the fight at Doma was only between the Domans and foot soldiers. (Did those troops have magic? What about the leader?)

Suddenly the opening to FFVI makes more sense; with the soldiers cheering and Gastra's three shogun at his side. Further, this fits perfectly, again, with Edgar's earlier comment about **three countries being invaded**, as he was speaking of recent events. (Again, I believe he means Tzen, Maranda, and Albrook.)

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(The missed section: From South Figaro to Vargas)

-The South Figaro pub-

Lock moves up to Shadow, who doesn't seem to indicate that he's aware of Lock's presence.

Lock: How about at least responding?

Edgar grabs Lock and pulls him aside.

Edgar: Stay away. I've seen him somewhere before. If I remember correctly...

Shadow's introduction:

He pledges loyalty to no-one.

None have seen his true self, hidden deep in his cold eyes...

"True self" is *sugao*, "unpainted face". We see this later on again in Celes's introduction. It means that none have seen Shadow or Celes being anything but hardened to their roles. Shadow is guarded against his emotions and fit to being mercenary, and Celes is guarded to keep her soldierly composure and attitude. Celes's actually says "*onna toshite no sugao*", which means that none have seen her being a woman rather than a shogun.

I think this gives real insight into what it must have been like for the party members to meet and constantly be around Celes, considering how Shadow comes off. It also makes her **breaks in composure** all the more important.

Edgar: Shadow... An assassin who would kill his friend for money.

If Lock tries to go near Intercetpor, Shadow uses the same word Edgar did to tell Lock to stay away from Shadow (*yose*). Both are flat with their response; monotone.

Shadow: Stay back. This isn't a dog strangers should approach. (The translation I'm getting here is "This dog won't meet strangers head on." I'm not at all sure how this should be translated.)

Once they reach the cabin Mash stayed at, Edgar refers to everything with surprise and recognition. He isn't shocked that there are so many things similar to Mash's, like the English had him doing. He knows Mash was here, and seems to be wondering where he is now or why he's here. Edgar is also much more calm and contemplative. Also, when Edgar talks to the old

man, he isn't confused, but asks if the man knows the person living in the house. The story is the same as the English, but the man speaking has a strong accent.

Edgar's response, left out of both of the games, is one of surprise that Mash actually became the pupil of such a famous man. (Duncan.)

When the group finally reaches Vargas, Vargas asks if they're Mash's subordinates. Lock responds with "Who are you!?" (*Nanimonoda!*?). I can see him being a bit confrontational. Edgar is still mostly controlling himself as far as I can tell, and questions if Mash is on the mountain. It seems he wants to meet his brother once more, or may be worried that Mash is with Vargas or was killed by him. It could be a number of things. I hope Lina can add some notes here based on any grammatical changes I missed. I'm bad with noticing them.)

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There were only a couple of inconsistencies I found worth noting along the way. Firstly, when the group confronts Vargas:

Lock: So you were the one hovering around before, huh?

LOCKE: You were shadowing us earlier, right?

VARGAS: Brilliant!

- Vargas says something somewhat untranslatable here, but I can definitely say that it's NOT a confirmation. "*Shiruka!*" literally means something like "Do I know!?" and I've seen it variably interpreted as "How the hell should I know?" and "What the hell are you talking about?," among other things. So it could've easily been Mash who was jumping around Mt. Kolts.

(Compiler's note: After Vargas says this, there's another line that doesn't appear in either version. It's Tina saying "You're him, right? You're the pupil of the hand to hand master Duncan who killed him and ran away." Also, Vargas says he is going to fight them because he doesn't want to be caught (arrested). He implies that he *did*, in fact, kill Duncan. Perhaps Vargas's real crime is seeking false fame/vanity?)

The dialog between Mash and Vargas is nearly the same in English for the first part, except that Vargas recognizes Mash right away, Mash trails off a lot, and Vargas doesn't say that his techniques are superior, but that he has created his own secret arts. Yep, seems Vargas is out for recognition and spiting his father, who Vargas thinks chose Mash to succeed him, despite Mash's denial.

Mash is reluctant to fight Vargas. Vargas doesn't say he tires of the fight, but that Mash's life is almost over. Mash also reveals that Vargas was refused by Duncan because of Vargas's pride. That's no surprise here.)

And secondly, instead of calling Mash a 'bodybuilder,' which was a line I never really understood since, technically, he IS one, and I didn't expect there to be gyms in the FF6 world anyways:



Tina: Younger... brother? I didn't expect him to be quite so... bearlike.

(Complier's note: Before Tina speaks, Lock says "L...little brother, the twin one?" Eh? Is Lock just shocked that the twins are so different (I think that's it.), or do Edgar and Mash have more brothers?

Tina actually uses the same start as Lock, but adds "-san" to *otouto*. More accurately, she says "L...little brother? I... I was certain he was a huge bear or..." Both Tina and Lock are stunned.)

...which Mash heartily appreciates.

Oh yeah, and Mash isn't so eloquent as Sabin was when talking about Figaro's current state. Sabin says Figaro will be reduced to the **Empire's puppet**; Mash more bluntly says that it'll turn into the **Empire's dog**.

(Compiler's note: I'm surprised that Lina didn't include more from Edgar and Mash's conversation.

Mash is surprised to see Edgar away from Figaro. In other words, Edgar is dedicated to his people and needs Lock to help him with Returner business.

Mash not only knows of the Returners, but calls them wimps who watch from the shadows. He seems surprised or relieved that they're starting to act.

Edgar says that the chance for a counterstrike has come, perhaps having Figaro in his mind as well as the ongoing battle. What interests me is what he says afterward, which is something like "There won't be any more 'seeking direction from/imploring' the expressions of old men tied strongly to the Empire." I'm not sure whom this is referencing, but Edgar is saying that a number of people (Nations?) are too tied up with the Empire to fight back, so the Returners (At least this group of them (Is there an internal divide on how to act?)) are taking action on their own.)

Aaaand finally, I don't remember the classes given to characters in FF6, or even if there were any. But I took a glance at the menu screen: Locke's an Adventurer, Terra a Magic Warrior, Edgar something called "Machinery," (p'raps they meant Mechanic? ^^) and Sabin is a Monk. Anybody know the English equivalents there?

L. Cully said:

I have a Japanese fanart that lists 'em as:

Magic Fighter (Terra); Treasure Hunter (Locke); Machinist (Edgar); Monk (Sabin), Rune Knight (Celes); Assassin (Shadow); Samurai (Cyan); Wild Boy (Gau); Gambler (Setzer); Blue Mage (Strago); Pictomancer (Reim); Mimic (Gogo); Moglie (Mog); Yeti (Umaro); Great General (Leo).

Oh, and I think Kefka, Celes, and Leo are all called "Shouguns."

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Yep, I'm finally back into this, and currently sitting in the Returner's Hideout right next to Lock, just after waking up. So I didn't get very far; one conversation with Banan, and one with Lock.

-I got around to actually translating the kanji combo for Esper, "Genjuu." It means "illusion beast." (Complier's note: See my section on Genjuu at the start of this file.) I seem to remember hearing that the word "Esper" means something similar in French; anybody know details?

Maggie Rennie said:

"Esperer" is the French verb meaning "to hope." "Espoir" is the French noun (masc.) meaning "hope."

-Edgar addresses Banan in ultra-formal form. He's treating Banan as his superior; about the way his subjects treat *him*. o.O

-Banan switches levels depending on who he's talking to; he's very respectful to Tina and rather short and informal with Edgar. Either way he sounds like he comes out of an old samurai movie; very old-fashioned stuff.

-Tina doesn't necessarily deny that she was a murdering tool. She just doesn't want to hear it. (Compiler's note: This is too light. Tina is horrified with the thought, which Banan presents in such a way that Edgar rightly calls it "Too cruel". Banan says that he's gotten a rough of idea of Tina's being manipulated by the Empire via 'transmission birds'. (Carrier pigeon is a different word; *denshobatou*.)

Then Banan says "Doing something like killing fifty Imperial soldiers in less than three minutes..." He's making Tina sound frightening or inhuman or the like, and she responds accordingly by shouting "No!!" and moving away from the group; looking away. Lock comes to her side as the rest continue talking. Banan then says "Don't run away!". Does he mean from her past, or at that moment?)

-Banan repeats the story of Pandora's Box almost word-for-word, but he then says "You could say that [the Evils] have cursed mankind's power ever since." This line wasn't in the official translation at all; I'm starting to see an **emerging theme of personal power**, often correlated with free will, that apparently was completely left out of the translation. The thing is, Banan's choice of words here ("mankind's power" can also be translated as "personal power") is something Tina's already heard; I believe it was Lock who told her that she moved by her own "personal power" now. So this line would've affected her greatly; the evils that Banan paints now seem like a direct threat to her newfound freedom.

-And then Banan says she's the last ray of hope left in the world, and Edgar protests extra-politely, and Banan goes all short and informal and says he's going to rest. On to Lock.

(Compiler's note: There's another line missing from both games here. It's Banan telling Tina to try consulting/discussing with the others, presumably about their reasons for fighting in order to determine whether or not she should join them.)

I have an answer to the question raised in the FF6 Discussion thread. Lock says that somebody important to him was "taken away" by the Empire. But the verb used is far more general. It doesn't mean she was physically captured and it certainly doesn't mean "jailed." In fact, I've mostly heard this word used in a non-physical sense.

So now we have another foreshadow for Rachel; that's two the official translation left out so far.

The rest of the conversation had minor differences.

Lock: Somebody important to me was taken away by the Empire. I've hated the Empire ever since because of that.

If the Empire keeps going on this way, it'll just make more people like me. That's why I joined the Returners.

Tina: But... I don't have an "important person."

Lock: Ah, that's not true. Besides, maybe there are people who think you're important to them. For their sake too...

LOCKE: Someone important to me was jailed by the Empire. I've hated the Empire ever since... I joined the Returners when I realized the Empire was rotten to the core. I wanted to make a difference.

TERRA: But...I have no significant "other" in my life...

LOCKE: That's not entirely true. Besides, I'm sure there are people who feel YOU'RE important to them! They are counting on you...

Heh. So Lock's motivation is a bit more altruistic, and a bit more clear. Tina's not looking for a specific significant "other" but just a good friend. Which also means that Lock isn't hitting on Tina so much as proclaiming friendship with the "that's not true" line. He's also not putting on quite so much pressure, which is nice.

Weee, this is fun. I'm such a dork; when I discovered that the verb was "ubau" I promptly cross-referenced to Weiss Kreuz and confirmed that it's a version of "steal" used for intangible objects, like for example Rachel's company. Or Aya's smile. XD

---

I finally looked back over my notes and went through the rest of the Returners' Hideout, right up to the splitting of the paths. As usual, the translation goes mostly along the official version, with several minor deviations and a few bits that just couldn't be conveyed in the same space using English. This time, though, there was one line that I think the official translator completely screwed up, and also a chunk of dialogue that appears to have been just *taken out* of the official version, for no good reason that I can see.

—The first lost-in-translation bit is another part of Mash's character development. When Tina's deciding whether or not to join the cause:

Mash: I think you can trust him too. Oop, but don't tell him I said that-- I'd get embarrassed.

SABIN: You can trust [Edgar], TERRA... But don't you DARE tell him I said that!

What the verb "to get embarrassed," also "to feel bashful," does here is add another point to the idea that Mash's really the "younger" brother, the subordinate to Edgar. It adds a little bit of cute to Mash's overall character.

—When the Returners' meeting starts, Lock gets another cool point added that wasn't in the English; Official Edgar says he "had Locke check into the rumor" about the Empire's Esper research, but Japanese Edgar mentions no such rumor; rather, Lock was the one to find that out and confirm it in the first place. (Compiler's note: Lock was investigating at Edgar's request, but Edgar doesn't say what Lock was investigating. It can be assumed to be the Empire's magic/sorcery/Magitek research program, based on what Banan says previous to this line.)

—Annie, sorry, but I didn't find anything really new or interesting about the War of the Magi (the Great Magic War). Everything pretty much followed script, with a few variations that only served to make Banan more aggressive and less frail than he sounded in English.

(Compiler's note: Holy Shit! Something just connected in my head. When the group is talking about the Great Magic War, Banan says that it's been theorized that magic was pulled from Espers and poured/infused into humans. Tina then says "That's the power of magic....." Right now, Tina thinks that she's what we later learn Celes to be!)

—Ah, but it's just after he details the possible origin of Magitek that we get to the omitted part: Edgar: In order to stand up against the Empire, the only way is to get magic power of our own... (Compiler's note: Lina used Magitek instead of 'magic power', but I don't think Edgar was necessarily thinking of technology here, nor of using Espers in the same way as the Empire. If he dared assert so, surely he'd have hurt Tina. The text has been changed appropriately.)

Banan: We mustn't! We'd only repeat the Great Magic War that way.

Edgar: ....so, what do you suggest? (He's actually a bit rude here.)

Banan: How about speaking with the Espers? (Not exactly polite himself.)

Locke: With the Espers!?

Banan: It's risky... but if we get Tina to react with that Esper again it might wake up.

EDGAR: We can only fight Magitek enemies with Magitek weapons...

BANON: It's risky, but if we have TERRA...speak with that Esper, it might just wake up...

And from there it continues normally. So I'm looking at this and wondering why these four lines were omitted. Could the translator not have wanted to include the dissension among the Returner ranks? Could it just have been taken out for space constraints? I really don't know.

—Just a bit after this comes the line that was just mistranslated.

Lock: Tina

Tina: Let's try it.

Mash: It's all kinda incomprehensible [to me]... but it sounds like fun.

SABIN: What nonsense! You sound as if you're enjoying this!

So instead of sounding pompous and awkward saying something about Terra, he's actually effectively saying "What the hell. I'm in." The ambiguity lies in the lack of pronouns, but the usage of "sounds like" here is always used to refer to oneself. So my version's the right one. ^\_^

(Compiler's note: Edgar and Lock apparently have a pre-set plan to contain the Empire in South Figaro. Edgar says something like Lock's special skill(s) is needed for the "wild (Uncultivated? What is wild supposed to mean here?) plan". Perhaps I'm not getting these lines right, because I have no idea what this means, though the game does say that Lock succeeded in his efforts, then lost his escape route. Lina, check me on this, if you would. The section is:

イトガ - 「ロック!

ロック「わかってる。  
サウスフィガロで  
内部から敵を足止めする作戦だろ?

イトガ - 「お前の特技を  
見込んでの作戦だ! たのんだぞ。

Either way, this is important as it establishes that Edgar is either doing this to protect Narche and/or to keep the Imperial troops from moving forward toward where Figaro castle used to be.)

—Once Lock has set off:

Edgar: It's dangerous here. Come with us to Narche... it might become a good chance to learn about your own *personal power*.

Again with the "personal power" theme. That really does pop up a lot. ...I'm actually starting to wonder if the rest of the Returners have figured out that that's the key phrase to get Terra to do anything. =/

—Banan's "Health" command is actually "Pray." Gee, where have we seen that before?

—Also, Mash's "Blitz"? *Hissatsuwaza*. "Certain Death Technique." I love the language that can fit that into six characters.

—I've discovered the origin of the word "moogle." In Japanese it's "*mooguri*," which is a variant on a conjugation of "*moguru*": to hide. *The Hiding Ones*, if you like.

—Aaand, last but not least, Ultros. He's almost word-for-word, just with a lot more blubbery sounds added in. He does say "A cute little girl, just my taste" rather than "Delicious morsel, let me get my bib!"; hentacle joke goes here. He also speaks with an Osaka accent, which serves as a big bold COMIC RELIEF label.

I didn't particularly think Sabin was portrayed as the [subordinate brother](#) in the official version, but [I keep getting hints to that effect here](#). Problem being, said hints tend to be difficult to translate efficiently, so I would indeed agree that the official version did as well as could be managed with his character.

...I also still can't get over the fact that he's the official wielder of the Certain Death Technique. XD

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Presenting: Lock's scenario!

I worked through this bit with a copy of the official script right in front of me; having both versions side-by-side really helped in catching differences. Such as, say, the comparative use of exclamation points. While practically [every other sentence in the English](#) version is punctuated with one, [they're sparsely used outside of battle in the original](#). [Everyone is much calmer](#) than they were in the FF3 I knew.

Take for example Lock's reaction to being called a thief. (Compiler's note: "[thief of ill repute](#)'/'[infamous thief](#)', Lock", at that. (*akumei* is ill repute, but what's *akumeitakai*? I used [infamous](#), following KWhazit's translation.)) Far from the "[rip your lungs out!](#)" line, he simply responds, "[Here now, say treasure hunter, willya?](#)" And then he "incidentally" steals the guy's clothes. (<3) (Compiler's note: I think the "[willya](#)" makes him sound too hickish. I'd go with "[Hey now, call me treasure hunter.](#)" The feeling is that Lock is self-assured and has every right to assert how he should be addressed.)

He goes on to get a tip from a kid in town. "[Lower ranking soldiers are weak, but the idiots flock to a fight. They leave so many openings you could even steal their clothes.](#)" Again, [calmly said, and the possibility is tossed out there without the kid practically breaking the fourth wall](#) for the sake of making the game easier ("[Try humiliating them by stealing their clothes!](#)" in the English version.)

So he does. And when he talks to the soldiers, the attitude they reveal towards Cefca is even worse. "[That fucker Cefca's 'bout to invade Narche. And we can't call him anything but Cefca-sama... to his face.](#)"

Lock has more important things to do, though-- like [get an old man drunk](#) so he can find his way out. He nicks the [booze](#) from a merchant, and with it the old man overcomes his fear of strangers quite quickly. After the ex-cook (Compiler's note: Ex-cook? *Meshitsukai* is a paid servant. (*Meshitsukau* = to employ/hire.)) has chugged half the bottle, it's pretty easy to believe that he's forgotten the password, too. ([Cider](#)? What cider?)

But our hero gets into the secret passage anyways, and from it to a dungeon underneath the rich man's house. You all know who he finds there-- but the new character's introduction might be a little unfamiliar.

"A Magitek Knight artificially created by the most advanced methods the Empire has. A shougun who has cut her way through countless battles. No-one has ever seen her unguarded face."

(Compiler's note: I'm guessing Lina translated *eisaikyoiiku* as "most advanced methods", but my dictionary says it means "special education for gifted children". What I get is roughly this: "A magic warrior artificially produced by the Empire's special education for gifted children program.")

This says to me that Celes went through a military training program to become a new generation sorcery warrior/mage warrior/magic warrior. However, it's also possible that any child who was "gifted" enough to survive being infused was put into a training program. Also, the "gifted children" may be those who seem like they have a genetic match to being infused.

It's a question of aims: Is Gastra trying to create a new magical force (or even a magical *race*, as he later gives us the impression he wants to do on the [Floating Continent](#)), or is he just putting successful test babies to use? I think it's the former.)

"Unguarded face," here, is really difficult to translate. A literal translation is more like "the unpainted face of a woman"; it means that [no-one has seen her as anything but a warrior](#), but with the implication of [But She's A Woman](#).

Anyways. I'm in love with Celes's grammar patterns. [Her usage proclaims that she sees herself as Superior](#); it is old-style, formal, and quite rude. The thing is, [many pieces of this are completely exclusive of standard feminine speech](#); no woman ever uses *omae* to mean "you." When Celes does, she's speaking as a shougun. It's very kickass. It also does a great job of pissing off the soldiers she's talking to.

[One of them relates that she's to be executed tomorrow, and leaves.](#) ([He did not do this in the English version.](#))

When Lock enters, he's given two choices:

>Get the chains off

>It's ok just to look at her like this

...the second of which was a definite WTF moment. But of course, being chivalrous, Lock gets her free, and we see a [much more noble Celes](#) in the conversation that follows. Because she knows that her death is scheduled for tomorrow, the ["I'm better off here"](#) line is quite different:

(Compiler's note: I think it's a shame that Lina left out the dialog here, so I'm going to add it in and give some commentary on it.

First of all, when Lock spots Celes, [he says that he's seen her before and that, if he's not mistaken, she's an imperial general](#). This, of course, implies that Lock is pondering the scene and might have run into her in South Figaro. It's also possible that he saw her in the Empire if he

went there to gather information at some point. (He uses the same speech pattern for “If I’m not mistaken...” as Edgar when Edgar speaks about Shadow.)

Secondly, the soldier who speaks says she’s “invincible”. This, coupled with her next words about the Empire crushing the weak (*jakusha wo chikara de fumistubusu*) and her disappointment that the Empire has sunken so low, makes it sound like she’s truly the fearsome, honorable warrior we see in both her words and later in a moment of tension with Cayenne.

It’s after Celes says with disgust that she’s heard that Cefca intends to poison the eastern country of Doma that the soldier retaliates and says she’ll be executed the next day. That being the case, he says he’s going to bust her mouth up while he can.

{Theory time. We learn later in the game that Ghastra and Cefca had a plan to let Tina be captured by the Returners, join them, and lead the Empire to the Esper world, which she would open the gate to. Considering this, the lack of Imperial force against Narche in the beginning of the game, as well as in Figaro, the Returners HQ, the Imperial base (with Sabin and Cayenne), and Cefca’s march toward Narche when the Returners defend the Esper makes sense. (Cefca should have been able to easily wipe out the Returners at any point along here, considering what he did to Figaro.)

Celes clearly doesn’t know about this plan, and there was no need for her to act as a spy. Cefca also seemed entirely serious when he ordered the deaths of Celes, Lock, and company in the lab, and he certainly wasn’t joking when he sent the cranes after the airship. All that’s important to the Empire is that Tina lives to open the gate, it seems. Also recall that Cefca tried to get Celes to stop casting the spell she did. If he knew it’d set the Espers free, he probably wanted to keep them locked up for further use. When Ghastra found out what happened, he decided to use it to his advantage and lock Cefca up, recruit Celes, and speed up the process of getting Tina to the Sealed Gate. Celes probably re-joined the Empire as some sort of atonement; to create peace through the group she had created war in. Remember her statement in the battle of Narche “I have nothing more to do with the Empire.”

When Cefca finally reaches South Figaro once more, he sends foot soldiers after Tina and the Returners at the HQ. Cefca returns to the Empire for unknown reasons, then ends up in Doma (or he goes straight to Doma. Either way, I assume he’s been ordered by Ghastra to wipe out Doma ASAP, as the Emperor calls Leo back once Cefca arrives at the Imperial base.).

Celes arrives in South Figaro after Cefca is on his way to Doma. She may have been sent there to prepare an attack on Figaro or Narche, should they rebel. She probably learns about Cefca’s acts against Figaro and his plan for Doma while securing the area around South Figaro (Consider how relaxed the soldiers are), then turns traitor. Lock probably saw her while on his way to South Figaro, before she’d turned against the Empire and her men. She’s defeated by the great number of troops she’s brought with her, then brought into South Figaro via the exit she and Lock later use, and that’s how she knows about the screw and clock and why Lock didn’t witness her turning against the Empire.}



Lock enters and Celes addresses him with the same lack of formality as she does the soldiers (Omae wa...).

Lock: I'm with the Returners. Lock.

Celes: Returners! I see... (I think that Celes is shocked that the Returners have the ability to break through enemy lines like Lock clearly has.)

I am...was.. General Celes... (This sounds like a respectful identification of self. She's responsible for terrible things done in the name of an Empire she can no longer support.)

Now I'm a common traitor. (Not only was she fighting for a group she turned on, but she was stripped of her rank, of her identity, and of her honor in the process. She's no different from anyone else who deserted, and may not know how to deal with that. Then again, this may just be an admission of what position she holds in the present. Either way, the emphasis here is on 'common traitor'. She's just an ordinary person who has been alienated, cast out. There's no reason to live. This is mirrored again later when she awakens on the Solitary Island, where Lock is again the one to save her from a seemingly meaningless existence and loss.)

By the way, the Star Wars Leia scene is still here if Lock enters wearing the soldier garb. Celes's words also take a feminine twist in that scenario, appropriate to the reference.)

Lock: Let's go!

Celes: !? You'd take me along?

Impossible. I can't run... (takes a few steps)

Thank you... but, I owe you. Even if you took me out of here you wouldn't be able to protect me without risking yourself...

(Compiler's note: I spent a good amount of time on this, and I've got a different interpretation. I agree that Lock is putting his life on the line to defend Celes physically. However, Lock is also putting his honor on the line for her. By defending her, he'll be damaging his reputation before the other Returners and be unable to separate himself from said defense. Damage to Lock's body and to his honor is unacceptable *especially* in the case of her ultimately being killed by the Returners. When Lock says "Mamoru!", he's stating two things, as I see it. A) He's going to physically defend her, and B) He's going to defend her before the Returners. This show of complete support of her, a former enemy who has done terrible things, shakes her. He, of course, follows through and defends her before Cayenne.

Furthermore, Celes follows by saying that she'd welcome death if it meant Lock going unharmed, keeping his honor, and perhaps also because she really feels that she's unforgivable. This is good evidence toward Lock's words being much more honest when he says "It's for my own sake." before they exit.

I'd translate this section as follows:

Celes: !? You're taking me?

No, it's impossible.

I can't run... (Here she certainly means physically.)

Thank you...

However, if you, the one to whom I am in debt, go with me, you can't defend me without harm to yourself...

If that's the case, here I should bravely welcome-

Lock cuts her off with "I'll defend you!", and follows it up with "I'll show you, I'll defend you!". Also, *mamotte* can mean 'to keep', like keeping a promise. Lock is asserting clearly that he'll defend her/protect her to the end. It's no wonder that she treats him differently than the others. Lock protects Tina physically earlier in the game, which he was unable to do for Rachel. Tina had amnesia. Lock here defends Celes, something not connected to Rachel. This shows that Lock is not a two dimensional protection machine.)

And if that's the case it would be better for me to unhesitatingly face my death here.-

Lock: I'll protect you!

(Celes blinks)

Lock: I will protect you, you'll see! (Lock is very clear and strong here. *Mamotte miseru!*)

(Lock winks.)

Let's go!

Celes: Wait.

This soldier might have something useful for our escape.

Lock interrupted Celes, before she could finish telling him to leave.

Also, the "protect me without risking yourself" ... well, literally that's "protect cleanly," with "clean" in the sense of a knife that cuts cleanly. **Protect without collateral damage**, I guess. Pretty difficult to find a good English equivalent, but given that she says "I owe you" (by addressing him as *kari ni omae*, the you to whom I am in debt,) I'm nearly certain that the "collateral damage" would be to Lock.

Later, when they're headed out of town, the two stop:

Celes: Why did you say you would protect me...?

Lock: You resemble... (Not physically. Celes is in a situation of having everything taken away from her by the Empire, as Rachel was.)

Nah, it's nothing. I just feel like it.

(Complier's note: "*Ore jishin no tame sa.*" is better translated "It's for my own sake." Why is this important? Because Lock is saying something about himself here; namely, Lock is saying that this isn't about Rachel, it's about himself. He isn't doing it for her, he's doing it for his own need. His motivation to help Celes isn't solely because of the similarity of her situation to Rachel's. However, Lock's lack of a deeper answer gives Celes good reason to question him in the Opera House.)

Compare to the translated Locke's more nervous line: "But what's it matter, anyway? I just want to, okay!?" and you've got a good sense of just how much cooler this Lock is. The same thing happens when they're fighting the Digger Armor; **Japanese Lock sounds much calmer and more in control of the situation** than American Locke. It also seems like **he's paying more attention**

when Celes is telling him what she plans on doing.

Speaking of that. Runic is "*Mafuiken*," which could be a few things. My best guess is "magic wind sword," because it turns the opponent's magic away. But without kanji, that's a shot in the dark.

Phew! So Lock and Celes have escaped safely, but Terra's still headed downriver, and Mash still lost to parts unknown.

Choose a scenario, kupo!

Kajitani-Eizan said:

celes's mafuiken: magic-sealing blade? the wind thing doesn't seem to fit... does the kanji really read wind?

DaBubba said:

I agree with the recent poster who thinks 'mafuuken' is 魔封剣 'magic sealing sword', not *fiu* 風 as in 'wind'.

-There is no kanji, actually, it's a battle command and there's only space there for kana. Now that I think about it, though, sealing makes a good bit more sense. Hadn't occurred to me back when I first went through it. Thanks!

---

So there's this one line, right? That *Arvis* says when Edgar asks him about the people. He goes "They all went... slightly berserk when the Esper was discovered."

That line intrigued me for *years*. Do Espers influence normal people by their mere presence, even when frozen and unable to act? Do they drive people crazy? Was this a precedent for the mind-eating characteristics of the GFs of FF8? Or was it something Tritoch alone was capable of, by mere virtue of being so thoroughly frustrated at its thousand-year-long captivity? It was never mentioned again. *What could it mean?*

*Jun*: After seeing the Esper in the coal mine, everyone's become uneasy.

Berserk implies insanity. Uneasy does not. No abuse of the English language will change this.

Anyways.

*Edgar* is *smart*. His whole character here, which shows through in every line he gets more than four words long, is that of an *intelligent ladykiller*. Consider the line after the Narche Guards lay the smackdown:

*Edgar*: It's because men are like this that they're disliked. I get the feeling he doesn't have the ears to listen...

EDGAR: That kind of attitude is deadly! He won't even listen!

Again with the addition of exclamation points \*eyeroll\* but the point here is that he's speaking from the perspective of someone who has a [great deal of experience in which traits are liked and disliked in the male gender](#). He's annoyed, not because he can't get into Narche, but because those guards are giving his gender a bad name.

The king's other important line comes when he's explaining the glimmering light trap to Tina and Banan. He uses [semiformal, technical terms](#), says he's "[heard of this before](#)" and otherwise gives every grammatical indication that [he knows what he's talking about](#). Smart man. (American Edgar [sounded uncertain and used contractions that made his speech informal and therefore less reliable](#).)

Arvis's Japanese name is [Jun](#). Maybe it sounded too girly?

In the English version, Edgar asked Arvis about "[his people](#)." This always implied to me that there was an extra group of Returners in Narche, with Arvis at the head. There's no such implication in the Japanese, with Edgar asking about the [people of the town](#). (Who are uneasy. Which is even easy to translate, goddamnit. No excuse for getting that wrong. But I digress.)

Banan: This young lady might pull a response out of that Esper for us.

Jun: There's no doubt that the people want to know more about the Esper too. Maybe they'll accept Tina, depending upon how we explain things...

BANON: We believe this young woman is our only hope of reaching out to that Esper.

ARVIS: My people are dying to know what the Esper looks like. Maybe TERRA can help restore some order to our town...?

Talking about somewhat different things here: [Arvis wants Terra to do something for the people](#), and [Jun wants the people to accept Tina](#). And Jun makes more sense, because they still have that little problem of Tina being the Imperial sorceress to the people.

The very next line is another Nintendo Kowtow to the Christian Right Moment.

Edgar: Is that Esper going to become our savior... or a messenger from Hell?

EDGAR: That Esper is either going to save us... or dig us an early grave...

"Savior" here is written with the Christian kanji. Also: Messiah. Mmhm.

The script for this entire scenario was one page long. The script for Mash's is twelve and a half. Totally splitting that one up into three or four sessions. \*nod\* But hey. Next time: Mash, Shadow, and Cefca! Also the kooky cabin man, and possibly as far as Cayenne's intro. Woo!

The\_RPGGenius said:

Cool, and FINALLY, we get to the cool scenario!

And was there any change to Mog? Does he say anything other than Kupo in Japanese?

Ah! Almost forgot. That was one of those moments that really doesn't have a good English translation, or at least not a concise one.

All the other moogles go "kupo"; no punctuation, and written in katakana so it's presented as a sound rather than a word. ("Woof" as opposed to "bark".)

Mog: Kupo--... .. tto!

That -tto. Hrm. First, it's written in hiragana rather than katakana, marking it as speech rather than animal-sound. As for what it means... well, it's a connector to another clause, supposedly creating a larger sentence. If Mog had completed the sentence, it might've been something like: *Kupo... tto iitakunai!* ("I don't wanna say kupo!")

As it is, Mog does not give us the second clause, and so we don't have a full sentence. All we have is the implication that while all the other moogles might as well be warking chocobos, Mog alone is sentient. And a smartass, because he says just enough to let you know that he COULD say something to you... if he felt like it.

---

We last left our good friend Mash as he floated away unconscious, swept by the tides of Lete River to parts unknown. We return to him now as he awakes upon a distant shore and finds what seems to be the only house standing for miles.

Our hero gets a nasty shock upon arrival, as an armored Imperial Soldier upon a chocobo races straight up to him. He restrains himself from violence long enough for the man to explain that he's actually a Chocobo Merchant... a savvy one at that, as he's taken note of Mash's reaction to his garb. The merchant makes an even more savvy move when chooses to let the subject drop. (He's so savvy, he has a Kansai accent. <3.)

Meanwhile, Mash has taken an interest in the vicious-looking dog standing near a black-garbed stranger. He jumps back just in time to keep from being bitten, as a warning comes a moment too late:

Shadow: Stop--. The dog never lets anyone touch it.

(In the American, it was Sabin who had the line here: "Whoa... The dog just can't stand strangers." Not the same thing. Weakens our "ah-ha" moment, to borrow Maggie's term, when Relm pets Interceptor.)

(Compiler's note: My currently script doesn't have this entry, so I can't say whether Shadow is saying the same thing as he did in the pub in South Figaro or not.)

When Shadow informs Mash of the Empire's plans, Mash reacts with reluctance. He wants to help those in need, but his obligations lie back to the West; he must return to Narche, and

quickly. Luckily for him, perhaps, Shadow happens to know that the only route is a roundabout one, and offers to guide him-- incidentally, right past Doma.

Shadow is *very* well translated throughout. We definitely got the real guy when we first played this.

They make a brief stop inside, just long enough to judge the old man within as being somewhat out of his mind. A discrepancy:

Old Man: Yeesh... This isn't child's play, you know... child...? I have no child! How disgusting! Don't say such stupid things! Now, out. Don't give me that crap, or I'll toss you out onto the Wild Fields!

AGED MAN: Phew! No child could be this mischievous! Child...? Ain't no child 'round here! Bolderdash! I'm ready for you to leave! Go on, git! I'm tossin' ya out onto the Veldt!

Same gist, makes more sense since there was no 'mischief' going on. Also the adjective 'disgusting' here can also mean 'scary'; mostly it means anything that causes one to shudder. Poor Gau. ;.;

o.O That was a kind of long post for such a brief scene. Maybe I should start cutting these down a bit.

Preview for next episode! Mash and Shadow eavesdrop on the Imperials, and an important hint at the 'creation' of Cefca is dropped. Also, Cayenne and super-samurai grammar patterns. *Otanoshimini!*

---

And so Mash and Shadow have made their way to the Imperial base. [We return to see them eavesdropping on a pair of soldiers, who in spite of their generic looks have quite distinctive characters. The second has a personally idiosyncratic speech pattern](#) that makes me wonder if, as in Arpy's rom hack, these two will reappear later. Even if not, it's becoming evident that [various NPCs in this game have much more character](#) than we thought they did- see last post's Chocobo Merchant. I'm reminded of Xenogears in that respect.

[Soldier A has sharp wits about him. He speaks of Cefca's plans to oust Leo like he knows what he's talking about. When he's talking to Soldier B his speech is full of rough language and camaraderie, but the minute Cefca comes out, \("Speak of the devil," B mutters\) he's so honorific-heavy his tongue is tripping over itself. "How are you, Sir?" is an extremely crude representation of the work of art that is his greeting. If they had a sprite for generic soldiers smacking their foreheads on the ground, they'd use it there.](#)

Cefca responds by threatening the both of them with torture if they don't guard properly. Not explicitly, but it's fairly obvious; the literal is ["I'll give you a meeting with a cruel fate."](#) [After he leaves, Soldier B practically spits insults at his back](#), which sadly don't translate well. [Suffice to say they're vicious](#), and maybe I'll take a crack at Englishifying them later if there's interest.

Soldier A tells him to pipe down before he gets himself into trouble, and then gives him some advice. Here's where it gets really interesting.

Soldier A: Listen up. The way that dickhead Cefca was created is different from humans like General Leo. So if you don't pay attention, you're toast.

Soldier B: Yeah, seriously.

SOLDIER A: ... I hate that weirdo, Kefka. I don't even think he's human, not like General Leo...

SOLDIER B: Agreed.

'Dickhead': Not a literal translation, more a general epithet. Same idea.

'Pay attention': a broad verb that means to keep your wits about you and stay strictly in line. I've a feeling there's an idiomatic English expression that means the same thing but it's slipping my mind at the moment. (Compiler's note: I'd use "If you aren't careful, it'll be bad." Reading "pay attention" makes me think they're to be listening closely to orders, and "you're toast" makes it seem too simple.)

So A and B are not only fully aware that Cefca's a created being, but they also know all too well that he's insane. What that last line indicated was that it's his insanity that's keeping the troops in line. I wondered why Gastra liked him so much.

(Compiler's note: I'm not seeing where Lina is getting that they must be saying Cefca was a created being. I'm pretty certain that the katakana here can be translated "the way he was raised".)

And with that, the scene shifts to Doma, as our two soldiers join a large force that proceeds to leap upon the outer walls, with varying degrees of failure. In spite of this, the Doman soldiers (who are much more polite to each other) are disheartened, and seem about to give up— until!

"Sworn loyal to his liege

A foreign soldier who wields his sword for his homeland

A man who holds the courage that does not fear even death, should it be for the sake of what he believes in....."

"Faithful retainer to his family's liege, with the courage and strength of a hundred men..."

I find it interesting that he's identified as a *foreign* soldier. It seems to mean that this introductory narrator is specifically telling the player what significance these people bring to the party; seeing as how most of the party are westerners, and the two who aren't are Empire folk, Cayenne's a real rarity.

(Complier's note: What Lina is saying here is that Cayenne and the two women of the Empire are foreign to the other members of your party at this point, considering where they come from on the world map. She isn't saying that Cayenne is foreign to Doma.)

Anyways. Cayenne's speech makes me weak in the knees. It's like... formal court samurai, only somehow *more so*; exaggerated to make the point, maybe. It's impossible to imagine his lines delivered in anything other than dramatically ringing tones. (He also ends many sentences with

*de gozaru*, by the way, for you Rurouni Kenshin fans out there.)

Now, while Woolsey added exclamation points to everybody else's perfectly calm sentences, he actually **took them away from a much more dramatic Cayenne**. That **"I am your worst nightmare..."** line was **originally an honorable challenge meant to be heard across the battlefield**, a cry that **this duel will decide the battle!**

...It's pretty clear that while Woolsey may know how to write for Shadow, he has no idea what a samurai should sound like. **The fake Middle English** might've worked if he could've stuck to it convincingly, but his apparent temptation to randomly make the knight sound like a bad action hero fucked that up nicely.

Preview for next episode! General Leo philosophizes, and makes clear just how well he knows Cefca. Also, what the King's final words reveal about Cayenne's true place in Doma.  
*Otanoshimini!*

---

I meant to get past the fall of Doma this time, but there turned out to be so much discrepancy in the Imperial conversations that I just didn't get to it. These scenes all define Leo, as well as providing lots of Cefca basis, so I figured they were pretty important.

Now then. The translated version of General Leo's conversations with the soldiers is a study in how perfectly mature adults can be made to sound like bratty children with the gratuitous usage of inappropriate punctuation. (Interesting statistic! At this point in the English script, *one out of seven* exclamation points is actually supposed to be there! I hate you too, Mr. Woolsey.)

Needless to say, **Leo is far more dignified here**. His soldiers speak with total respect for him, raising objections very politely and without a single exclamation. Leo speaks to them, not as equals, but as a superior who respects them. Superior-informal, if that makes any sense in English.

Leo: Don't rush. Attack now and we'll meaninglessly increase our sacrifices.

LEO: Patience! If we attack now, we'll have to sacrifice too many lives.

Leo: Your hometown's Maranda?

Soldier: Ha? Ah, yessir. But, why?

Leo: And your family would live there. Are you telling me to go to them carrying your sword? How should I face them? Before a soldier of the Empire you are a single human being. Do not waste your life meaninglessly. I'm sure Emperor Gastra thinks the same.

LEO: You're from Maranda, right?

SOLDIER: Y...yes, Sir. Why?

LEO: And your family lives there? Fall in battle, and I'll have to deliver the bad news... What shall I say to them? You have a life to go back to someday. Don't throw it all away for nothing. Emperor Gestahl wouldn't want that.



Mash's reaction to all this isn't *quite* as friendly as Sabin's, but still charitable:

Mash: General Leo, huh... he may be the enemy, but he seems like a man with good judgment.

SABIN: So that's General Leo... He would be my friend, if he weren't my enemy...

The general's very different when he speaks with Cefca. He clips his sentences, using just one more level of formality than is actually necessary, and the effect is very cold when compared to the warmth he just showed those soldiers.

Leo: Summons have come from the Emperor. I am to return to headquarters. You are not to make deliberate mistakes.

Cefca: I can take care of this way faster than *you*.

Leo: Do not use vicious methods. Even the enemy is as human as all of us. Do not forget that.

Cefca: We don't need to be soft on the lands that spawned the Returners! Should've been vicious from the beginning!

LEO: The Emperor has ordered me to return home. I don't want any trouble here, ~~cuntwaffle!~~  
(Inside joke.)

KEFKA: You loser! I'll take care of this situation in no time!

LEO: Don't be pompous! And DON'T forget that they are PEOPLE, just like you and me.

KEFKA: We need not spare those lands that gave rise to the Returners!

Now Cefca, of course, is *extremely creepy*. Instead of the multiple "hee hee," "ha ha," and "Uwa, ha ha"s from the English, he only has one laugh: a simple, eerie "heehee." that's repeated just often enough. Never with exclamation points, either; always an ellipse.

Cefca also gets *very feminine* when he's upset; when Mash slugs him one, he screams like a girl. (No, really. It's the shoujo manga scream.) The player also gets to control how long he screams through when they choose to push the A button. It's quite entertaining.

Let's see, anything else? Well, Cefca actually gives a reason for poisoning the Imperial soldiers imprisoned within the castle along with the Domans ("We've no use for fools who get themselves captured!") and he swears at Mash a good bit before finally siccing the grunts on him, but that's about it for now.

Next time: the fall of Doma. *Otanoshimini*.

The\_RPGenius said:  
Leo is much cooler non-translated.

But I think I prefer translated Kefka so far. His loopiness is a great addition to his chilling insanity that he seems to not have before translation.

See, this is a problem I mentioned before. He's just as loopy, if not moreso; but how the hell do I convey that he raised a femininity flag at the end of the Returners line, which proves him unstable because he's usually on the aggressive-male tack, except for that time when he was

talking to soldiers and somehow managed to sound submissive while threatening them with torture? I can't, not without reams of footnotes that just clutter the post. And even saying it like that doesn't convey how truly twitch-inducing that sort of speech is, because if you're not completely used to this language (and the idea that people generally keep the same speech patterns simply because they maintain consistent identities) then sentence enders don't seem so consequential, do they?

---

Sentry: Sir Cayenne! The Empire's base is unusually active. Could this be portentous of a new attack?

Everybody in Doma talks like this. Cayenne alone gets super-samurai patterns, but everybody's formal and a little bit old-fashioned. Which leads to an interesting choice of words:

Cayenne: This is... poison! (~samurai sentence ender!)

Sentry: What vicious –!

He uses the same word for "vicious," also sometimes "contemptible," that Leo used. Because this word is stilted and fairly rare, I can hardly think it's a coincidence that the writers specifically reused it.

Oh yeah, and you can bet that a Doman sentry wouldn't be so completely informal and contemporary as to use a phrase like "To the King, on the double!" to his superior. In actuality the line is "Hurry, to the King's side!" but it's very much a "let's do this" form and very much NOT a command.

Now then.

Cayenne: Your Majesty! Hold on!

King: Who's there...

Cayenne: Cayenne, my liege.

King: Ah... I see... my sight is gone, can't even see your face.....

Cayenne: Your Majesty! Your Majesty! Please hold on!

King: Cayenne... you have defended the kingdom since the days of my father... I'm grateful.

...urk! I'm sorry... I couldn't protect that country as well...

Cayenne: That's not the case!

King: I worry for your family... uuh.. my throat's in pain... chest burning...

Cayenne: Save your strength. Please, do not speak.

King: Go... to your family... \*cough\*...

Cayenne: Majesty!

(Sentry arrives.)

Sentry: Sir Cayenne!

(Cayenne shakes his head.)

Cayenne: There may be some survivors.

Sentry: Let us look...

Notes:

-Where the hell did Woolsey get "Excellency" for proper address to one's liege? Isn't that how you address an *ambassador*?

-There was no kingly guilt in the English. Furthermore, the king addresses Cayenne- well, not informally, but a lot like Leo addresses his soldiers. Familiarly. Actually even *moreso*, because if I'm reading this right, Cayenne was a bit like an uncle to this young king.

-Finally, Cyan was much more hopeful about finding survivors: "There have to be some!"

I have the deaths of Mina and Shun (Elayne and Owain's names are NOT pathetic attempts to rhyme with a certain pronunciation of "Cyan" this time, a fact for which I am profoundly grateful) all translated, but it's time for class.

Maggie Rennie said:

THANK you for not making me wait a month. (From now on I will call...them..."samurai sentence enders," eheh.)

King's are addressed as "Majesty." Princes as "Highness." Highest-level nobles and churchmen as "Your Grace." Lower-level nobles as "Lordship." And high-ranking commoners, such as judges and ambassadors and some churchmen as "Excellency."

I didn't know the proper addresses. Thanks! Post edited accordingly.

The actual form of address Cayenne's using is the basic imperial "heika"; from what I can tell, the Japanese had that one word for the Emperor and everybody else just got -sama at the end of their names.

And yes, this time, most of the exclamation points are accurate. But hey, Cayenne's upset. He still keeps his SSEs, though— at least until he goes to his quarters.

At that point, all formality is gone. Cayenne walks into the room, sees Mina, and can barely string together a coherent sentence. The word "unforgivable" (a much more common and natural-sounding word in Japanese) comes out in plain, unembellished form. Shun falls out of the bed, and even that is lost— the samurai is reduced to shellshocked monosyllables.

He slowly recovers the power of speech, and again "unforgivable" is muttered, and then shouted. With a single word he makes it clear that the Empire will pay dearly for this, and runs from the room.

Another difficult translation there. He says, literally, just "Empire!" but he adds the syllable "-me" (pronounced *meh*) to the end of it, which is the quickest and most intimidating way to say "you fucking bastards" in the Japanese language. Kind of like yelling "KHAAAAAAN!" but without the parody aspect.

Next time: Cayenne, Mash, and Shadow bust out. I'm looking forward to the Phantom Train;

there's three pages' worth of script in there to keep me busy. Cayenne-Mash interaction, the Impresario's information, and Cayenne's mechanical ineptitude brought to light. *Otanoshimini!*

---

Ok, Mash is awesome. Cayenne's all "RAAAAA!" and Mash is all "Heyy, let me help a little!" and Cayenne's all "Whoever you are, I'm in your debt!" and then the three of them kick ass. But you knew that. Here's what's different.

I think doing a character-based analysis this time makes the most sense.

## Cayenne

-Cayenne has the same war cry each time. While in the English, he went from "Eeooooa!" to "Ohhh!" to "Urghh!!" to "Aaahhh!", these are all the same in Japanese; an all-purpose "Uooo-!" which is basically Japanese for "RAAAAA!". Mostly.

-Every time he completes a sentence with actual words in it, he uses that samurai sentence ender (*de gozaru*, hereafter referred to as the SSE.) Now, he used it a lot before, but certainly not every single time. His vocabulary's also even more archaic and ornate; "I'm in your debt" took me forever to translate *because it's such an old word it's not in my dictionaries*. It's like he's swung into hyper-samurai mode. Psychological defense? Rargh-kill-everything mode? I vote a little of both.

-He also has some lines that are just different, which naturally lead to minor differences in Mash's responses.

(The two speak for the first time. Mash suggests escape. Cayenne hangs his head.)

Cayenne: But... I must avenge my family, my countrymen...

Mash: Hold up. We're badly outnumbered like this. If we stay here, we'll be mobbed.

CYAN: But what of my home, my family... my friends?

SABIN: Look... If we stick around any longer we'll have a regiment of troops down our throats.

(In the Magitek Armor. Cayenne is going around in circles.)

((It took me FOREVER to get these lines, because they only briefly appear on screen. AGH.))

Cayenne: Sir Mash! I can't control it (SSE)!!!

Mash: Right, right. Just follow me!

Soldier: Hey! What are you doing there!?

Cayenne: Uooo! I can't stop (SSE)!

CYAN: Sir SABIN!! It is I who is in your debt!

SABIN: Forget it. Now, come on!

SOLDIER: Hey! What are you doing!?

CYAN: Aaahhh! We can't stop now!

It wasn't that Cayenne was suddenly even MORE gung-ho about killing soldiers than before; he

just couldn't figure out how to steer the damn thing. Mash follows him, and the way the sprites move it looks like the monk catches the poor knight before he can plow into Shadow.

-Finally, when Cayenne's talking about the way to Narche, his line is more or less the same as before. "Only one route, through the forest to the south...". But he doesn't finish it. He trails off, and glances back to the left. Towards Doma.

Did he do that in the English? I don't remember. It's this last note of hesitation, of Cayenne looking back before he leaves everything behind.

(Compiler's note: Cayenne does look to the left while in the Magitek Armor in the American version.)

### **Mash**

-Mash is much less casual here. He does not speak formally to Cayenne, mind you, but rather his clipped, efficient word usage indicates that he speaks to Cayenne as a fellow warrior. This time, there's a good reason Cayenne calls him **Sir** Mash. He's still brash, just not so buddy-buddy.

Mash: Alright, if that's how you want it, why don't we watch each other's backs?

SABIN: Look... we're gonna have to do this together!

Mash: No need for thanks. I am Mash of Figaro. Let's get out of here at once.

SABIN: Allow me to thank you! I am SABIN, from Figaro. Now, let's scam!

Soldier: There they are—! Over here!!!

Mash: Speak of the devil. I've a good idea. Let's go, that way!

Cayenne: Sir Mash! What on earth are these armor things (SSE)???

Mash: I'll explain the details later. Just get in, get in!!! (shoves him in)

Cayenne: Sir Mash! How on earth should one move this thing (SSE)!?

Mash: Christ. This guy's high-maintenance, isn't he (SSE)... Hah! I've caught the bug. Listen up!! Use the levers at your hands. Hurry!

SOLDIER: Got 'em! Over here!!!

SABIN: Hoo, boy... I have a great idea... Come over here.

CYAN: Sir SABIN! What on earth are these?

SABIN: I'll explain later! Relax. Just climb in!

CYAN: Sir SABIN! How might these abominations be manipulated?

SABIN: I'm getting sick of this! Thou art such a pain in the...! Confound it all! I'm starting to talk like you! Now listen! Just use those levers located by your hands.

See, here the extra punctuation has meaning. Mash clearly muttered the first part of that to himself, and then yelled at Cayenne. Meanwhile, the extra question marks mean poor Cayenne is completely out of his depth. Which makes a lot of sense, seeing as how he'd come here expecting to die surrounded by Imperial corpses and is instead sitting in front of an instrument panel taking orders from an exasperated monk.

-Last Mash note. When the three get to the edge of the camp and Mash jumps out of his armor, he has this line that I just can't translate. Sabin just goes "Can't believe we've made it this far..." before asking about Nache, but Mash starts off with this sort of casual thing that sort of puts him in charge. It's kiiind of like "I'll direct from here," but not bossy or superior or anything like that. Just, he knows he'll be the best leader of the three, so now he is. And I have no idea how to properly word that in English. ><

Wish I did, though, because that line had a reason for being there. When the three get to the train platform in the Phantom Forest, Mash has clearly taken the lead. He strides in confidently, looking for survivors and telling Cayenne not to worry so much. (He also has one exclamation point, when he first finds the entrance. As opposed to Sabin's five. Out of five lines. \*spork\*)

### Shadow

Shadow left while I was headed towards the forest. I reset to keep him in the party, but I made sure to note his lines. Pretty much the same, with the slight difference that he specifies: "I've worked just as much as I was paid for!", implying that he wouldn't go a cent's worth over the fee. (Which, if I recall right, was a whopping 0 gil this time around. But whatever.) He also says goodbye using a very ninja-ish variant on an old farewell, rather than "Ta-ta...!" (thank god.) That farewell is something I see used among comrades; it's a hint that Shadow's kinda gotten used to these people, and wouldn't mind working for them again.

Oh yeah, one last bit of Doma backstory. Cayenne specified that Doma's railways had been destroyed by "war disasters," also translatable as "sword and fire." So for those who speculated that Clyde and Baram (Billy) were responsible, that's a no.

Next time: the Phantom Train. *Otanoshimini*.

---

Our motley crew of outcasts has reached the Phantom Train, which is as good a translation as any, really. The prefix added to "train" is actually *ma*, detailed explanation at the end. Evil Train, Demon Train, heck, even Magic Train, any of 'em work. Really that's just the standard way to make a normal noun all mystic and spooky. Mystic Train. I like that. I'ma go with that.

As previously mentioned, Mash has decisively taken the lead. It's clear that he and Cayenne work well together, and they both have slowly begun to loosen up. Cayenne's SSEs start becoming a bit less frequent as he uses incomplete and thus less formally structured sentences. We even see some amount of the playfulness that made Mash so endearing back in the Returner's hideout.

Meanwhile, as I take notes on the English script, I begin to realize that whoever was censoring

this bit was channeling the translators for Dragon Ball Z. Do you realize that Ted Woolsey apparently wasn't allowed to use the word 'dead'? 'Death' is a bad word. DEEEAAATH.

Cayenne: This is the Mystic Train. It sends the souls of the dead to the spirit world.\*

Mash: ...whoa, hold up. That means it's carrying us along too?

Cayenne: If we don't get off soon, that's how it will turn out.\*

Mash: Hell, no! If we can't get off, we just have to stop it. Let's get to the locomotive!

CYAN: This is the Phantom Train... It carries the departed to... the other side.

SABIN: Wait a sec... I don't want to go THERE!

CYAN: We all have to go sometime...

SABIN: I have things to do HERE. We have to stop this thing. Let's make for the engine.

(\* = easier than typing SSE. When this is NOT here, Cayenne's skipping a formality.)

Instead, of course, they go in the exact opposite direction to talk to the **conductor**. ('Impresario'? That's one we can't blame on the censors, and I only wonder what Woolsey was smoking.) The man is very polite and very professional, and again uses "souls of the dead" and "spirit world" rather than "dear departed" and "'other side' ". (Woolsey put "other side" in quotations, I have no idea why.)

There was an interesting stylistic difference in the interactive part there; while in the **English it's given from Sabin's point of view**, **in the Japanese it's from the player's**.

So, what shall we say?

(About the train)

(The way to stop it)

(No particular business with him)

as opposed to

Hmmm...

"Tell us about the train."

"How do we stop it?"

"Nothing really."

I thought it was kind of odd that here, **Mash seems to be consulting with the player**, **while in the English, it's like we're given direct access to his decision**. Or something.

What next? Ah, yes. The blank schedules. My brother and I both pondered this every time. Why? What was the point of having blank schedules? If the dead had no need for schedules, then why was there a blank book there at all? Why were there even lines for that?

Cayenne: Timetables?\*

Mash: Let's see... huh. All blank.

Conductor: The Mystic Train bears the dead to the spirit world. In a time so full of conflict as now, it has no need for timetables.

The implication is that thanks to the elevated death rate in these troubled times, the train's now running nonstop. Now there's something we missed out on in translation.

Finally, the group found the switch on the wall. The general discourse that follows has the same general meaning... but craploads of different connotation. Let's see how well I can convey this.

Mash: What's this? Maybe we should try and flip it.

Cayenne: Sir Mash! It would likely be best not to touch it. \*

(Mash laughs and flips it)

Mash: Oops.

Cayenne: Wh, what!?! (flips it back) Really...

Mash: .....Cayenne. Scared?

Cayenne: Wh, what are you saying! You shouldn't think I can't or don't wish to deal with machinery.\* No, really.

Mash: Huh. So you're bad with mechanics.

Cayenne: !! H, how did you know!?

(Mash hangs head/nods/looks down briefly, end scene)

Ok, first of all, that last sprite movement is another I just can't remember whether or not it was in the English. I've a feeling that even if the spritely body language WAS there, it must've meant very different things- or nothing at all. (I think Mash was thinking of Edgar there. Machines and all that. And the brief head-hang is the standard anime way to simply indicate that somebody's lost in memory for a moment. Wee!)

Second, the line "Huh. So you're bad with mechanics" has a connotation of "Ok, whatever, here's something I didn't know." There's no teasing, no particular joking around, nothing like the original "You're a total klutz when it comes to machines." (Nobody should ever call Cayenne a 'klutz'. It's just not a word that naturally occurs in the same thought process.)

And third, note that out of eight sentences Cayenne stuck his SSE on a grand total of two of them. XD Mash got him all ruffled.

Next time: The Mystic Train's ghosts. Also, Siegfried. *Otanoshimini!*

["MA," by itself, is a noun. "Demon, devil, evil spirit." When appended to **most** other kanji, it is a prefix meaning "evil." When appended to **some** other kanji, it is a prefix meaning "magical."\* When appended to one **other** combination, it can be part of the word "thermos bottle." Most kanji are like this; they're part of many different words. The prefix meaning is taken from its influence on **most** kanji.

I might mention here that "evil" (in this rather spiritual sense) and "magic" were synonymous



once upon a time, which is why they keep the same kanji even for different meanings today. I could also literally translate "thermos bottle" as "magical container" (it keeps the heat in! Magic, see?) to illustrate that it's not as odd a non sequitur as it might seem to have that kanji set there. But nobody asked about etymology, so I suppose I just like to hear myself talk. (Surprise!)

It's #6843 in the Nelson, if you'd like to look it up yourself. I use the Compact Nelson, which is the best Japanese-English kanji dictionary out there small enough to fit in one hand. Further information upon request, as always.

\*These few exceptions to the "evil" rule, by the way, include mahou (magic/sorcery), majo (witch), and majutsu (magical power), which appear quite often in anime.]

---

Up to Ziegfried, things progress as might be expected. Deviations from the American script all fall under character definitions, as already outlined. A couple notes: often around this time, lines are shown without a name in front of them. Usually this is when two people are speaking within the same text box; space limitations, probably. The only difference is that in the Japanese it's much easier to tell that Mash said this, Cayenne said that. Mash said "Haahaa, what the hell was that ghost thinking?" while Cayenne said "We must detach the rear train cars!" And so on. Oh, and [Mash uses the same all-purpose war cry as Cayenne did](#) when he jumps from roof to roof. "Uoooo!"

Now then. Ziegfried. Hm. Arrogant little bastard, as expected; he refers to himself in the third-person superior. (*Kono ore-sama.*) Speech rather full of formal insults, but he overdoes it, and does it clumsily. Comes off sounding like an ass.

Voice: Halt!

Ziegfried: I am Ziegfried, the world's greatest swordsman. That treasure is mine. Old men (jjiii) and muscleheads (Muscle-Daruma) should run on home!

Mash: Pfft. World's greatest swordsman? You'd better get *yourself* home before you get hurt.

Ziegfried: What! How low class! I'll (give you the honor to) turn you into rust on my sword!

So yeah, he's a snot. Probably some rich nobleman's son with nothing better to do with his time. As for the lines within battle, it's clearer who he's talking to:

Ziegfried: Let's go! Cowards! Uryaryarya!

ZIEGFRIED: Go! Guys!!! Ha, ha, ha! Give up?

That last battle cry? Very weird. Reminds me of that thing Xena used to do. Or maybe one of those ninjas in cheesy kung-fu movies.

So yeah, Mash takes him down in a single counterattack. "Pathetic." Ziegfried's response to this almost broke my brain.

Ziegfried: Sh, shit! Howeeever! The one who laughs last is meee! \*grabs treasure\* Fuhahahaha. I'll take this treasure. Adios, amigo!

Why, I hear you say, that wasn't so bad. A bit weird, to be sure, but nothing mindbreaking. And I respond, why yes, you would think so, except for one thing. See that Spanish on the end there? That's a direct transcription of the Japanese.

ADIOSU, AMIIGO.

...OW.

Now, we call it English when it's Japanified English. What about Japanified Spanish?

More to come later, after I've had dinner. I've translated up to Gau's intro, but there's a verb in that sentence that's giving me problems. *Otanoshimini!*

Maggie Rennie said:  
JASPANESE(SSE)

---

And so our heroes proceed throughout the Mystic Train, eventually meeting and defeating the consciousness that drives it. The train agrees to allow them to leave, as soon as it completes its task.

As they arrive, Cayenne is calm, almost expressionless. Mash is restless, but in control. (In the English, both were nervous and at least a little scared.) They get off, Mash advises that they get the hell out of there, and the others nod. And then, of course, the train's whistle blows, and its next passengers begin to board.

Cayenne sees his family, yells after them, runs. As the train leaves, they have slightly different parting words from the Elayne and Owain we knew.

Mina: Dearest... I was happy with you. Thank you...

Shun: Papa! I'll keep on training with the sword and protect Mama!

ELAYNE: My love... You made me so happy. Don't forget me...

OWAIN: Dad! I'll make sure Mom's alright!

Notes. The adverb Shun uses here is *ganbatte*. "I'll try hard."

Mash: So this's Baren Falls, huh...

Cayenne: The Wild Fields are to the south... dangerous place, with vicious beasts.

Mash: But if we go back, the Empire's waiting for us.

Cayenne: Indeed. If we can slip through the Wild Fields there should be a village called Mobliz on the east coast, \*, but...

Shadow: Seems like my role's over... (turns to leave)

Mash: Shadow!

Mash: Thanks for taking care of us. Let's adventure again sometime!

Notes. Sabin implied that the Empire was *following* them, not just waiting at Doma. Also, Mash's last line is difficult to convey. [It's the ritual phrase one uses to thank one's host if one has been a guest in another's home](#): literally, "I've been a trouble to you." Not so far as to say "I owe you," but farther than "Thanks for your help."

Guess who.

"Makes himself look like a beast, but a kind light shines deep within his eyes..."

"Draped in monster hides, eyes shining with intelligence. A youth surviving against all odds..."

Mash: Who're you...?

(Gau runs away.)

Notes. This translation brought to you with help from the Naisho fansub of Mermaid Melody Pichi Pichi Pitch Pure. Seriously, couldn't've figured out the verbiage without it.

Gau: Gau—! Uuu, I'm hungry...

(Me: *\*whimper\** I hate to do this, but I haven't gotten to Mobliz yet, so... *\*shuts eyes\**)

Mash: *\*PUNCH\**

Gau: Gau—! Gaugau!! You strangers go away! Animals don't like you! *\*runs\**

Notes. No, Gau is not a Pokemon. [The word "gau" is like a standard beast-sound in Japanese](#): RAR. Or thereabouts. Which tells us why he has this name: it's the sound he's most familiar making. That's all.

Mobliz is much the same as I remember it. (My copy of the script doesn't include NPCs.) [It's notable that everyone bears a thick country accent, further emphasizing the backwater nature of the place](#). Well, almost everyone. Dean and Katarina, of course, say nothing (NPC: "Ahhh, Dean and Katarina are sixteen. A passionate age.") [And the wounded soldier is quite civilized and soft-spoken, his manners even in the midst of his despair the mark of an excellent upbringing](#). "I didn't wish to attack Doma, so... but I was caught." He leaves the active verbs, his own flight and the Empire's subsequent punishment, out of his speech- probably out of a preference not to talk about them. Sensitive boy, clearly.

Notes. Does anyone know if I can go ahead and complete this sidequest now? I have the gil, and the patience. I've gotten up to the letter about Lola's mother's illness, anyway; script says there's only two more. But wait, should I leave it where it is and go see Lola's lines? It doesn't seem like anything's deviating from the translation at all here.

Also, does 'Veldt' mean something in some other language? I seem to remember hearing something to that effect.

Next time: Gau meets Mash and Cayenne. And is almost unbearably cute. *Otanoshimini!*

The\_RPGenius said:

Interesting note is that in at least one instance that I can remember, the term "gau" is used by Gau even if you've named him something else in the US version. I believe it's the line, "Gau...GAU!" Basically, if you name him PADPL (Purple Assed Dill Pickle Lick), he'd still say, "Gau...PADPL!"

I don't know if this is of any interest to you in any way. Just noting that the US version may have meant to imply the same thing at least a little.

Well, aside from it being a certain kind of land, such as a savannah or plain or deciduous forest is, I don't know of it being used elsewhere. Using the term Veldt instead of Wild Fields is probably actually a rare example of the US version having a better term for an area with generally the same idea being conveyed.

Usually in the US script Gau says "Uwaaa!"; I'd put that one time down to an exception.

And Wild Fields is a direct translation of that kanji combo; for all I know it might actually be the Japanese technical term for grassland or something. So Veldt may well be the good translation; I'd just never heard the word before so I didn't know it was really the name of a land type itself.

Maggie Rennie said:  
Veldt is an Afrikaner word deriving from the Dutch "veld" which means "field."

---

So Mash and Cayenne venture out onto the Veldt once again, this time to meet, confront, and feed the wild boy. Woolsey's overused punctuation of the week: ellipses!

There's a reason for that, actually. Gau's character comes through in ways mostly unrelated to the actual meaning of his lines. First, the timing of his text is erratic- the way it scrolls across the screen gives the impression of him speaking jerkily, pausing at the end of each clause in order to think of what to say next. This is emphasized by wide spacing of the text itself, something that was replaced (to detrimental effect, IMO) with ellipses in the English. (I use commas, which I think work better.) Finally, Gau's phrasing is perfectly grammatically correct, if simplistic; the important (and untranslatable) thing to note here is that he speaks without kanji. Only kana. In other words, he speaks like a children's book is written. See Spot run!

Meanwhile, the frequent ellipses in Mash's and Cayenne's speech are mostly just gratuitous.

Gau: Mash, Cayenne, huh. Get me, more food.

Mash: There's none left.

Gau: Then, go find some.

Mash: You're awfully little to be giving orders.

Gau: You're afraid, aren't you.

Mash: You asking for a fight?

Gau: If you get closer!

Mash: Don't take me lightly!

(They FIGHT. Later, according to Woolsey, that was DANCING. But they're FIGHTING. Curse sprite graphics.)

Mash: \*wheezing\* Not bad, punk!

Gau: \*panting\* You're good!

(More FIGHTING. Gau suddenly stops, laughing.)

Gau: Got you, got you!

Mash: Shut up!

The verb Gau uses in his last line is *hikkaku*, to scratch or mark. Heh. Also, they're not just playing around. In the English they were kind of messing around, roughhousing maybe. Here? Gau's provoking Mash into a real fight. They gain respect for each other through this.

Cayenne steps in and attempts to make peace, but this only leads to Gau mocking him. When Mash pulls him aside and explains things to him, he's actually more contrite than he was in the English. In response, Cayenne starts to shake himself out of his funk. There's character growth here that the translation completely missed.

Gau: Cayenne! Are you, angry?

Mash: Truth is, it's like this, see.....

Gau: So that's it. Gau's, a bad person. I'm a bad person.

Cayenne: Well, I shouldn't very well just brood forever. At any rate, Gau, it seems we're getting on well enough. Why don't you come with us?

GAU: CYAN! You angry... ..me?

SABIN: Listen, his family was just.....

GAU: Me understand... ..me sorry. Me not mean person.....

CYAN: Look! We can't have ye two prancing 'round all day! GAU, I think we're going to get on well together. Why don't you join us?

I should note that this is where Gau first introduced himself. That was a minor plot hole in the English, that Cyan suddenly knew Gau's name for no good reason. What's important here, though, is that Gau snapped Cayenne out of brooding. So now both men have started to bond with the boy. Aw.

Gau: Does gozaru like shiny things?

Mash: Gozaru's this one. Shiny, huh... if Locke heard, he'd probably be jealous, wouldn't he...  
\*hangs head\*

GAU: Does Mr. Thou like shiny thing?

SABIN: Mr. Thou's that one, over THERE! A shiny thing, eh...? Think how jealous LOCKE'S gonna be when he hears about this!

Now, I don't remember if Sabin did the head-hanging thing in the English, but in this version it really does indicate a lost-in-memory moment. Mash is reminiscing, kind of wistfully; the tone indicates he doesn't know whether Locke is alive or dead, and would kind of like to. Just a reminder that Mash has his own emotional baggage.

GAU: SABIN, place where you buy food... it's called Mobilz!

CYAN, place where you stand... ..river brought you there.....

Now, we go Crescent Mountain! Shiny thing there!

This line always baffled me. What exactly was Gau doing there?

Gau: Mash. Where you're standing. There's Mobilz!

Cayenne. Where you're standing. You two washed up there.

Where I'm standing. Crescent, Crescent Mountain. Shiny thing's at Crescent Mountain.

And from this I could figure it out. Directions. He doesn't know the names of the points of the compass, so he's using Mash, Cayenne, and himself as East, West, and South. So THAT'S what it was.

Next time: Crescent Mountain and Nikeah, assuming there's script deviation. If not? The reunion at Narche. *Otanoshimini!*

A couple notes scattered in the margins that didn't make it into last post.

-The real difference in this scene is the amount of raw emotion Gau displays. He really is lost, and it really is obvious. He's angry and wary, then mercilessly mocking them both, and then suddenly swings to total contrition and an almost painful eagerness to please. At the end, he's very earnestly trying to communicate- as Biggs says, it's quite clear that he really is very bright. As he heads off with Cayenne and calls back "Hey Gozaru! Hurry up! We'll leave you!" to Mash, he uses a sentence ender that indicates he's actually already picked up some of Mash's usage. It's almost unbearably cute.

-The command 'Rage' is the verb *abareru-* to become violent.

So the three travel onward to Crescent Mountain, picking up about a jillion Rages along the way because I'm a whore like that. Speaking of being a whore, guess who's updating two days in a row? Only I'm not getting paid for it. Does that make me a slut?

Inside Crescent Mountain, things go as one might expect, given that it's mostly sprite action with few lines anyways. There's one line that's just completely different, though- no idea why.

Mash: Wh-! There was 500 gil in that wallet!! Goddamnit, Gau!

Cayenne: Sir Mash... was I not in charge of the wallet? Here.

SABIN: G'h! My pouch! There was 500 GP in it...!

SABIN: GAU... YOU!

CYAN: Oh, dear. Sir SABIN, let me handle this.

SABIN: Urggggh!

...aaand I didn't lose any money. So, Cayenne had the money, so whatever Mash lost, that wasn't it. I wonder if I'm missing something in translation, 'cause it really feels like this isn't the whole story. Huh. Sabin's little groan of frustration just isn't here, btw; added in by the English.

**Vehék said:**

**In case anyone is still wondering about this, you get this version of the scene if you have less than 500 gil.**

Ah yes, and Cayenne has indeed started calling Gau *Sir* Gau, though I can't tell whether that's because he's a companion now or because he's doing them a favor by giving them his shiny thing.

The three finally get around to finding Gau's treasure. Mash realizes with growing delight that this is the underwater breathing apparatus he heard about in town (" 'If you wear it, you can even breathe underwater,' wasn't it?") and declares his intentions of using it to travel Snake Path. (Also: Snake Road, Serpent Road. Hoo-ray, FF4 reference!)

Cayenne: Current's harsh...

Mash: Indeed. But if I don't use Snake Path I won't be able to meet up with my brother and his friends...

CYAN: Current's... fast.

SABIN: No kidding. But unless we hop in, we won't see our friends again...

...just a slight correction here, because it always bugged me before that Sabin said 'OUR friends' about people Cyan and Gau had never met.

And so the three hop in, plow through about a dozen underwater monsters, and wash up in Nikeah, city of merchants. Nearly everyone here is ready to find a good bargain, stingy with gil but free with information. Most have the sharp edges of a rudimentary Osaka accent– think Brooklyn. Most, but not all- the people in the tavern of course have rather looser tongues.

First, we have the old woman who supplies Gau's backstory. Remember her?

"Ya met that odd man, lives near Lete River? His wife bore 'm a son thirteen years ago. It was a problem birth, and the woman passed away. The man totally lost it. He thought the newborn was a monster. Wonder what happened to the poor little baby?"

The original version is much the same– only more graphic, and less optimistic.

"There's an old man, y'know, lives at the end of Lete River. Had a son 'round thirteen years ago– the childbirth went pretty bad. The scene of childbirth was awful, and the mother died, so the old man went real crazy. Mistook the bloodstained baby for a monster and threw it out. Probably not alive anymore, huh."

Now, it's a rural area, so they would've conformed to the old practice where no men are allowed around a woman giving birth. *Really* rural, so she probably didn't have any help. So basically the scene presented here is one of a man walking in to see his wife dead and everything around her covered in blood, including the squalling infant that's just popped out.

...right. And now, to offset that image, sexual humor! Bar wench hits on Cayenne. Cayenne freaks out. Bar wench tells him to loosen up, uses some familiarity for which I have found no translation whatsoever, not in three dictionaries or the interweb. Cayenne completely goes to pieces over said familiarity, driving me to new depths to attempt translation of the goddamn thing, to no good result.

Mash steps in, letting Cayenne know that the more he freaks, the more she'll go after him; that he's attracting her because he seems to have no 'immunity.' This leads to a rather interesting



exchange:

Cayenne: You, you're not affected by this?

Mash: Heh, comes from long years as an ascetic. (Also translatable as: long years of abstinence. It's what you might call a result of the pursuit of knowledge.)

So Mash being a monk means he has no romantic or sexual inclinations whatsoever. Character development, ho!

And then the wench intrudes herself upon the conversation once again, prompting Cayenne to turn around and start *lecturing* her upon the proper behavior for women. Through my tears of mirth, I see words such as 'discreet' and 'retiring', as well as 'blah blah blah' down there at the end of the text box to imply that he goes on for quite some time. Hee! Mash breaks them up, and the three leave the tavern.

On the ferry, Mash is once again brooding about the others. Cayenne tells him not to worry. Gau goes 'gauu...' in the corner. The scene fades out.

Next time: The reunion at Narche. *Otanoshimini!*

---

...I conveyed Gau. People like Gau. *Yesssssss.*

I never had an opinion on the American Gau. He just seemed *there*, a stereotypical Wild Child that wasn't particularly significant aside from moving Sabin and Cyan to Nikeah. Japanese Gau, though, is immediately appealing. Too prickly for pity, too tough to be cute, too lost to not inspire either reaction. Strong, quick, bright, and funny, all with a sharp, poignant edge of pathetic. I'm glad beyond words that I was able to express that to everybody. ^\_^

Speaking of expression. It's really all about tone, isn't it? Tone change, tone style. I just went through the reunion scene in the Elder's house at Narche, and the real problem with translating Bannan and the Elder is simply that Woolsey didn't know how to make them sound professional. Mature. He was probably hampered, admittedly, by instructions to tone down mature content. Still:

Elder: Well, I understand most of it. But... are you telling us to spill blood?

Jun: I didn't say that.

Elder: Same thing.

Bannan: Hah! Indeed!

Jun: Bannan!

Bannan: We're telling you to spill blood.

Emperor Ghastra's starting to move to acquire Magitek power. His aim for the frozen Esper found here is part of that movement. If the Empire keeps increasing this power, it will inevitably repeat the mistakes of the past.

Elder: The Magic War... the legendary struggle that almost destroyed the world.

Guard: Do you mean that will happen again?

Elder: I had assumed humans were creatures with more wisdom...

ELDER: I understand all of it. Except... How can WE be encouraging bloodshed?

ARVIS: I never said... that!

ELDER: Something like it.

BANON: He's right you know.

ARVIS: BANON!

BANON: Our blood will spill because of you.

Emperor Gestahl's racing to acquire Magitek power. He's set his sights on the Esper that was found here! The increased use of Magitek power'll surely lead to global destruction...

ELDER: The War of the Magi... the mythical battle that set mankind back a thousand years. Can this really be happening? People will never learn...

At this point, Mash, Cayenne, and Gau walk in. Mash and Edgar are happy to see each other, Cayenne and Gau introduce themselves, I once again fight down the urge to hunt down Woolsey and strangle him with an exclamation point, and Cayenne tells them what happened to Doma. ('Thanks to Kefka, everyone... was poisoned...') The Elder reacts, Bannan appeals, the Elder argues that this only proves that staying neutral is the safe way to go. Enter Locke and Celes, who say otherwise. Enter with them another translation phrasing error. Like so.

Bannan: Locke. Where did you get this information?

Locke: Celes, here... She was an Imperial gen.....

BANON: LOCKE. Where'd you hear that?

LOCKE: CELES, here, was one of the Empire's generals...

Now see? Very minor difference. But the fact that Locke only uttered the *sho* in *shougun* before trailing off is vitally important. In the American, Locke didn't realize he had anything to hide. In the Japanese, he just catches himself a second too late.

Cayenne: So that's it! When I thought I'd seen her face before... Sir Gau, move aside! (shoves forward, faces Celes)

Cayenne: The notorious General Celes who destroyed Maranda! Dog of the Empire! I will bring you to justice!

CYAN: Grrr! I knew she seemed familiar. Sir GAU, out of my way! (shoves forward, faces Celes)

CYAN: This's General CELES! She torched Maranda! She's an Imperial spy! Now, stand aside!

Yeah. Cayenne wasn't talking about Celes being a spy, but instead flinging insults. Also, he actually says *Maranda-koku*— the country of Maranda. So apparently there was more to it than that dinky little city, and maybe Celes didn't burn the city so much as ravage the surrounding countryside, obliterate some smaller villages, something like that. It'd explain why Maranda doesn't look very torched when we go there.

Time for more Rachel foreshadowing.

Locke: Wait, please! Celes has already left the Empire, and promised to cooperate with the Returners.

Cayenne: But!!

Locke: I promised I'd protect her in turn. When I make a promise to a woman, I never back down!! (Compiler's note: Again, Lock is defending Celes, not simply offering her physical protection.)

Edgar: Locke... you're still thinking about that time...?

LOCKE: Wait! CELES has joined the Returners! She's fighting with us, now!

CYAN: But...!

LOCKE: I promised I'd protect her. I WILL NOT back out on my word.

EDGAR: LOCKE... Are you still thinking about...that?

Deflecting that line of conversation, Terra confesses her own Imperial involvement. Cayenne is completely shocked. Edgar intercedes. And finally, Mash resolves one of those dangling lines that I just hated in the American translation.

Edgar: The Empire is evil. But that doesn't make that true of every person in it.

(Mash walks to Cayenne, does this: )

Mash: If we can just defer to my brother here... (Guard runs in)

Guard: Emergency! The Empire's attacking!!

EDGAR: The Empire's evil. But not ALL of its citizens are!

SABIN: Oh, this is... (A Guard runs in.)

(Guard) Emergency!! The Empire cometh!!

I found that sprite because I don't know how else to explain that. I think it's a gesture of supplication; that Mash is asking Cayenne for a truce. He trusts Edgar, and he's asking Cayenne to do the same.

Also, 'the Empire cometh'? Whisky tango foxtrot, dude.

Thus ends my Spring Break updation of awesome. And probably any semblance of regular updating for awhile. Next time, whenever that may be: the battle of Narche. *Otanoshimini!*

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April 1<sup>st</sup>, 2005

Lina Darkstar said:

I'm a Lina 0WNZZORZ j00!11.

handgrenade three bits of dialogue leading up uNF handgrenade mount markle snarkles Narche all debate ends when you bring Oh baby you know you like it Hitler's that big Middletails Devours Souls!! hot fudge sundae pop tarts intimately tied uNF Celes's innate character, each showing a different side of her Oh baby you know you like it ways OMGWTFBBQHBO were completely passed over by handgrenade translation. ginormous Icy Sam uNF all debate ends when you bring Oh baby you know you like it Hitler gerbil slamtastic handgrenade emotional



(Complier's note: LOL. Unable to translate at the moment.)

---

Lots of characterization this time. The lines that go by as the Returners head up to the Esper are quite important, mostly to Celes. And they are indeed different, particularly between Celes and Terra.

But first, a look from the other side.

### **The Imperials: Yes sir, no sir, whatever you say, sir!**

The Japanese Imperial army is far more disciplined, and submissive. While in the English version it sounds as if they have qualms about murdering civilians, in the Japanese they're simply reminding their leader that Narche is neutral (in case he'd forgotten.) And again, Kefka's far more loopy than any translation can show; first he's ordering them around, and then abusing them, and then treating them like comrades. Reminds me of Dilandau, really.

Cefca: No matter what, we're getting that frozen Esper!!

Soldier: Kefka-sama. The commoners...

Cefca: Commoners, anyone! Wipe them all out!

Soldier: Sir. Narche is neutral...

Cefca: Fool!! Listen up! Show no pity! We kill everyone who disobeys! Let's go!!

KEFKA: I don't care what you do here, JUST GET ME THAT ESPER!!

(Soldier) Lord Kefka! There're civilians here...!

KEFKA: Exterminate everyone!

(Soldier) But Narche is neutral...

KEFKA: Idiot!! Read my lips!! Dispose of all who oppose us! March!

And with that, we fade back to base.

### **The Plan: Getting serious.**

As usual, it's all in the tone. American!Elder is still reluctant. Japanese!Elder is ready for blood.

Elder: Fine, if that's how it is!! No choice but to fight!

ELDER: We really have no choice. Let's make ready for war!

Also, Edgar is rather grim:

Edgar: Very well, we're defending it there!

EDGAR: Then we're going up after it!

The verb he uses here means 'stubborn defense'; it's a combination of 'death' and 'protect'. Defend to the death, essentially. Everyone in the room nods at this, and heads out.

### **Edgar and Celes: He's... flirting. XD**

Edgar: Locke's a man with a lot of past. You really shouldn't mistake his defending you back there as something like love and fall for him. (Compiler's note: Again we see the defend/protect thing. The word used here is a form of *kabaitate* (protect/defend), as opposed to *mamoru*.)

EDGAR: LOCKE has a complicated past. I wouldn't want you to think he's fallen for you or something.

Huh. So Edgar's telling *Celes* not to fall in love with *Locke*; Ted sure missed that one. The tone here's kind of light, teasing; I'm pretty sure he's trying to charm *Celes* as he says this. 'Don't fall for him, babe, that'd be bad!'

Celes: I am a soldier. I won't be moved so easily.

CELES: I'm a soldier, not some love-starved twit!

The 'I am a soldier' line is phrased formally, coldly, in a way that means 'Treat me as a soldier. (Not as a woman.)'

Edgar: Ouch, that's cold!

EDGAR: Cold as ice...

Still teasing, still flirty; he's acknowledging that he's just been shot down. (For now.)

### **Celes and Terra: SLURPFOOM.**

Celes: The girl born holding the power of magic... To think we'd meet again in a place like this...

CELES: So, you were born with the power of magic!? Isn't it a lovely gift...

Plot hole closed. *Celes* does remember *Terra*. Because, y'know, they were on the other side together.

Tina: You use magic, too? But you're a little different from me...

TERRA: You...can use magic, too?

*Terra* actually seems to somehow sense *Celes*'s power; *Celes* sure didn't mention it. (Compiler's note: More than likely, *Tina* either already knew *Celes* could use magic from the Empire days, or heard about it between the meeting with *Bannan* and the rest and now.)

Celes: I'm an Imperial Magitek Knight, artificially implanted with magic during infancy.

CELES: When I was a baby I was artificially infused with magic, and raised as a Magitek Knight.

Much more impersonal terms. Nothing about being a 'baby' or being 'raised'; just the facts, ma'am. Also, Magitek Knight's kanji is Artificial-Magic-Warrior. Same thing, pretty much.

Tina: Can you love?

TERRA: Have you...loved anyone?

HOLY SHIT WOOLSEY WHAT THE FUCK. It's not as if this was HARD to translate, either! She wants to know, CAN YOU. Not HAVE YOU. IS IT FUCKING POSSIBLE. RRGH.  
\*headdesk\*

Celes: ??? Are you mocking me?

CELES: ??? What's that supposed to mean?!

Aheh. So Celes answers in such a way as to leave Terra wondering, and also to make it clear that the question offends her. This goes with her whole 'I'm a soldier, not a woman' schtick.

### **Cayenne and Celes: Sparks.**

Cayenne: Don't forget! This does not mean for one second that I trust you.

Celes: Very well. Confirm with your own eyes whether I'm friend or foe!

CYAN: Don't think for a moment I trust you!

CELES: Fine. Use your own eyes, then decide.

It's so hard to convey this. This is a direct altercation between two powerful warriors at the height of hostile!formal usage. They're so *dignified* to each other, and it's quite frightening. (It also emphasizes how very similar they are, in spite of having polar opposite origins.)

### **In summary: Celes kicks ass.**

This entire sequence is about elaborating on Celes. Edgar, Terra, and Cayenne take turns bouncing off of her cold, steely exterior, and none of them get to her. (Terra gets her a little off-balance with one question; she responds with hostility and no progress is made.) The point: she's impenetrable. An independent force who isn't so much allied with the Returners as she is temporarily lending them her aid. Like Shadow, only stronger, and more about the asskicking than the mystery. In fact, she's ALL about the asskicking. Fuck mystery, fuck the Empire, and fuck you. Only her dignity keeps her from outright vulgarity.

This is going to add to the drama and the romance when Locke proves that he's the only one who can get past that ice. I can't wait.

Next time: The battle with Cefca, and the aftermath. Also known as: Terra goes batshit.  
*Otanoshimini!*

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Happy birthday to you,  
Happy birthday to you!  
Happy birthday dear massivetimeeatingtranslationofaweesssoooooome,  
Happy birthday to you!

I can't believe I've been doing this for an entire year! XD \*throws confetti\*

And now, a very special birthday update. Why is it special? Spriteage~! Also, I found at least three places where Woolsey was lazy and got stuff totally and completely wrong, with no excuses whatsoever. Oh, and the whole thing is really freakin' long. YAY!

After annihilating the entire Imperial force, I stopped to get the lines from each Returner. My script doesn't include the translations, so here they are uncompered, specific sprites included.



: Kefka, you bastard... What are you planning...



: I will take my revenge for Doma!!!



: Master Duncan's work is mine to carry on!



: Gau, will fight hard!



: Imperial bastards! We won't let them have their way!!



: I've said farewell to my old self... I hold no connection to the Empire now!

There's some really cool phrasing here. The second sentence is literally "I'm a human with no relation to the Empire anymore!"; essentially she's dividing humanity between Imperial people and non-Imperial people, and declaring herself part of the latter group. Which basically allies her with the Returners by default. Not because she likes any of *them*, of course, but just because the Empire is really That Bad. (And all that in two sentences. God, I love this language.)



: Kefka... the one who put the control ring on me... ?



It occurs to me that Tina hasn't actually talked to Kefka at all. And when she last saw him, while racing away from Figaro Castle on chocobo, she was still disoriented and clueless about *everything*. So this is her first time confronting the man who stole the first eighteen years of her life.

Needless to say, she kicks his ass.

–The Returners go to confirm that no Imperials managed to reach the Esper.–

Edgar: The frozen Esper's unharmed...

Cayenne: Aside from that... it rather seems alive, does it not?

Mash: No way... right?

(Tina suddenly draws back. Lock steps in front of her.)

Lock: Tina!! What's wrong!!!

(Tina hunches over. Lock is thrown aside by an unseen force. Celes helps Lock up and everyone goes to Tina.)

Tina screams. (1)

(Everyone is thrown aside as Tina and the Esper start glowing.)

Mash: The Esper and Tina are...

Edgar: Reacting to each other!? (2)

(Tina draws closer.)

Tina: What, what is this sensation!? Ah... what, what was that..... hey, tell me! Who am I? Who am I!? (3)

Lock: Tina!

Celes: To... to react with an Esper...! (4)

Edgar: Tina... get away... from the Esper... (5)

(Tina morphs, spins, and takes off screaming. Fade out.)

Notes.

1. In the English this was “Nooo!!” But it’s really more of an ‘I don’t like this’ scream than a denial of anything.
2. English Edgar: “There’s... some kinda reaction!” I *always* thought that was out of character for Edgar. For the first few times I played, I actually thought LOCKE was saying that. “Kinda”? For a genius king!? Hells no. Also, he’s completing Mash’s sentence, which is cute and sibling-y.
3. Probably the most important difference here is between Terra’s “What am I feeling!?” and Tina’s “What is this sensation!?”. This is just Woolsey being lazy; ‘feeling’ can, I suppose, be used for the senses, but it’s far more ambiguous and always implied to me that Terra was having some emotional imbalance there, rather than just tingling at the fingertips or whatever. Also, she speaks to the Esper familiarly. Finally, in the question “Who am I”, “Who” is in kanji but “I” is oddly enough in kana– I think that indicates that Tina’s far more familiar with the concept of ‘who’ than that of ‘I’.
4. Woolsey, you lazy bastard, part 2. English Celes: “An Esper... ..I can actually feel its mind.....” Yeah, that was completely wrong. And I know what he did, too: he didn’t pay attention to his particles and assumed that ‘react’ was self-referential. WHICH IT WASN’T. Punk.

5. The tone implies that Edgar's saying this through gritted teeth. I get the image of him about ready to shoot the damn thing with his crossbow, just as soon as Tina's backed up a few steps.

–They regroup at Jun's house; Locke is the last to wake up.–

Lock: Uh.

Celes: You're awake? (1)

(Lock gets out of bed.)

Lock: What happened to Tina!?

Celes: She transformed into something... and went off somewhere like that. That almost... (she steps away, and nods) It *almost*... looked like an Esper... (2)

(Edgar comes in)

Edgar: Lock! You've awakened!! (Lock nods, and Edgar looks from Lock to Celes and back.)

Edgar: Something awoke within Tina... (3) There could be some relation between her and Espers. Anyway, let's go and help her. According to the information from witnesses she apparently flew off towards western Figaro at an incredible speed.

(The three exit to the main room, and meet up with the other three Returners.)

Lock: Let's hurry! I promised I'd protect her!

Celes: Lock...

Edgar: Hey, hold up. The Empire may still come for the Esper here.

Mash: It's also important to protect Banon-sama. (4)

Cayenne: A former soldier of the Empire... but, we must help that girl! (5)

Edgar: We'll split up. One group will go out after Tina and the rest will protect Narche. If we use Figaro Castle we can get to the western lands. (6) There should probably be some clues in Kohlingen or Jidoor.

1. For this brief scene Celes is using neutral informal speech. Absolutely dead neutral. This is the first time she's been so civil to anybody and she only does it when she's alone with Lock. This makes me happy.
2. This particular phrasing is always used in at least a slight exaggeration. In other words, Celes does not think that Tina IS an Esper, but rather that her form might be compared to one. In a stretch.
3. Woolsey you lazy bastard part 3. English Edgar: "Something happened to Terra..." Again, totally wrong, and again I know exactly what he did. He confused 'okita' with 'okotta', which changed the meaning of the particle from 'within' to 'to'. On the bright side, I'm feeling pretty pumped for my Japanese final this Monday.
4. Every time MASH uses '-sama,' I boggle. It seems very weird for him to be so deferential.
5. Heh. It's not that Cayenne has 'no choice' in the matter, as was translated. It's that he's treating Tina as a girl in her own right rather than a piece of Empire.
6. "Western lands," not "western province." Not part of Figaro's domain. Just to make that clear.

–Finally, talking to the NPCs. (Last chunk for the evening. I'm sure you've had enough of me already. ^\_~)–

The overall attitude of the Narche townspeople varies widely. One is pissed off at the Empire for invading them even though they're neutral. Another is of the opinion that if they hadn't dug up that Esper, none of this would've happened anyway. An older man declares that they will all follow the will of the Elder.

This is less encouraging when we go to see the Elder himself. “To tell the truth, I'm still undecided. I want to avoid battle, but...”

As usual, there are those townspeople who exist for exposition and information: one tells enthusiastically of the awesome ability of Figaro's castle to submerge and move west, another mentions the moogles in the deeper tunnels, and a third talks about the steam engines that keep the place warm. One bemused bystander tells you that a ball of light flew towards Figaro Castle, though he thought it also looked like a person. Oh, and there's the guy who's disappointed that nobody will believe he saw a yeti tagging along with the moogles the other day.

My favorite is the old man who gives me all his treasure because I'm standing against the Empire. Although why he has a Bandit's Ring and Bandit's Knife in his treasure house is anybody's guess.

Next time: the flashback at Figaro. *Otanoshimini!*

Here's to hoping that by the time this thread's second birthday rolls around, I've made a hell of a lot more progress. XD!

L. Cully said:

And we already knew Celes was falling for Locke.

Not really. Under the normal rules this'd be rude. For Celes, in comparison to the rest of her speech, it's civil but not particularly moreso. My point was that it's the beginning of a long, slippery slope. But only the very beginning, and it's a very long one. All it means at this point is that she's marginally willing to begin considering Locke as a trusted companion in battle. That's about it. It's just that that's more than she's willing to do for anybody else in the world.

L. Cully said:

I am hyper-glad to hear Terra realizing some things about Mr. Palazzo. He did a bad, bad thing. There are implications. No wonder the poor girl's so screwed up.

Yeah, no kidding. It took me forever to get through Sabin's scenario so I'm only just getting back to her and realizing this, but Terra's still very much completely lost. Come to think of it, I don't think she ever uses the kanji for 'I'– the concept of self-identity just completely baffles her.

---

Our heroes arrive at Figaro Castle, and Mash leaves to wander around in a fit of good-natured nostalgia. Edgar and Locke, meanwhile, are off to talk to the peoples.

### The NPCs

~Mostly things are technically the same as they were in English. The general tone is one of high formality towards Edgar backed by deep respect; the guard who reports in formal but gladdened tones that "Kefka's mortified face was quite the spectacle." implicitly lets us know that Edgar's subjects really *like* him, besides.~

One scholar in the library is researching magic, though he's skeptical about something he hasn't seen for himself. The guards who tell you that the alliance with the Empire has been dissolved phrase it as a contrast with past circumstances: "We aren't with them anymore," in formal terms.

Merchants: I couldn't possibly charge the king...

Edgar: You have a family too, of course. Pay it no mind, and take it for them.

The verb conjugation here means "take it in preparation," or "take it with the foresight that you'll need it." Edgar's giving advice.

Prison Guard: The thieves here are people we wouldn't allow into Figaro. It's not a good idea to get too close to the bars.

Thief 1: Shit, it stinks—! ...i, is that smell me?

Thief 2: Let me see Edgar! Shutting me up in a damn stinking place like this!

Thief 3: My boys are all whining, but I know Edgar will let us out of here soon. The evils being punished now aren't little people like us. They're bigger evils. Edgar knows that too.

Lone Wolf: I'm the stealth thief Lone Wolf!

...So that's why Lone Wolf was out terrorizing moogles. That's one savvy thief boss, right there. Bet you anything he's the guide to the castle in the WoR; I'll have to watch for his clean-shaven grammar patterns.

Finally, Edgar and Locke retire for the night.

### The Flashback

~I really think a lot of lines in this were cut just because of space. Crucial details were left out

and it couldn't be helped. It really is tragic; when I first played I thought this scene was mildly interesting. This time around, I literally choked up.~

(Mash wanders through the throne room.)

Mash: Huh... nothing changes... even the castle... (sits in one throne)

No... it's different... Dad and Mom\* aren't here anymore... nobody's here... not since...

(The music starts. Scroll down to flashback.)

Courtiers: ... tonight was ... turning point... then... if... so

Young Mash: N... no ... it can't ... .. no ... (runs off)

Guard: Your holiness\* ... the King ... .. is

Young Edgar: ... Mash ... .. Mash ... !! (chases)

Young Mash: ... I'm sure Father was ... \*

- Informal, rough usage. Mash *liked* his folks.
- "Matron" is actually a priestess. Whatever. Doesn't translate so well, as it's a Shinto thing.
- SABIN: "I can't believe it he's..." Yeah, different here. Mash's probably already thinking about poison. Also note that the courtiers are probably already talking about succession.

(In the middle of the castle. Mash is sobbing quietly on the steps, trying to hold it in. Edgar arrives.)

Mash: Brother-r...

Edgar: So... he's left us... Father...\*

(Priestess arrives)

Priestess: Edgar-sama. You were here, then? Your father, just now... his last words were that he would leave Figaro to you both...\*

(Mash balls hand into a fist)

Mash: The HELL! Everyone's... saying that the Empire slipped Dad poison. But all there is is talk about the throne... There's not a single one who's really grieving from the bottom of his heart...\*

(Mash falls to his knees, facing Edgar)

Mash: I bet it was the same when we were born and Mom died...\*

Priestess: That's not... (Mash stands, turns)

Mash: You're the same as all of 'em!

Edgar: Mash...

Mash: Imperial bastards... they won't get away with this!\*(storms off)

Edgar: Ma'am... stay here, please.\*

- EDGAR: "So... They went and told you..." might be accurate (damn ambiguous kana) but given that said kana is probably referring to the 'Father' right after that, I'ma bet on my translation.
- "Figaro be divided between you" my ass. Also, this is "leave to" in the sense of "you take care of it", not "it belongs to you now."
- This last sentence was "You're all pathetic!" Space restraints, probably.

- Whoa, backstory. Their mom died in childbirth. Never knew that. Gives a totally different meaning to this line.
- "Won't get away with this": *yurusanai*. Again. Unforgivable.
- Familiar address. "Matron" was probably the best way to go, honestly.

(On the tower, Edgar finds Mash looking out into the distance.)

Mash: Let's get outta here! Leave this bickering country and live in freedom!\* You said yourself you were sick of the crown.

Edgar: In freedom... (hangs head)

Edgar: But... If this country loses two kings, one after the other... ?

...Father said, he'd leave it to us...

(Edgar walks forward, turns to Mash)

Edgar: Mash. Let's decide with the coin Father gave me.\* If it's heads, you win. If it's tails, I win. Choose the path we want. No grudges. Allright?

(Sabin hangs head. Possibly a nod. Edgar readies the coin.)

Edgar: Here it goes..., aaand up!

(Edgar flips the coin.)

- "Let's." Not "I'm gonna." "Let's." Also, "bickering", or "in dispute." Not "war-sick."
- Space restraints really, really suck.  
... their dad had a two-headed coin specially made for them. And gave it to Edgar. And Edgar used it to give Mash his freedom. And I'm almost gonna cry.

(The throne room. Mash is deep in memory.)

Edgar: And then... you chose freedom.

(Mash starts. Edgar comes out from behind the drapes.)

Edgar: Ten years, huh... the little shrimp's gotten freakin' huge.\*

Mash: And you've got King of the Country written all over ya.

(Edgar comes forward and sits in the other throne.)

Edgar: Hey, Mash...

Am I... a king Dad wouldn't be ashamed of?\*

(Mash looks at him.)

Mash: I know Dad's holdin' his head high on the other side.

- So informal. So not-normal-Edgar fond-familial-informal. SO CUTE.
- \*whimper\* oh god. Edgar sounds so sad and pathetic. I want to hug him.

(Edgar looks back.)

Edgar: Ten years... long time, huh.

Mash: ... Yeah, long time.

(Both look down. Edgar gets up and goes to Mash.)

Edgar: Now we're both grown up, let's have a glass. Drink up.

(Edgar walks forward and raises his hand.)

Edgar: Cheers... to Dad.

Mash: ... to Mom.

And... to Figaro.

(The two lower their glasses, and look at each other. Fade to black.)

...Mash hesitates, and then finally toasts Figaro. His country, this country that he hated and got the hell away from. His brother's country.

Like I said. Almost gonna cry.

And y'know what? I didn't even LIKE Edgar all that much before! I thought he was bland, and kinda stupid, and now...

...now he's smart and kind and loves his brother like his own life. Sure he womanizes. So what? He's a genius. He gets bored. Gotta do something in his spare time. Really he's a very... very *pure* young man. Golden, that's what he is. Pure gold.

Next time: Forever Rachel. *Otanoshimini*.

...Eagles, I just realized something, too.

They weren't there for their father's last words. Mash was outside, trying not to break down weeping, and Edgar...

Edgar followed Mash out, rather than stay inside for his father's last breath.

Blade said:

Something else too, you mentioned that Matron was in fact a Priestess...what weirds me out is that earlier a girl mentioned that Edgar hit on a Priestess. Whaaaaaat? Am I confused on something here? Is this the same person or someone else?

EagleHeart said:

I'd thought that too, but I wasn't sure. Because...y'know, the matron always seemed kinda...well, matronly. Like an older, more conservative women who Edgar had known from childhood and was hitting on. And that's kinda creepy :P Which I could understand happening in Woolsey's version, because it's a really immature kind of thing for Edgar to be doing, except he says High Priestess, not Matron.

\*blinkblink\* I never even thought of that. I have a save state right there, gimme two seconds.

I might've been more right than I knew, in that he womanizes just to keep from being bored.

...and yep. "Just the other day he flirted with the high priestess and she got really angry at him. He tried a line on you too, right?"

"High priestess" makes more sense than "priestess" for that kanji combo, come to think of it, and it is indeed the English version's Matron. So I can totally understand why Woolsey kept that line as priestess. Because, y'know, in Japan if you're hitting on a Shinto priestess who's twenty years older than you, then it's really silly and probably meant as a teasing gesture. Totally different from hitting on a mother figure. Hell, knowing Edgar, he probably did it precisely because she'd get pissed off.

Maggie Rennie said:

This matron thing. If this woman, whatever her title, was the one who raised the boys as I always thought she was, she's like their nurse or nanny. This role is made even more important by the knowledge that their mother was not there to raise them at all. Now nanny is their mother emotionally. So I think that Edgar "flirting" with her is akin to a groom dancing with his grandmother at his wedding and telling her that there'll never be another girl like her ever. Maybe this is telling us that Edgar isn't really a womanizer as we understand the word, someone who uses women in a cold fashion. That he teases humorously, not intending to be taken seriously and certainly not intending to hurt. So that we -- and Terra -- can like him and trust him and accept him as one of the heroes.

Maggie, that's exactly it. I just went and looked at Edgar's 'three reasons' monologue to Tina for a third time, and he's really enjoying himself. Teasing. Basically trying to put her at her ease and reassure her that he's not after her power (lean forward, charming smile,) "...it's your looks that have captivated me."

I mean, he flirted with the little kid. Totally joking.

The high priestess also spends her time in his quarters. So that's another point towards the idea that she's the one who raised the boys... that, and in the flashback they addressed her as something akin to 'granny'. Probably a strict old biddy, though, or she wouldn't have gotten so furious when Edgar teased her.

---

Old lady #1: Oh, s'Lock. Ya been to Rachel's house? \*Old-lady countrified accent. I suppose 'Izzat you, Locke?' might work as well.

Old lady #2: A girl named Rachel used to live in the house you can see there. Nobody there now, though...

---

(Lock walks into the house. He takes a few slow steps in, stops, and hangs his head.)

Lock: I couldn't... protect her... \*Literal grammar form: "I couldn't give her my protection."

---

(Music starts. Flashback begins. Lock and Rachel are spelunking.)



Rachel: What's today's treasure hunt, Lock?

Lock: It's gonna be your... \*Phrasing indicates a specifically purposed object goes in that blank. Engagement ring? "Soon, you'll..." was much less specific.

(Lock stops himself, turns away, and puts a hand to his head. I suspect he's hitting himself.)

Lock: There's an amazing treasure sleeping in this mountain. And we're gonna find it! \*In the English: "Come on, it's worth a fortune!". This Lock is not motivated by money.

(Lock steps on a bridge, and it begins to collapse.)

Rachel: Lock! Look out!!

(Rachel pushes him off and falls.)

Lock: Rachel!!!

(Lock jumps down after her.)

---

(At Rachel's house.)

Lock: Rachel! You're awake!!

Rachel: ... .....? Wh... I don't remember anything..... \* "Can't" would work here as well.

(Lock, shocked, runs to face Rachel.)

---

(Outside. Lock is thrown out.)

Rachel's father: Get the hell out! She lost her memory thanks to you!

Lock: Wait, please! If I could just talk to Rachel... \**Ore to Reicheru de hanashi wo...* That *de* KEELS me. But I THINK the unsaid verb here is *shitai*, I want to. Which makes it basically 'I want to have a talk with just me and Rachel.' (Before, I thought the unsaid verb was *kiite kure*, please listen. But that doesn't fit with *de*.) Woolsey likely put in the 'She said "Yes!"' line to either make up for the lack of implicit engagement in Lock's first line of the flashback, or to just add drama.

(Rachel comes out.)

Rachel: Get out! I don't know who you are, but whenever you come my entire family is miserable! \*She uses the same phrasing as her father, but several shades less rude. Her tone is distraught but polite; she wants to explain things to this stranger, make it clear for him, and once he understands surely he'll go away.

(Lock hangs his head.)

---

(Later. Some scruffy guy comes up to Lock.)

Man: It's better, you know, if you're not by Rachel's side. That girl has to find a new life.

Lock... If you're here, she can't even do that. \*Distant semi-polite phrasing. Not a good friend, then, but an acquaintance.

(Lock hangs his head, and leaves.)

(End flashback.)

---

Lock: A year later... when I came back, Rachel had... in an Imperial attack... \*Very roundabout phrasing. I've no idea how to translate this directly, but what he says is "She became not here in this world because of an Imperial attack." Which sounds weird, but the point is, he's avoiding saying 'dead' or 'killed' or even 'perished.' It's hard. He gets it out in the next line, but...

They said just before she died, her memory returned... she... she called... my name, and... \*Verb: to call, to send for, to summon. To call someone's name, with the wish that they answer. ... Used here in connecting form to indicate that something comes after it. Like 'died'.

I shouldn't have left her side then...  
I... couldn't protect her... \*Same phrasing as before.

-----

Old lady #2: Rachel... her memories came back just before she died... that time, what she said...  
"If a man named Lock returns...  
I want you to tell him I love him..."

Guy: Best not to go to the house past the village's east bridge. The weird old guy there's mixing up shady medicines every day... They say there's ghosts in the basement, too...

-----

Old Man: Ohh, Lock! Been awhile! Been awhile! Eh? That? Not to worry. Your treasure's kept very, very safe...

Ke ke ke... \*This is really disturbing. "Ke ke ke" is an old-man cackle. It tends to be a big red flag for either senility or evil. Other users and abusers include the Moon Tribe of Illusion of Gaia. Throughout this entire scene, I get this image of an energetic old man with a positively maniacal twinkle in his eye.

(The old man goes to the head of Rachel's bed. Lock talks to him.)

Old Man: Is your meeting over? Done? Done? Ke ke ke

(Lock goes to Rachel.)

Old Man: That time, I used medicine I just happened to have on hand to put this girl into the eternally youthful state you see...! Ke ke ke... \*That's what he said. By a coincidence, he'd just made that medicine at that particular time. Right. o.o

What with Lock's passing request... No way you could do it without using medicine... \*Noun: Medicine, pill, drug.

(Flashback begins.)

Lock: Rachel...

(Old man comes in.)

Lock: You're sure this medicine works, then. \*Tone: suspicious, stern, and a little threatening.

Lock knows who he's dealing with.

(Old man jumps up and down.)

Old Man: Of course, of course. Your precious girl's corpse will be preserved juuust like this, forever and ever. Ke ke ke... \*Ouch! Blunt choice of words. Verb: Preserved, maintained, stored.

(Lock looks down at Rachel.)

Lock: If it were possible to call her wandering soul back...

(Old man comes around the bed to look at Lock.)

Old Man: You mean, if there were some mystical treasure that would call back a soul?

Ke ke ke...

Certainly, if you had that...

you might bring her back to life.

Ke- kekeke!! (Bounces.) \*CREEPY. Before I thought of this guy as a little crazy but basically

friendly and well-intentioned. Now he's SCARY AS FUCK. Lock dealing with this guy means he'd be just as willing to sell his soul. If it gets Rachel back? Anything.  
(End flashback.)

Lock: I... couldn't protect... \*Again. Same phrasing.  
...This is his mantra.  
(The group leaves.)

(Celes comes back downstairs, and looks at Rachel.)  
Celes: Lock...

This last seems very different to me now that Celes has so thoroughly established herself as ice-cold. I really don't know what she's thinking. Is she remembering what he told her when he rescued her, and what Edgar mentioned besides? Is she realizing that she doesn't really know this guy at all, and he's the only person in the world she trusts?

I highly doubt she's doing what I originally thought, which is to say having any sort of romantic musings at all. That idea just doesn't enter the picture.

...also, I just realized something. Can't imagine why I never thought of it before. Since Lock wasn't around for the Imperial attack, the old guy must've drugged up Rachel's comatose body before he ever showed up. Which explains the 'just happened to have on hand' bit. He was using Rachel as a test subject for his latest concoction.

Yikes.

Next time: the people of Kohlingen and Jidoor, I guess. That's mostly done, too, so it won't be hard to write up at all. Yei. *Otanoshimini*.

Maggie Rennie said:

What Celes might be thinking looking at Rachel's corpse is, *Lock, so this is why you rescued me. So this is who I remind you of.* And I think that running back downstairs to look at Rachel the way she does betrays a definite thawing at this point. Don't forget that she's passed at least a little time with Lock since Nache. I don't think her feelings are distinctly romantic at this juncture, at least not where she's conscious of that, but she's definitely feeling sympathy for the guy, not to mention a good deal of curiosity. She's apparently been wondering why he sprung her from that prison room. She didn't just accept it as a kindness and mentally mark it down as a debt. It's been weighing on her mind. Yes, I believe that ice has a deep crack in it already, more than she even knows yet.

'nother quick note on Rachel. When you talk to Lock during party switching in Nache, and he says "I told Tina... I'd protect her...", he uses that same "give the act of protection" phrasing

again. It's not like that's the only way to phrase it either, even within his specific rough speech style.

---

So! [NPCs](#).

## **Kohlingen**

Not much of an accent or overall tone here. The older folks have rural usage, but the younger ones are all pretty much straight Japanese. So Kohlingen's in the mainstream. Makes sense.

Four people are still aflutter about the "shining monster" that came by a bit back. The only one who's still scared is the guy at the entrance, who directs you to Jidoor. The little girl liked it, the older girl was curious about its oddly kind expression, and the guy whose house got blown down? Oddly enough, he didn't seem to want to blame the monster. He used passive form: "It got blown apart." So he's treating Tina's appearance like a natural disaster.

A girl in the middle of town gives first mention of the opera house, as she dreams of a stylish date. An old man over on the west side mentions his little brother, a strange one who's building a coliseum, alone. Speaking of whom:

["Today's world mustn't grow too peaceful. Humans shine most beautifully when called to war. I'm trying my best to seek the beauty of battle in building a coliseum, but no one will help me. Disgraceful."](#)

Don't remember at all if that's what he used to say. But that's why we have a Coliseum in the WoR.

Aside from the plot-important NPCs of last update, the only ones left are the denizens of the local pub. One of whom, of course, is not an NPC.

[Barkeep: There's bad people around here, too. They say that one over there, he's an assassin. Scruffy guy at the bar: Better not talk to that guy. He's an assassin, y'know...](#)

[Shadow: We meet again... \(turns back to table\)  
I'll help you out for the price of the dog's food. ...  
Around three thousand, I suppose.  
Make Shadow your ally? \(Yes/No\)](#)

He makes it sound like he's giving me a deal. It's hard to say if that's just smart business or if he actually likes working with us.

[\(Hire Shadow, music changes\)](#)

[Scruffy: I dun' wanna go back to Zozo... uuu- \\*hic\\*  
Barkeep: There was an assassin just sitting at that table...](#)

## Jidoor

Guy at entrance: [This is Jidoor. It's the westernmost town on the world's map.](#)

Sorry, Flamestrider. If it's any comfort, this's the first Location Marker guy I've seen.

Only one person in Jidoor was still talking about the 'girl wrapped in light' who went past the mountain range. The rest were either talking about the opera house and its beautiful actress Maria, or about class divisions in town. Apparently all the poor people were "expelled" from town, though "[Sometimes Zozo's brats come loitering around, looking for an easy mark.](#)" The rest divided into middle-class townsfolk and upper-class aristocracy, easily seen by the size of the houses.

Overall tone of the place is semiformal. Straight Japanese with minor variations that indicate a cultured upbringing.

Notables in the auction house include the one guy who's "trying to get a treasure that will revive souls (cause souls to be reborn), but it seems like even the richest don't have that. I heard a rumor that it's in the Imperial capital Vector...", and so adds another tally to the 'Foreshadowing for the Rachel subplot' book. (What're we up to now, four?) The rest are mostly snots who tell you you look poor and shabby, and are spiritually destitute because you aren't interested in art.

Nothing new in Owzer's mansion.

Next time: Well, again it's up to you. Zozo, or Shadow's first two dreams? I could wait on those until I hit Thamasa and get the last two, but that'll be awhile. Either way, *otanoshimini!*

---

Big big update this time, and all about Tina. As I'm sure you all noticed, I ended up sticking with that in spite of the overwhelming requests for Terra; it started out as just an automatic result of seeing it all the time in-game, and then I decided I really wanted an easy, simple way to distinguish her from her translated version. Also, I've realized that when I translate for this project, I'm trying for accuracy over improvement. Ramuu, for example, may not work as well in English as the simply changed Ramuh, but I'm not selling this translation, so I can afford to bypass what sounds best in favor of what's actually there. And again, it's an easy way to distinguish the two.

So yes, if the Japanese does something screwy, I'll try to convey that too.

The people of Zozo are much as I remember them; scruffy, low-class punks who all lie with careless ease. The merchants wandering the streets aren't quite so blatantly villainous; one, prone

on the sidewalk, could just be drunk. "All the people here are so honest." Another might really be serious; "This place is dangerous! Be careful... And don't do stupid things, like jumping between buildings."

Ramuu, however, is somewhat different. (His name makes me think of the Mu in Illusion of Gaia, whose people worshipped their god-king Ra. Can't think of any other association offhand.) He's less ashamed of himself, and far more noble. Also, much of the exposition he gave was altered somewhat in translation, sometimes for space reasons and sometimes because of pronoun mixups and various other flaws. My commentary in blue this time, heh. Whatever works.

"Is TERRA alright?"

RAMUH: You call her TERRA... ..TERRA?? How odd...

(TERRA gets up and flies about.)

RAMUH: She is undamaged. But I fear she can't understand you. As for me, I am Ramuh. The Esper, Ramuh.

"Is Tina alright?"

Ramuu: Her name is Tina, then. ...Tina?? ...hm.

(Tina spazzes. Flies around, hits a wall, knocks herself out.)

Ramuu: Her life is not in danger. It's just that she used up a power that she doesn't use every day, and now she's lost control of herself.

I am Ramuu. Esper Ramuu.

Huh. So he knows exactly what happened. Also, his introduction uses 'Esper' as a title, kinda. What I'm most interested in here, though, is whether or not Ramuu now knows who Tina is. Sure seems so, but later on he doesn't seem to know at all.

"ESPER!?"

"But don't Espers live in another world?"

RAMUH: That doesn't mean we don't live here, too. Espers take a variety of forms. Sometimes we live here, taking the shape of humans. You have nothing to fear from us.

Ramuu: Doesn't necessarily mean we can't live in this world. There are many forms among Espers. I just happen to have a form not so different from a human one. You need not fear me.

So Espers can't actually transform at will, other than Tina. Hm! Answers why the escapees who hid in the Thamasan mountains couldn't disguise themselves. And why Ramuu's the only one who survived outside of Vector.

"Why do you hide that you're Espers?"

Ramuu: Humans and Espers are not creatures that can mutually coexist.

Whoever is talking to Ramuh (depending, of course, on your party) is quite polite. In my game it

was Lock who handled most of the conversation, and hearing him ratchet up the deferential formality was just a little bizarre. But then, he's totally out of his element, as anyone would be talking to a being from their grandma's bedtime stories.

LOCKE: But my grandma told me that Espers and people once lived side by side! Was that just a fairy tale?

RAMUH: No, that was no fairy tale. That was true. We started out as friends. Then along came the War of the Magi...

Lock: But, my grandma once said something. That Espers and people lived in this world long ago. ...just a fairy tale, though.

Ramuu: Haha, that was no fairy tale. That was quite true. People and Espers lived together companionably. Up until the Magic War, that was.

I <3 Lock. Seriously. He just kinda diffidently drops in his two cents, cool as you like. As opposed to Locke, who, y'know, sounds like he's asking if Santa isn't really real. I *liked* Locke, but this line? Punctuation sets the tone, man.

"War of the Magi..."

RAMUH: It took place...long ago. Espers fought humans who were infused with magical powers extracted from Espers... Fearing our magical powers would once again become a target, we fashioned a new realm, and moved there.

Ramuu: Long ago... the Magic War. A war between Espers and magic warriors created with power taken from Espers. After that fruitless battle, the Espers feared that Esper power would be used once again. They created a magical barrier and moved to live within it. ...that is the Esper world.

Point 1: infused with != created from. The creation of the Espers' opponents is pertinent to the creation of Kefka, and of Celes. But this could mean that while the magic is one ingredient, it's not the whole thing. It might just be more like taking a person and a hunk of magic and making an entirely new creature, rather than creating something with magic alone-- or injecting magic into an otherwise normal person, as in the English.

Point 2: The pronouns are perfectly ambiguous here, so it's impossible to say whether Ramuu is saying 'they' or 'we'. So, no idea whether he was alive for this or not.

Point 3: Making a barrier around, say, a peaceful valley in the middle of a mountain range somewhere is totally not the same thing as *creating your own world*.

Ramuu: There, one day 20 years ago, humans stumbled across it. Humans who knew the secrets of Espers, and of magic.

Then began the Esper hunt. Ghastra ripped the power of magic from Espers and used that power to create invincible forces.

The Espers reacted by creating a huge door and throwing the humans out.

The Espers captured then are even now being drained of their magic, held in the Empire's Magic

Research Lab. I am here because I fled that dangerous hardship.

Nothing much different here. Ramuu finishes his tale, and Lock carries Tina back to bed.

RAMUH: That's right, relax.

RAMUH: I sensed that TERRA was in trouble. My magic...summoned her here.

"TERRA's an...Esper?"

RAMUH: No, she's actually quite different.

Ramuu: Seems she's calmed down.

Ramuu: I found Tina raving and called her here. She responded to the magic in my call.

"Tina's an Esper, too... ?"

Ramuu: (shuts eyes) No, she's somehow different from us...

See, I really don't know. He sounds uncertain now, as if he doesn't actually know who or what Tina actually is. Has he just forgotten where he heard her name? Maybe he knows her as Maduin's daughter but didn't know her mother was human? Which makes even less sense.

On another note, hey guys! Remember 'uneasy' and 'slightly berserk'? I totally think Woolsey just didn't know the meaning of that word. Because here it is again.

"TERRA looks like she's in pain."

RAMUH: Her very existence strikes fear into her own heart.

"Tina looks like she's suffering."

Ramuu: Her own existence makes her uneasy. This is why she suffers.

In this context it's a bit stronger, more like spiritual discomfort, if there's a word for that. But it's the same word in Japanese.

"How can we help her?"

RAMUH: When she accepts this aspect of herself, I think she'll be alright.

"We have to do something!"

RAMUH: Then free those of my kind imprisoned in Gestahl's Magitek Research Facility. One of them can surely help her.

"What can we do to help her?"

Ramuu: Once she's fully understood her true identity, her unease should vanish.

"What can we..."

Ramuu: My comrades held in Ghastra's Magic Research Lab might be able to help Tina.

Y'know, Ramuh made it sound like Terra would get out of this on her own, but if we REALLY wanted to, we could go do something to help. While Ramuu tells us that she needs not to accept



but to understand, and that the other Espers *might* be able to help.

Also, Cayenne's the one who says "What can we..." and is usually the one in my English games to say "We have to do something!" which I remember always startled me a bit. Locke and Edgar and probably Sabin would say that, but the rest just don't know her that well.

"If we find the Magitek Research Facility, you're sure we'll find your people?"

RAMUH: Like a coward, I escaped leaving the others there. It'll be the end of them...

"What do you mean?"

RAMUH: Gestahl's methods are incorrect. You can't drain a live Esper of all its power. It is only when we are reduced to Magicite that our abilities can be transferred in total...

"Pardon?"

RAMUH: When we transform into Magicite, our power can be relocated.

Ramuu: I left my friends, escaping alone to spend my days hiding here. But that too is at an end.

"What do you mean?"

Ramuu: Ghastra's methods are incorrect. The magic gained from draining an Esper by force will not be complete. It will only be kept alive and whole when an Esper is turned to stone.

"Do what!?"

Ramuu: I will become Magicite and become your power.

So! Ramuu does not call himself a coward, and does not think that Ghastra is going to learn about Magicite anytime soon either. (More pronoun mixup; the thing that's at an end is his hiding, not the prisoners' lives.) He's also quite clear about turning *himself* into Magicite. (Lit.: *maseki*, magic stone. Petrified magic.) Which means...

"Magicite...?!"

RAMUH: That's what's left of us when we...pass away.

(Ramuh reveals three Magicite stones.)

RAMUH: These are my comrades who fell while escaping the Empire. And I will give you my power, as well...

(Ramuh turns to Magicite, lighting up the room.)

Ramuu: When an Esper dies, the essence of our power left in this world is Magicite...

(The three stones fall to the ground in a flash.)

Ramuu: These are my comrades who died when escaping from the Empire. And my power, too... (With a flash that knocks everyone backwards, Ramuu turns to Magicite.)

...he kills himself, in front of us, so that we can have magic. So that we will be stronger.

"Old man... Are you really gone...?"

"Magicite...?"

"He traded his power, so that others might live..."

"Why are you doing this..."

RAMUH: We few can help save many. The War of the Magi must not be repeated...  
(Received the Esper "Ramuh".)

"Old man... he's really dead..."

"Magicite...?"

"He traded his life to add to our power..."

"Why did you go so far..."

Ramuu: If we are used as power then it can stop the planet from drowning in death. We must not repeat the Magic War...

(Received Magicite Ramuu.)

Magicite, not Esper. Ramuu introduced himself as Esper Ramuu, and now he's not anymore. For all of them, they are only Magicite now.

Siren and Kirin were the same, but Stray was "Kettoshii." Whatever the hell that is.

...just typing it made me figure it out. Kettoshii. Cait Sith. \*snrk\* gawd, I love phoneticization.

And so the party exits, picking up their two remaining members on the way out. I have that part translated, but I gotta get to bed and this has grown way too long already. Next time: laying plans. Celes and Lock featured. *Otanoshimini!*

L. Cully said:

Yesss. Terra stuff. To be quite honest, these Esper passages are of particular interest to me because I'm still not entirely clear on the intricacies of the War of the Magi. Espers, for instance -- supposedly they were humans who were transformed into beasts to fight during the WotM, but then other humans were infused with magic -- the mage warriors? But now I'm learning they were probably created too (which makes sense when it comes to inherited traits), but I'm still not sure why the Statues created them, too.

(Compiler's note: I don't recall if the issue of created Mage Warriors (Specifically Why they were created) was answered. Check this. ++++ )

Espers were definitely created before the War: remember, that's when they and humans were living peacefully together. And didn't the Goddesses create the Espers and then seal themselves into Statues before the war even started? Which would mean that it was humans who were then, as now, draining the power from Espers to create magic warriors.

At least, that's what I got out of it. Will totally keep an eye out for anything new... though I think the next real WotM bit is in Thamasa with the statues.

---

Short one today. There's not a lot of difference in the general conversation made as the group makes its way out of Zozo. Edgar muses on the revelation of the Empire's strategy, and Sabin

soberly asks Celes if it's true.

Celes: We were implanted while under anesthesia, so I don't remember clearly. But I've heard rumors to that effect.

Important difference: she says *we*, not I. I guess she was going through this together with Leo? Because Kefka was the first, the experiment. Unless there were others. o.o Also, 'implant'. Pour into, put into, inject, impregnate, infuse, instill, implant, imbue. More severe than 'augment' but not quite to the level of 'created by.'

Cayenne assumes out loud that the time has come to enter the Empire. Edgar responds that defense in Narche still needs to be strengthened, and so once again it's best to split up. Cayenne agrees, and the six reach the town entrance.

CELES: I'll go to the Empire. I know it well...

SABIN: But alone...?

LOCKE: Don't worry, I'll go with her.

CELES: LOCKE!

CYAN: You need a hand?

Celes: I will go to the Empire. After all, I know it from the inside.

Mash: But, to go alone...

Lock: No worries! I'll tag along.

Celes: Lock!

Cayenne: You will need a bit more help, won't you?

Hee hee hee. Lock is so nonchalant. So carelessly agreeable. So *cool*. And as I fangirl, the two unchosen (Cayenne and Gau in this case, as I want the coin-flip scene with Edgar and Mash) head back to Narche.

CELES: So...how we gonna get there? The Empire's on the continent to the south. No boats go there...

LOCKE: The people of Jidoor, a town to the south, can probably help us.

Celes: Well then. The Empire is the southern continent. Ships aren't going there. The question is, how are we.

Lock: The nobles of Jidoor, to the south, might be able to show us a good way. They are rich, after all.

So the Empire IS the southern continent. Yeowch, that's a scary way to put it. Hee, Lock's doing the diffident thing again. Also, Celes, being a badass, doesn't *ask* questions. She states them.

At least, she does when she's taking charge. When she's uncertain...

CELES: LOCKE.

LOCKE: Yes?

CELES: Why are you coming with me?

LOCKE: Well... There's bound to be treasures there. And besides, I've always wanted an inside look at the Empire!

Celes: Lock.

Lock: Hm?

Celes: Why are you coming with me?

Lock: Hm? Well, there's the hidden treasure thing. I just want to snoop around the Empire a little, that's all. (winks)

He's totally convincing, too. Just wants to tag along. Yep.

Excuse me while I fangirl.

Next time: The Impresario and the Wandering Gambler. *Otanoshimini!*

---

Wow. Okay. Um. First of all. The merry band heads off to Owzer's mansion to meet the... Impresario. \*sporfle\*

Man in suit: Maria...!?

Celes: Y, you mean me?

Man in suit: Sorry, I mistook. (turns away) It was because that girl looks so much like the actress in my troupe... ahh, I'm in trouble...

He seriously sounds as if he's narrating to the audience. Breaking the fourth wall? Indulging in theatrics? Or perhaps...?

(Lock finds an envelope at the entrance.)

"That person dropped it."

(A man in green comes down the stairs.)

Man: He's the chief of a troupe doing a play with the opera guild. Everyone just calls him Chief, though. He's been drinking himself into a stupor since that letter came...

So... he was drunk enough to mistake his own star actress, and the censors' solution to this was to make him *eccentric*. With silly name to match. Wee!

(Lock reads the letter.)

My Dear Maria.

I'm going to make you my wife. I'm coming to kidnap you...  
The Wandering Gambler

Lock: Who's this? This Wandering somebody?  
Man: You don't know him?

(Cue music! Lights! Airship!)

Justice or evil...  
A man of the world with no connection to such things  
Crosses the skies with his casino-carrying hydroplane Blackjack

In the English, this was “A blackjack-playing, world-traveling casino-dwelling free spirit...”, which didn't emphasize the neutral part as much.

Also, 'hydroplane.' See, I don't get this. Japanese has a word for 'airship,' also 'dirigible.' *Hikousen*. Flying-Ship. But they're not using that. They're using *hikoutei*. Flying-Boat. Translates to 'hydroplane.' I dunno, man, it sure looks like a dirigible to me. But I did promise that if the Japanese were on crack, I'd convey that just as faithfully as I would if Woolsey was smoking something.

Man: The guy with the world's only hydroplane, Setzer.  
Celes: If we had that we could enter the Empire from the sky.  
Lock: Let's go meet this... Setzer.

HEE. I'm having LOTS of fun with these short everyday updates. Next time: Prelude to the Opera. Celes and Ultros featured. *Otanoshimini!*

---

And so the party arrives at the theater. At the entrance, they meet a rather more sober Chief, who recognizes them in a distant and distracted fashion and promptly walks off.

Lock and company, of course, follow.

(The tone of the Chief, throughout, is calm and tired and frustrated. He probably has a hangover, too, remember. Fun fact: Impresario uses twice as many exclamation points.)

Lock: Read the letter. Setzer's coming to kidnap her?  
Chief: He'll probably come when the play's at its climax. He loves being flashy, after all. Sigh...  
Lock: Allright! If we can go out and catch him then...  
Chief: (hand to head) Stop, please. If you ruin the play I'll be banned from the theater.

Celes: Then it's hopeless anyway, isn't it!

Celes here uses feminine form, for I think the first time. She's talking to a perfect stranger, but she gets a little riled up and her military formal is gone. It's part of an overall trend, one that means she's getting used to being a Returner, and being herself. ^\_^

Chief: Why do you think I'm moaning? I want to make the play a success, but even saying that I don't want Maria to be taken... oohhh... (hand to head, several times) (walks away, the others follow)

Lock: Let her be taken.

(Chief is puzzled, as evidenced by the jumping question mark)

Lock: (holds up a finger) Use a decoy. Purposely let the actress get kidnapped and catch Setzer's tail. If all goes well we'll intercept the hydroplane. (Looks at Celes, who blinks.)

Chief: (starts bouncing) No! No! If something were to happen to Maria...

(Storms off, but Lock catches him)

Lock: That would be why we use a decoy. We'll have Miss Maria hide in a safe place...

Chief: Huh?

Lock: (holds up a finger again) Looks like Maria, doesn't she?

Celes: Huh? ...me?

Lock: We let Celes, disguised as Maria, be kidnapped and guide us to the airship.

Chief: Splendid idea!

The progression of Lock's explanation makes quite a bit more sense now. He doesn't even use Celes's name until that last line. The Chief, being understandably distracted, doesn't completely get it until he puts it all in once nice sentence. Also note that English!Celes's "Now just a minute..." was a lot more wary than her Japanese counterpart's guileless question. Which ties into an important character distinction...

(Celes spazzes out, flailing for a few seconds before assuming the Angry Pose.)

Celes: Y, you can't be serious! I am a former Imperial general. I couldn't possibly do something so frivolous!

(Compiler's note: Frivolous? Bad word choice. The line is "Th-That's! I'm a former Imperial General. There's no way I can show off like that!" (*charachara*: messing around/showing off)  
The issue here isn't that she thinks she can't perform, it's that such a thing defies who she has ever been. Just after saying this, she runs toward the dressing room so quickly (while shoving the Chief and Lock aside) that she smacks against it and falls back. Right afterward, she's inside and practicing on the spot.

Lina was right that Lock used the word *yaruki*, but *yaruki* isn't 'will to complete' it's 'willingness' or 'eagerness'. It seems Celes might *enjoy* the idea, and was embarrassed by that fact. Lock literally says "Nice willingness/eagerness. Celes has." I'd probably translate it as "She's pretty willing; Celes.", to give it a joking tone, since Lock laughs right afterward.

Furthermore, Celes wasn't suddenly surprised by Lock's proposal. The scene plays out as follows:

Lock: It's ok to let her (Maria) be carried off.

Lock looks at Celes, who doesn't move.

Lock: A decoy. (This is *right after* he looked at Celes.)  
We'll let the actress be carried away, then follow Setzer afterward.  
If we get a chance, we'll seize the hydroplane.

Lock makes a blinking motion and then looks at Celes, who also blinks.

The Chief takes off for the dressing room.

Chief: No good! No good! If something happened to Maria...

Lock rushes ahead and shoves the Chief back to make him listen.

Lock: That's why we use the decoy.  
We have Maria hide somewhere safe.....

Celes turns away from lock and does an open-mouthed shock gesture, then quickly turns back before she's seen by Edgar and Mash.

Chief: Huh?

Celes turns back to Lock. She fully understands what he's saying.

Lock: There's a resemblance, right? To Maria?

Celes turns away and starts.

Celes: Huh? .....Me?

Lock: Disguised as Maria, Celes will be carried away and lead us to the airship.

Chief: That's a good idea!

I think Celes understood her part as soon as the decoy was mentioned, but only became certain of what she'd have to do once he said Maria would hide. When she says "Huh? .....Me?" She isn't surprised that Lock means her, she's thinking about doing the opera. Then comes her frantic movements and "Th-That's! I'm a former Imperial General. There's no way I can show off like that!"

Celes wants to do this not just because she wants to help out/is willing to do her part, but because she likes the idea. She's probably embarrassed, totally cute, and faking anger at that last part.

Also, after Ultros throws his letter, which everyone ignores, Lock says "Let's get her ready right away! We're going to make Celes into a star actress!" Not only is Celes gung-ho about this, but so is Lock! I imagine a Gokusen style "Ou!" coming next.)

It's not that she won't. It's that she thinks she can't. It's something she's never even thought about for a second before, something completely different from everything she's known.

Also, I spent several hours on the word eventually (and, I think, still unsatisfactorily) translated as 'lightly'. If anybody knows an actual dictionary definition of 'charachara', please tell me, as it's killing me. What meager scraps of context I gathered seemed to point to 'lightly,' 'nonchalantly', 'offhand', 'devil-may-care', and suchlike. Maybe 'casually' would work better? Only neither emphasizes her real problem, which is that the activity itself is spontaneous. And she doesn't deal with spontaneity real well. \*EDIT: better translation helpfully provided by Ghost.

(Celes shoves past the Chief and Lock, runs into the door, and rushes inside.)

(Lock goes to the door to listen.)

A~ a~ lalala~ la~

A \*cough\*

Maa rii a~~

(Lock laughs.)

Lock: She's getting into it pretty well, Celes is.

This is a little difficult to translate. Literally Lock says (in an aside, to himself) that Celes has good, impressive *yaruki*, which is like the will to accomplish something. He's saying, somewhat offhandedly, that he admires her drive.

(One entryway over, Ultros emerges from the curtains.)

Ultros: Fusshisshisshi.

I'll copy Setzer and send them a letter of challenge.

(Throws a letter behind the party.)

Lock: Alright, let's get ready! We've gotta make Celes into a star actress!

(They enter Maria's room.)

Ultros: Daaaaa~! They're not reading it!!

I assume the slithery hissing noise is Ultros's laugh. Also, no, he wasn't pretending to be Setzer, which was something that always kinda made me wonder why he signed the note 'Ultros' if he was. Hehe.

Also note that Gau apparently wasn't the first of the cast to get a makeover from the rest of them. XD



Next time: THE OPERA. Scene 1 and intermission. *Otanoshimini!*

---

Looking again through that previous scene, it's obvious that Celes is figuring out Locke's plan as he goes. She blinks in a couple of places, does the 'surprise!' pose in a couple of others-- yeah, she gets it. It just doesn't hit her that that means she has to SING until that last line.

The opera gives me shivers. I'm not even going to attempt to put the translation into meter; accuracy is more important here, I think. Rest assured that the Japanese lines up perfectly with the music, and it is awesome.

(Lights. Music. Curtain.)  
(The narrator appears.)

The war between West and East \*West-army and East-army, technically.  
Grew fiercer day by day.  
Warrior of the Western Castle Garu, Draco \*"Garuu." If they meant an English name, I don't know what it was.  
On a desperate fight's battlefield  
Thinks of Maria, left behind in his homeland...

(Exit narrator. Enter Draco, chocobos. Exit chocobos.)

Draco:  
O-- Maria O-- Maria  
Is my voice reaching out?  
To your side \*yes, this really does fill every note with a syllable. Japanese is cool that way.

(Exit Draco. View shifts to the audience. Lock gets up.)

Lock: I'm headed towards the waiting room.  
Chief: Will there be enough time?

Edgar: Ahh, don't do that.

In the English: "Go right ahead." It's a bit fuzzy, but I'm banking on the *na* at the end being a negative instead of a sentence ender, since he's got a *yo* after it that actually IS the sentence ender. 'DON'T go and do it' instead of 'go and do it.' But that *yo* makes it casual and even a little kidding. 'Ah, don't go poaching on my turf, ya scruffy little thief.' Only nicer, because everybody knows that Celes shoots Edgar down on a regular basis.

Mash: Oh? Why's everyone singing?

Same as the English. Only the Chief talked about it as a play, not an opera, so it's not *quite* so stupid a question. Still pretty uncultured, though.

(Lock enters the waiting room, and finds Celes in costume.)

(Lock blushes bright red.)

Lock: You... have you always been this beautiful...? \*

Celes: Lock. Back then, why did you save me?

(Lock turns away.)

Lock: I lost a girl I loved without doing a thing. I just never want to do that again.

Celes: Am I... her substitute? \*

Lock: ...it suits you. That ribbon.

Celes: Almost time for my entrance. It's the big scene: Maria, worried about Draco's safety, puts her thoughts into song.

(Lock turns.)

Lock: It'd be good to check the score one last time then, wouldn't it?

1. AWWW. This is so CUTE and COOL and it's an inner monologue thing, I don't think he means Celes to hear it. The actual phrasing used is for casual, near-certain confirmations: "Your name was Mei, right?" "You've always been this pretty, right?"

2. Holy, holy CRAP. Not one to beat 'round the bush, is she? I've seen way too many Locke/Celes angstfics that focused upon this very question. I'll have to watch carefully to see if he ever answers it.

And so Celes checks the score. Looks pretty normal, though the Chief's notes do say "The play doesn't give much time between the interlude and the second verse, so hurry." instead of "You have only seconds before Scene 2 starts!". Which is one of those things we all just figured out, seeing as how Celes keeps singing for another verse after the score ends. But anyway.

Next time: Aria de Mezzo Caraterre. *Otanoshimini*. (And yes, it will go up before I leave!)

---

Throughout the Aria, in a reversal of the norm, the Japanese actually says *less* than the English. Every syllable is a note, so there's no kanji, and without it the Japanese just takes up more space. If I wanted to fill out these translated lines to match the music, I'd have to add frills everywhere.

It would appear that the way Mr. Woolsey filled it out was to add Rachel hints. The original says nothing about forgetting, giving up, or not aging. It's just about love, about holding on to it, about waiting forever. The point, I think, is that it's everything Celes doesn't know.

Japanese lyrics stuck in, so you can hear it in your head too. They sound beautiful. But the

alignment does sadly mess up the spacing. D=.

(The curtain opens upon a darkened castle. Narration appears.)

The West army fell, and Maria's castle  
Was placed under the East's subjugation.  
Forced into marriage with the Eastern Prince Ralse  
Maria never threw away her feelings for Draco  
And every night thought of her love as she looked into the sky...

The next lyric is...?  
(Oh my beloved...)  
(Ah Draco...)

Oh my beloved

have you gone so far?

Unfading, eternal love

was just now so close

*Itoshii no anata wa*

*tooi tokoro he?*

*Iroasenu towa no ai*

*chikatta bakari ni*

(I want to die too...)  
(At times of sadness...)

At times of sadness

At times of pain

I see the star that falls in the sky

And I think of you

*Kanashii tokimo*

*tsurai toki ni mo*

*Sora ni furu ano hoshi wo*

*anata to omoi*

(Can we turn aside...)  
(I will marry Ralse...)

Can we turn aside

This unwanted parting?\*

What shall I do? Darling, tell me

*Nozomanu chigiri wo*

*kawasu no desuka?*

*Dousureba? Nee anata?*

I'm waiting for your words.

*Kotoba wo matsu*

\* 'Chigiri' means to tear into pieces.

(Celes ascends the stairs, and Draco appears.)

Draco: Now... Maria. Dance with me...

(They dance.)

Draco: Hahahaha...

(Draco disappears and leaves flowers in his place.)

I've never understood this, really. It's not in the script Celes read, and not really what you'd expect from stage effects. But the phrasing here, formal and just a bit *overdramatic*, made me wonder- what if it's Setzer? Just dropping by for a dance before the big climax? Who knows, really. Just a thought.

Blade said:

If you're referring to the essence of Draco that danced with 'Maria' and then turned into a Flower Bouquet, I believe that's a reference to the fact that he's a soldier.

There's an old song called "Where have all the Flowers gone?" that talks about how men who go off to war for the ones they love turn into flowers in the end.

And how apropos that you would do this before you yourself leave, Lina. Well done.

(Celes picks up the flowers and ascends to the last balcony. She throws them as she sings.)

Thank you,

*Arigatou watashi no*

my love.

*ai suru hito yo*

For these feelings that shook within me

*Ichidodemo kono omoi*

Even if only once.

*yureta watashi ni*

Quietly, kindly,

*Shizukani yasashiku*

you gave me an answer

*kotaetekurete*

Always, always

*Itsumademo itsumademo*

I will wait for you.

*anata wo matsu*

(A star falls.)

(The Chancellor enters.)

Chancellor: Prince Ralsei is looking for you. As a dance partner.

Please, do give up. Our country has become a vassal state of the West, after all...

(Chancellor exits. Celes looks back once, and exits.)

(The dance begins. Some of us never fail to be amused at Celes dancing on the man's side.)

(Pan to the side. Lock is in the waiting room.)

Lock: Well done.

Celes.

...well, that's it. That's the Aria.

It was a lot easier to distinguish between the right and wrong lyric choices. For one, the wrong ones had kanji. For another, they were stupid.

Eagles, yes, I adored the orchestrated version. Thank you!

Not much else to say, I guess. Except that it's been great fun getting this far, and I look forward to going much farther someday soon.

For now, though, it's farewell. Bye, everybody. Seeya.

<3.

Maggie Rennie said:

I keep being surprised at the big differences in what's being expressed from the Woolsey translation, changing characterizations and the tone of events. Not just the song itself, but Lock's comment at the end. I always thought it was cool how they panned back to him at the end of her song, but now on top of that, "Well done. Celes." as two different sentences, two different thoughts, is pretty significant compared to "Well done, Celes." \*swoons\*

L. Cully said:

You know what I never understood about those Locke/Celes angstfics is that Terra is far more Rachel-like in the first half of the game. Fell through some mines, lost her memory, the whole

shebang. Celes, even though she's a woman and therefore MUST BE PROTECTED, is something else altogether and throws Locke for a loop, methinks.

Maggie Rennie said:

Not only that, but Celes isn't like Rachel. So the "you remind me of someone" line seems not to make sense at all. But you know, he said that in response to Celes' query of why he SAVED her, that's all. The whole attraction thing came much later. And really, every girl "reminded him of someone" in that he felt he had to protect them all, at least according to Edgar. Celes was the only one who asked why. I don't think even Locke thought Celes was reminiscent of Rachel.

I think a lot of people see that line as the reason that Locke became attracted to Celes. *Oh, she reminds him of Rachel.* I think the reason(s) he fell for Celes and the reason he sprang her from the jail cell are unrelated. Because if simply feeling protective of someone and falling for them are tied with Locke, then he had to have fallen for every girl since Rachel, and he hadn't, that too according to Edgar.

Why Celes? I mean, other than because she was a raving beauty? Dunno. Because she was brave? Smart? Independent? Because she had any number of characteristics that men find appealing in women?

My own theory is that she was the right girl at the right time. A girl he found attractive just as he was unconsciously starting to open himself up to the possibility. I think that as much as Locke meant to stay emotionally dead along with Rachel unless and until he could revive her, his heart began to move on despite his best efforts. Healthy people heal no matter how much they're determined to wallow in past tragedy, and in the end, that was really Locke's lesson. That life is for the living. So when Rachel told him she was "freeing his heart," giving him permission to move on, he ultimately reacted with relief instead of grief, and I think he was already well along on that road anyway. Only now he didn't have to hold back or feel guilty about it anymore.

L. Cully said:

I think also that she DIDN'T need protection, in the traditional sense. She challenges him, as her no-nonsense question about being Rachel's substitute shows. She gets him, and he gets her. It's really as simple as that, I think.

With a lot more complication involved, of course.

---

Well, I'm back.

Thanks for waiting. ^\_^

We come down from the drama as Lock finally finds the note of challenge from our local comic

relief. Ultros has actually written his note in his signature Kansai accent, which comes off as both silly and smartassed.

[You people pissed me off, so I'm gonna screw with yer opera, k?]

Lock: Well, shit! Better tell the Chief.

The literal for that interjection is 'That's bad!', but with a mature, slightly rough tone. The original "Uh oh..." is, I think, a little too childish for context.

The Chief reacts with his usual melodrama, but before he can say more than a word the opera picks up the pace.

Trying my hand at vaguely in-meter translation.

East Soldier: Survivors of the West Army have come to attack!!

Ralse: What!!

West Soldier: En garde--!!

Offscreen: Halt!! \*

(Draco charges onstage.)

Draco: Maria~

Maria: Draco~

I believed that this day would come~.

Ralse: Maria is~ the one who shall become~ my one and only princess~ \*

Draco & Ralse: I would die here and now rather than live my life without you~ \*

Ralse: En garde~!

1. There are many many different ways to say "Wait!"; most use the same word but tone varies widely. This one is formal command.
2. Definitely 'princess' and not 'queen', not that it makes much of a difference; more importantly, Ralse refers to himself in the feminine. Prissy boy.
3. Literally, 'I won't say I want to exhaust my life'. But that's a Japanese-style indirect way of saying "My life would be extended meaninglessly (without X) and I don't want that." One must be clearer in English.

(Back on the balcony.)

Chief: But what fearsome device might he use to interfere? ...That!?

Ultros: Fusshishi. Gonna drop a weight on Maria's head, k?

Ngaaa~! Heavier than I planned! It'll take five minutes before this thing droooops!

Lock: We don't have a second to lose!

Chief: Give a call to the stagehand in the room on the right, and you'll get up there.

Lock: Leave it to us!

Stagehand: Chief's orders, huh? Pull down the far right switch, and don't touch the rest.

(Lock does as he's told. Nobody really wants to know the blooper scenes, right?)

Stagehand: The room to stage left should be open. You can get to the rafters from there.

(One quick rush through purse-pinching rats later)

Ultros: Awwww, damnit!  
(Exit all, stage straight down.)

(Draco and Ralse are flattened. The crowd murmurs. Enter Chief.)

Chief: Aah, it's all over!! If those two are flattened then there's nothing more to say! Whose princess is she going to BE?

(More murmurs. Lock is inspired.)

Lock: The one to wed Celes shall be neither Draco nor Ralse!!

The world's greatest adventurer! I, Lock, am the oooone~! \*

Chief: Aaaagh, what a terrible performance!

Ultros: Quiiieett yooooou~! The octopus is gonna have a say!\* I won't lose to you!! C'mon, bring it!!

Chief: Very well, then we shall improvise from here! MUSIC!! \*

1. This is cheesy beyond words. Lock seriously cannot act to save his life.
2. My best guess; *ware tote tako no hashikure* is complicated. But *hashikure* tentatively means scrap, piece, or bit: Ultros says he's taking an inch and takes the whole stage.
3. Spoken in English. MYUUIKKU STAATO!!

The fight was bafflingly easy. Also, American Ultros is cocky throughout battle, and completely unapologetic when he leaves. Japanese Ultros, not so much.

ULTROS: Long time no see! / You've changed! / Did ya miss me?  
(When defeated,) What an unlucky day! Adios!

Ultros: S'been awhile... I'm here again. / Miss me? Miss me?  
(Three rounds later,) So I lost today too... sorry for being just an octopus.

I guess that could be read as flippant sarcasm, but even then it's a lot less combative than the Ultros I'm used to.

Lock laughs triumphantly as the crowd cheers, but he's interrupted by a yell from above.

"Hold it!"

Remember what I said about different ways of saying "Wait!?" This one is informal but commanding, the tone of a guy who doesn't need polite speech to get what he wants.

"It was a fantastic show!"

(Setzer swoops down, spins Celes around, and sweeps her off her feet.)

Chief: It's Setzer!!

Setzer: I'll be taking Maria, as promised!

Celes: Whaaa—AAAAA—



Definitely the biggest difference here: American Celes: *That's HIM...?!* She kept some composure, was startled but not completely shocked. Here, Celes is absolutely flabbergasted. I imagine being swept into the arms of a dashing gambler is rather a new experience.

Chief: *An unexpected extension! Thinking to become Locke's princess, Maria has instead been kidnapped by Setzer. Now, what shall become of her? Please do look forward to Part 2—!!*

...which is rather a good note to end on! A long-awaited extension! Thinking that this thread was never going to get updated, Icyites have instead been presented with the end of the opera. Now, what kind of update schedule can Lina manage? Next time: Recruiting Setzer. *Otanoshimini!*

---

Speaking of verbose commentary. ^^;;

(Setzer's theme continues as we fade in to the back room of the Blackjack. Celes is tossed in.)

Setzer: I'll have time to lavish affection upon you in a bit. \*

(Celes gets up, winks, and goes to bring up her posse. Enter Lock, Edgar, and Mash.)

Lock: You acted the actress splendidly.

Celes: Oh, don't make fun of me. \*

Lock: But the real show starts from here. Time for Act Two.

Where's Setzer?

Celes: Here he comes.

1. I took a long time phrasing this so that Setzer would not sound like a creepy rapist, because he doesn't. And then I realized that very little I could come up with would beat the American "I'll deal with you in a minute!". Jeez. NOT. He is slick and casual and only maybe a LITTLE creepy, but that's because he's so very sure of himself.

2. Hee! Throughout this entire sequence, Celes is semiformal and natural and feminine. It's as if she lost the General armor somewhere in the opera's dressing room, and now she's just herself. It's not a complete transformation, to be sure, but the opera was clearly a very big step.

(Enter Setzer.)

Setzer: W, who the hell!? You're not Maria, are you!!

Celes: We have a favor to ask. We're trying to get to Vector. So, we need your airship—

Setzer: If you're not Maria I've no business with you. \* (starts to walk off)

Celes: Wait! \* (Setzer stops.)

We're here because we heard that your ship is the best in the world.

Lock: And you the world's best gambler to match. \*

Edgar: I am the king of Figaro. If you do cooperate, you will be well rewarded.

(A pause.)

Setzer: C'mon in.

Celes: Then, you'll—

Setzer: Don't get me wrong. I haven't said I'll help you yet.

1. American!Setzer: "Look, If you're not Maria, I don't want you aboard." Same literal meaning, completely different tone. Setzer here is abrupt, not apologetic. The unsaid corollary is "Get the hell out."

2. Informal, appealing. *Please* wait, almost.

3: Locke: "And that you were the world's most notorious gambler..." Yeah, way to go, Locke. Way to get him on your side, call him *notorious*, I thought that was dumb no matter how many times I saw it. The word for "best" here literally means "first in the world"; most skilled, most awesome, all that.

...it also occurs to me that if Edgar were NOT there, then Setzer would have let them in simply on Lock and Celes's smooth talk. Even with Edgar's offer, it's pretty clear he's got his own reasons for doing this.

(The main room of the Blackjack. Setzer has his back turned to the rest.)

Setzer: Hm.... Business's been bad thanks to the Empire, too. \*

Celes: It's not just you, either. Any number of towns and villages are living under the Empire's iron fist. \*

Lock: They're using magic for evil ends, trying to make the entire world theirs. \*

Edgar: My country cooperated with the Empire until recently, but that time is at an end.

Mash: No way were gonna be their yes-men.

(Setzer looks down at the table.)

Setzer: ... the Empire ..... huh. \*

Celes: Then we're agreed that we have a common enemy. In that case— \*

1. HAHahaha. And there you go, Setzer's motivation in one mistranslated line. The Empire's screwed with his livelihood, NOT "made [him] a rich man" as we got from his American lines. There's actually a reason the original translation erred in the exact opposite direction, but it's long and a bit technical so I'll stick it over [here](#) for the interested.

2. Being controlled or ruled by the Empire, not "smashed".

3. Locke: "The Empire's also totally rotten!" Yeah, liek, totally, dude. \*SLAP\*

4. Woolsey had to put "The Empire... evil...?" because he thought that Setzer was being *persuaded* here, to give up something he viewed as an asset. Not so.

5. And again, American!Celes: "We all hate the Empire for the same reasons. That's why..." is an attempt to have her appeal to Setzer. Instead of what she's actually doing, which is taking charge

of the conversation and assuming she has him firmly in hand. Ahaha.

(Setzer turns to look at Celes.)

Setzer: Now that I look at you. You're even more beautiful than Maria, aren't you? \*

Celes: What?? (Turns away. Setzer moves to look at her from the side.)

Setzer: Alright, I've decided! You..... Celes, you're going to be my girl. And I'll help you out. On that condition. \*

Lock: (Races up between the two.) Hold it! \* What d'you think you're doing!?

Celes: (Turns to face Setzer.) Very well then.

(Lock starts and moves to Celes's side, staring at her.)

Setzer: Then it's settled!

Celes: On certain terms. (Gets a coin from Edgar.)

Let's decide with a coin toss.

If it's heads, you'll work with us. If it's tails, I'll stay with you. How about it, Mr. Gambler?

Setzer: Hoho, very well. I accept your challenge.

Lock: You're alright with this? Celes... If you have to be with a guy like him... \*

(Celes looks at him and nods, then turns back to Setzer.)

Celes: Shall we?

(The lights dim, the music fades, and she tosses the coin. It lands at Setzer's feet, and the world returns to normal.)

Celes: I believe it's my win. As promised, then, you'll help us. \*

Setzer: (Picks up the coin.) How very... unusual. Never seen a two-headed coin before. \*

Mash: (Turns to Edgar, who looks down.) That coin ...!?! Brother!

Celes: (Turns to Setzer's side.) Trickery's part of the game, isn't it? Mr. Gambler.

Setzer: (Turns away.) Hah! To be that underhanded... I'm impressed. Hell, I like you even more!! \*

Allright, I'll lend you a hand. Haven't risked my life for awhile, it'll be fun to bet it against the Empire.

My life is a chip in your pile! Ante up!

1. He takes her completely off guard. XD. The tone is casual and blunt; he's totally looking her up and down.

2. Hahaha, "wife". Thank you, censors. No. Literally: "Celes will become my woman."

3. Commanding 'wait'. It's what Draco used. XD.

4. Hooray! Lock is no longer Whiney McWhinerface, which ALWAYS bugged me in this scene. (Locke: "Listen to yourself! Celes... you can't become his wife! You just can't!") He's just checking to make sure Celes is REALLY okay with this, and then he just stands back and watches her do her thing.

5. She is completely calm, as confident as ever. Sure, Setzer caught her off-guard. Twice. But she's got his number now, no problem. (In the English, both these lines were exclamations. As if she were relieved, somehow, that she'd won a fixed coin toss.)

6. Again, two less exclamation points. Setzer's pretty calm too, for a guy who just lost.

7. Suddenly that one-sided Setzer/Celes doujin I have makes so much more sense. He is absolutely impressed, and hell yes he does like her. How could he NOT?

(The party goes out on the deck.)

Lock: I'm impressed at how well this thing flies. Doesn't it ever fall?

Setzer: When things fall, they fall... Life's just a string of bets against fate... \*

Lock: If we fly through Imperial skies in a ship this big we'll attract way too much attention. Let's get off someplace a bit distant.

Setzer: Right. I'll stay on board and have it ready to take off anytime.

- This is solemn and philosophical and morbid and foreshadows Daryl like a foreshadowing thing. I think it might also be making Lock a little nervous.

And so the party flies off towards the lights of the Imperial capital. Heavily ominous music heralds their approach, and they arrive at Albrook in an unsettlingly serious mood. Next time: the NPCs of the Empire. I'll go around all the towns before I head to Vector; anything in particular you'd like to know? *Otanoshimini*.

---

Well, it's shorter than I'd like, as I didn't get to Vector, but it's here! Maranda, Albrook, and Tzen. Nothing earthshaking, I guess; call it a filler episode. ^\_~ First we have tone-setting townspeople in Maranda and Albrook, then we drop by the raunchy pub in Albrook, and finally there's the few bits of background information given in Albrook and Tzen. Everywhere, the tone is bleak. Ellipses show up a lot, as people trail off into hopeless little sighs. Often they say more than we saw, just because of space restraints.

Also, again experimenting with formatting: this time, the American script lines show up in green. Too much color-coding, maybe?

### **Maranda**

Once, Maranda was said to be the most beautiful town on the continent... now that the Empire has it, it's come down to this...

Maranda used to be this continent's most beautiful town! Look what the Empire's done to it!

The Empire does whatever it wants. How long can this go on...

How long can things keep going on like this?

My son was drafted into the Imperial Army... please, just come home safely...

My son's being forced to serve in the Empire's army.

Lola: My beloved went to war, and I haven't gotten any replies to the letters I've sent. I can't help but worry...

My love hasn't sent me back any letters since he's been gone. I'm sick with worry...

Soldier: Man, playing security for a town like this... no way I can get promoted.  
You should hear the gossip floating around here!

Chased girl: Marriage, marriage! Jeez, you're pushy!  
Say, you wanna get hitched?

Chasing soldier: Aishya, darliing!  
Aishya, no!!  
Aishya's a name.

This was changed into a joke, a small bit of silliness that I thought pretty funny when I first played but would have felt out of place in this bleak town full of grieving relatives, bored soldiers, and dogs killing each other.

-----

### **Albrook**

Magitek Guard 1: The penalty for crossing the Empire is death!

Magitek Guard 2: Obey the Empire!!

Merchant: If we don't send bribes to Imperial soldiers, business couldn't possibly go on here.  
Tohoho...

We have to bribe the troopers to do business here...

Oddly enough, he's chortling. Maybe he's laughing nervously for the benefit of the soldier in front of him, I don't really know.

It's so happened that Emperor Ghastra assigned me to paint for him...

Now... whatever shall I paint...?

Emperor Gestahl himself asked me to do his portrait...

What if he doesn't like it...?

-----The Pub-----

Wench 1: Hye hee... sheems I'ma li'l drunk... hic!

Wench 2: C'mon in, darlin'!

Wench 3: Ohhh, you're not a soldier. Shoo!

Wench 4: Hmpf, I bet you don't have a dime t'your name!

She phrases this as if you've just propositioned her. A joke harkening back to the strip club in

FF4, I imagine.

Spectators: Woo woo-!! Yeah!

Glum guy at bar: Goddammit... the soldiers here just do as they please.

Barkeep: This place is practically reserved for soldiers only.

-----The Scholars-----

I'm a scholar of monsters. The monsters on this continent are weak against magical power.

I'm a scholar of magic. Monsters on this continent have only weak magical power.

Hooray, usage quibbling! I feel like a TOTAL dork because I never figured this out; knowing to have Locke and Celes abuse attack magics made traversing the continent ever so much easier.

Also, I feel there should be a better term than 'scholar of monsters', but I can't really think of it. MONSTEROLOGY? I dunno.

I'm a scholar of weaponry. At the time of the Magic Wars a thousand years ago, it seems there were two weapons with the name Ultima Weapon...

One was a sword that used the power of the wielder in its blade, one was a monster born for the sake of destruction.

I'm a scholar of weapons. 1000 years ago, during the War of the Magi, 2 so-called Atma Weapons existed.

One changed a person's power into a sword, the other was an monster, bred for mass destruction.

The phrasing for Ultima Weapon the sword is a bit tricky. It literally says it's a sword that changes the wielder's power into its own edge. But 'edge' can be 'blade' and sometimes ALSO 'sword', only a different word for sword's already been used in this sentence. Also, Ultima the beast was born, not necessarily bred; it's left unclear.

-----

## **Tzen**

Lemme tell you a secret...(!)

The Imperial weapon known as the Guardian is incredibly strong, but in exchange it doesn't move. If you meet it, it's best to run. (!)

Some friendly advice! There's a weapon called the Guardian.

It can't move, but it's very powerful. Run, if you meet it!

I really don't know what's up with the parenthesized exclamation point, but if I had to guess, I'd say it's the listener (say, Lock) who's being surprised.

Old man: There's a huge door deep within the cave on the eastern end of the continent... or so I heard from my grandfather.

I heard there's a huge gate deep inside a cave to the east.

A final note: The spell Scan is called Raibura, spelled as if it's English. Short for 'library', maybe? But is it just me or was there a video game somewhere where the scan spell was called Libra?

Next time: Vector, and the Devil's Lab. *Otanoshimini!*

---

First off, a name note: I only just now noticed that the last syllable in 'Albrook' is voiced, turning that K into a G. If I were to romanize the resulting *aruburugu*, I'd probably go with 'Alburg.' Or 'Allburg.' 'Arburg'? ARRBURG, town of pirates.

...Yes, 'Albrook' sounds better. On with the show.

### **Imperial Capital Vector**

Our heroes are met at the gates with the surliest greeting they've gotten yet. "Haven't seen you before. Get out!"

The tone deteriorates from there. Aside from an old woman in a tiny shack, the citizens of Vector are not your friends. A young man whispers to his girlfriend that he'll join the army, even though he'd promised to go back to Maranda. An older man remarks conversationally, "They say General Celes defected to the Returner side. Can't think why, it's a losing battle."

Further in, Lock and company avoid the belligerent guards and duck into the local tavern.

"The countries of Tzen, Maranda, and Albrook are all under the Empire's control. In some ways, it's good for them."

Tzen...Maranda...Albrook...

They're all controlled by the Empire. It's all because of the Returners...

This is really a tricky call. If I'm wrong and "them" actually does indicate the Returners, though, then he says "It's partly the Returners' fault, besides." I'm not sure which makes less sense.

"There's a rumor that they're pulling magic power out of monstrous creatures in the Labs. Think it's true?"

Is it true they extract magic from monsters inside the facility?

The barkeep specifies 'creatures', differentiating from the everyday outdoor monsters.

"General Leo's a great man. Compared to him, Kefka's a... ah! Forget I said anything."

... Oh! What am I saying?!

Little gruffer, less ditzy. The man's a soldier.

"You're Returners, aren'tcha?"

S'fine, s'fine... anyways, wanna hear something interesting?

Imperial soldiers are getting the ability to use magic at the research labs. Seems that Professor Cid there's quite the genius..."

All the soldiers in the Magitek Research Facility can use magic! That Prof. Cid is truly a genius! Not the soldiers IN the labs, but the ones who go through the process.

"One more, on the house..."

They say Kefka was a Magic Knight that Cid created at around the very beginning. But there were still problems with the technology. Though his magic power became incredibly strong, some say that his very soul was broken."

That guy Kefka? He was Cid's first experimental Magitek Knight.

But the process wasn't perfected yet. Something in Kefka's mind snapped that day...!

He wasn't necessarily the very first, just created at around the start. I think of Celes's earlier comment about the time, and can't help but wonder if Celes and Kefka were conceived together. Twins.

Note the absence of the English "that day". The impression from the English is that Kefka was some officer who underwent an experimental infusion, and poof, insane maniac. The impression from the Japanese is that Cid created the maniac from scratch. Celes did say she was implanted during infancy. Maybe Cid just gave Kefka an extra-strong dose of Esper in his little baby veins.

I'm looking forward to meeting Cid.

Outside the tavern, a bum leans against the wall.

"General Leo doesn't have magical power. A warrior through and through. I admire that."

General Leo refused a Magitek infusion! He's a warrior's warrior!

Same thing as above. A simple omission, taken in context, makes all the difference. He doesn't have it. Celes and Kefka do. We knew Celes wasn't given a choice, and the same may well be true for Kefka. Taken in that context, this line means that Leo rose through the ranks the old-fashioned way rather than being one of the Emperor's pet magic babies.

At this point I would like to end translation and spend the rest of this episode ruminating. Do forgive me my indulgences.

Both the talkative tavern man and the Cure-casting kid in Vector square tell us all about infusions. But suppose- and here I wander fully into the realm of speculation- suppose that infusions aren't very effective at all? Suppose, for example, that they can allow a Templar to cast a low-level Fira, but they don't let him learn his own magic, or improve upon it, or do anything really impressive. Nothing so useful that Ghastra would order Leo to get one. Suppose the only way heretofore known to make a human powerfully magical is to physically alter them at infancy, or earlier. (Celes is 18; she'd have been born right around that time the gate opened and Tina and the Espers were snatched away. Is Kefka 18 too?)

So suppose Cid creates Celes and Kefka, and then Kefka starts giggling maniacally or breathing



fire or just turning all the little blinky lights in the lab bright red. Wouldn't that warrant a halt in baby testing until they discover just how badly they've fucked up? Which would mean, oh, say, twenty years of watching the little tykes grow up. Can't let all that power go to waste, though, so Ghastra grooms them to be his personal elite generals. He even takes advantage of Kefka's madness to keep [the troops in line](#).

It's one way to explain, anyway, why there aren't any more Magic Knights quite like Celes and Kefka. Or indeed any sort of middle ground between them and your standard soldier.

In the meantime, alternate methods of magic extraction are explored. Magitek Armor is developed. The current infusion method must be recent; as of the start of the game, nobody on the northern continent believes that pure magic exists.

I REALLY want to know how old Kefka is. It's all so much creepier if he and Celes grew up side by side. Him putting the Slave Crown on Tina just gets so much worse, too, if they're the same age. Or him younger, even. And how old is Leo? Surely much older. I wonder when he was promoted. Did he watch them grow, for some of it?

I don't know, maybe I'm reading too much into the word "created". But there's also Celes's "at the time we were implanted." *We*.

I'm sure Cid will have more to say.

Next time: The Devil's Lab. *Otanoshimini*.

---

In the Devil's Lab, we eavesdrop on a very self-assured Kefka laughing to himself.

"I'm *god*...  
Heeeeeehheehhee...  
Gather more Espers...  
Take out the magic powwwweerrr...

And then ... ..  
Resurrect the Warring Gods!!!"

*Santougami*. Literally breaks down to mean the Three Battling Gods. Goddesses, possibly, gender indeterminate. But it's a lot more than we had before, with the single noun 'statues.' Also, SO CREEPY. Religious censoring really does thin out the delusional character.

[See note at the end of this post for more on Santougami.]

(Cefca goes to the drained Espers.)  
"Looks like the magic's all sucked out..."

You're useless now!!" (Throws Shiva down the waste chute.)  
Don't need you, either!!" (Throws Ifrit down after her.)

(He leaves, and the party jumps after the discarded Espers. A fight ensues, and the Returners give as good as they get until Ifrit comes to a realization.)

Ifrit: I sense the power of our own...  
Shiva: Who are you people...?  
Ifrit: You have Ramuu's power...?  
Wait...  
We're Espers...

(The battle ends.)

Ifrit: No wonder you're so strong.  
Shiva: All we know is that Ramuu has entrusted you with his power, but...  
Ifrit: Ghastra captured our kinsmen and is draining their power here.  
I too was drained dry in one of the lab's capsules...  
Shiva: When our power runs out we're thrown away. Nothing left but death... we too will not last long.  
We and Ramuu are siblings who hold the three opposing powers. If Ramuu gave his power to you, then we shall do the same...  
(Shiva and Ifrit turn to Magicite.)  
Magicite Shiva: Our comrades... don't have much time left either... surely... they will lend you their power...  
[Obtained the Magicite "Shiva". Obtained the Magicite "Ifrit".]

Two major differences. One, the three basic elemental Espers are revealed to be siblings, so they're especially tight with Ramuu (and it would have been particularly painful for him to leave them behind.) Two, the final words of the Magicite in English went:

**Our friends are all gone... We haven't much time left... No choice but to entrust you with our essences...**

While the actual line says that there is no hope for any of the Espers currently alive in the lab. Surely they will recognize this, and commit suicide for the Returners' sake just as the siblings have. Bleak.

The Returners press on, defeat the obligatory elemental-barrier-changing boss with the help of the Esper siblings, and emerge at last in the extraction labs. They pass six full tubes before pulling the lever at the back of the room.

Esper: Does this mean you're trying to help us....? But... our lives won't last long. As Ifrit did, let us add to your power in death...  
(All the Espers change to Magicite, shattering the glass. Professor Cid appears.)

Cid: You there, what are you doing! (Rushes to the tubes.)

W... what's this!?! (Examines.)

So Espers are capable of leaving behind pure power when they die... The power hidden within these stones must be several times greater than that drawn directly from Espers. No, hundreds of times... Hmm...

DK CALLED IT. DK wins. Also, 'capable of'; does that mean they don't always do it? They must not, or Cid would've discovered Magicite the first time he drained an Esper to death. But it can't be completely voluntary, either, or the Espers killed in Thamasa would've chosen to not leave it behind for Kefka's use.

(The Magicite gravitates to the party.)

Celes: Professor Cid.

Cid: General Celes! Who on earth is this suspicious crew? Underlings of yours?

Celes: Not at all, actually.

Cid: I had heard that you had infiltrated a rebel group as a spy, but...?

Can it be true that you came here as a spy, seeking to cause an uprising!?

Ah, this line makes sense now. Casts serious suspicion on Celes. I wonder who fed Cid that story.

Lock: (jumps) !?! Celes...?

(Kefka enters, laughing.)

Kefka: I see!! Magicite!! You've done it, Professor Cid!!

Cid, you miserable blockhead!

Not 100% on this, but fairly sure he's being congratulatory.

And now... General Celes! Enough playacting. Take that Magicite and come here.

Lock: Celes! You lied to me!?

Celes: No! Believe me!

Kefka: Heeheehee! A traitor, eh.... just like you, isn't it...

Whoa. Celes-Kefka backstory didn't exist in the original, but here Kefka insinuates that Celes is prone to backstabbing. I'm intrigued.

Celes: Lock... believe me... (steps away, to the side)

Lock: This... it's... I...

He's about to say "I can't." I'm almost certain that's the only way to finish that lead-in.

Ouch. This is what we call a setback in relations.

Kefka: NOW!! Kill them all!

(Magitek-armored soldiers advance and fire on the party, but Celes dodges and is spared.)

Celes: Lock... It's my turn to protect you. Believe in me now. (raises arm)

Kefka: Celes! Tha... that's! Stop it!!!

(Celes casts a spell. She, Kefka, and soldiers all vanish.)

Lock: Celes...

(The party stands, and Cid comes over.)

Cid: Cough, cough... what on earth happened!?

(The room begins to shake.)

Oh no! With that shock, the energy flow of the capsules was reversed. It's dangerous here!  
Your fighting has caused the capsules to rupture! Their contents are spilling out! Quick! Over here!

Mm, tastes like technobabble. I always did wonder what those explosive contents were.

(Cid gets them on an elevator, and the ride down is quiet.)

Cid: No matter how much Kefka threatened me, I'm at fault for the horrible things I've done. Turning Espers' lives into power... Meeting you has helped me decide. I'll try to talk with the Emperor about the foolishness of this war.

Kefka has used me.. used the Empire. What have I done...? The life-energy of those Espers... You've helped me come to a decision. I'm going to talk to the Emperor and have this stupid war stopped!

It's NOT a transformation. Cid does NOT have this sudden moment of life-changing enlightenment on an elevator. He's always thought this was wrong, but believed there was nothing he could do. Also, he has far fewer illusions about how much sway he has with Ghastra, and doesn't lay the blame entirely at Kefka's door.

(At the bottom of the elevator.)

Cid: Celes... I've known her since she was very young. She's been as dear to me as a daughter. But at the same time, I educated her as a Magic Knight... it was immeasurably cruel. If we could meet again, I would apologize... for all my mistakes...

Celes... I've known her since she was a baby. I raised her as if she was my own daughter! But she was forced to become a Magitek Knight, and has done some awful things. If I could talk to her... I'd apologize for the way her life has turned out.

HE was the one who made her a Knight. He had probably the most active role in fucking up her life. He doesn't say that SHE did awful things, but that her education was a horrible thing for HIM to do.

(A familiar laugh echoes.)

Cid: No! It's Kefka! GO!!

(He pushes the three into a railway car, and shoves it off.)

(The three careen through underground Vector, and meet Setzer at the end of the tracks.)

Setzer: You were so late I got worried.

? What happened to Celes?

Lock: .....

Setzer: Time for talk later. Let's go!!

(Vector castle.)

Kefka: Shiiit!! If that's the way you want it!!! (Operates machinery.)

Heeheehee! I won't let you get away!!!

(The Blackjack.)

Lock: No need to overstay. Let's get the hell out!

Setzer: Right. ...is what I'd like to say, but it seems they've caught up.

Edgar: (at the rail) Something huge is coming up!!

Mash: Whoaah-! What on earth!?

Sabin said 'Uwaaoo!' here. But no, he wasn't actually channeling Gau.

(Fight with the Cranes.)

I'm pleased to discover my mad Slot skills haven't atrophied, as Bahamut inexplicably nukes them both.

Lock: I'm worried about Tina. Let's get back to Zozo.

Setzer: Tina? And who is this?

Lock: I'll explain on the way... Tina, the Returners, Espers... ..

...and maybe even what happened to Celes, eh? Bet Setzer won't be pleased to hear that.

Next time: The Esper World. *Otanoshimini*.

[Oh, Japanese. One thing's for sure, you do know how to construct one complex proper noun.

三闘神 ◦ *Santougami*. Three + Battling + Gods.

I am generally of that camp of translators who preserves meaning over ease of language. But this is a single word in Japanese, and it's not in English. Treating "The Three Battling Gods" in English the same way one would treat a single proper noun is just silly.

So my solution is to shorten it. I make it a palatable and easily reusable epithet, make a note when it's first introduced of the literal meaning, and go on.

It has to roll off the tongue, be something that Kefka could shriek to the heavens.

I'm thinking Warring Gods. It's not really important that there are specifically three of them, nor that they're actually female (the Japanese doesn't specify that yet, in fact.) This gets across the important connotation, which is gods + war == *theoretically something you do not fuck with*, *Kefka you dipshit*.

One Piece had a similar thing, with Zoro's *santouryuu*, three-sword-style. Their subtitlers employed two methods; at the first they used the literal 'three-sword-style' every time. "They're all three mine. I use three-sword-style." "Why... was three-sword-style... stronger...?" Sounded pretty stupid. But the eventual solution, to import *santouryuu* into their vocabulary as is, leaves me unsatisfied. It feels lazy, honestly. I understand that it's convention now among fansubbers to leave technique names untranslated. But no matter how many times I see it, something like "I use

*santouryuu*" still just feels like they stopped trying.

What would I use? "Triple blade," when I absolutely had to use it as a single noun. Which I wouldn't, normally. No harm in saying "They're all three mine. That's my style." Plenty badass enough.

And yes, "triple blade" sounds a tad cheesy. So does *santouryuu*.

Besides, this particular convention encourages fandom vocabulary, which will never cease to annoy the hell out of me. Every fansub watcher of Naruto knows 'jutsu', every one of One Piece knows 'nakama', Prince of Tennis people know 'tensai', and on and on and on. No, I can't sit down and tell you what *nakama* means in the space of 20 words or less. But I bet if you give me the Arlong arc of One Piece to translate, I could get you to look at *crew* a little differently in the context of One Piece thereafter.

This is the reason I really like the name 'Esper'. It means nothing to us in English. But you look at that, and somehow you get this 'mystic' sense, right? Whatever an "Esper" is, we thought back then, our little hands tightly wrapped around an uncomfortable controller and our little eyes fixed to the screen, it must be mysterious. And pretty cool.

*Genjuu*. Phantasm/vision/dream/illusion + animal/beast. A unique Japanese compound that means nothing outside of context, but bears the general sense of 'mysterious creature.'

Esper pulls that off pretty well, don'cha think?]

---

Edgar leads the way into Zozo Tower, where Cayenne and Gau are waiting next to the still unresponsive Tina.

"Everyone here?"

Lock: Tina...

(The Magicite begins to glow. Setzer is startled.)

Lock: The Magicite!!

(Tina glows in response, and awakens.)

Tina: F... father...? (blinks)

I remember. I was born in the Esper world.

I was raised in the Esper's world.

The word normally translated as "raised" doesn't mean the same thing here; a longer but more literal phrasing would be "I was reared through infancy in the Esper world."

(Begin flashback.)

The Esper world...

(Madeden. He goes out and talks to everyone.)

Elder: What an unsettling night it is.

"Elder" here has a spiritual connotation.

Wolf: Hey, Madeen. How's it going?

Wolf 2: Nasty storm out there. Be careful, Madeen.

Fairy: Your turn to guard the gate, Madeen?

Monster (outside): It's an emergency! Something came from outside the gate!

Something's coming through the gate!

Emphasis on origin, not direction. "Outside the gate" is what's frightening.

(Madeen finds a human girl.)

What... Be still. What on earth...?

[Take her home?

Leave her like this?]

(He takes her to the Elder's house.)

Healing Fairy: It seems she's quite weakened. It would be best if we let her rest awhile.

Elder: You say it's human?

Madeen: I imagine... she wandered in from the other world by some kind of mistake.

Wolf: We should kill it now. Espers and humans can't coexist.

There are no pronouns here. I picked "it" or "she" depending on tone.

(Madeen goes out and about.)

Wolf 2: The barrier may well have weakened over the past thousand years.

The link between worlds has surely weakened over the past 1000 years.

I used to think the Esper world was a different plane of existence, an ethereal space with no real presence in the normal world. This "link" line reinforced that, and now it's gone. Instead, the idea that this "world" is simply a sealed-off valley in the mountains has been reaffirmed.

Fairy: Everyone else is nervous too.

Monster: I heard there's a human woman here?

Dragon: Do you even understand what it is you've done?

Fairy 4: But what on earth's going on? Nothing like this has happened for all these centuries.

Why has this happened now after all these years?

A more specific question. Why HASN'T this happened before? Just the barrier weakening, or...?

(Madeen goes to see the human. She awakens.)

Madeen: Did I wake you?

Girl: You're an... Esper?

What's this pendant around my neck?

What's that pendant for?

Madeen: I'll make a present of it. It's a talisman of this Esper world.

Omamori. Not a huge gift, but it holds some power.

Girl: Esper world... I really did wander all the way here.

Boy, did I take the low road or what?  
Oh yeah, that was charming, wasn't it?

Madeen: This world's people don't know what to do about you. You, a human...

The Esper folk are pretty upset, you being a human and all...

Maduin always struck me as a bit of a doof. Love at first sight, stumbles over his words, folksy turn of phrase. There is none of that anymore. He is made of manners, semiformal to formal phrasing, and dignity. Oh yeah, and he also didn't say what's below:

Girl: You saved me, didn't you? (She turns to him.)

Madeline: My name's Madeline. I got sick of the human world. The spiral of ambition and hatred disgusted me, and I left. I wandered through that storm, and somehow...

ESPER: I am Maduin. I tired of living in the human world... That world is filled with desire, greed and loathing. It's highly infectious....

Right. Madeline-Madonna said all that. Madeen is not necessarily 1000+ years old. More importantly, he's not a jerk. Plus, Madeline now has motivation, reasoning, and actual character. Her appearance and Tina's existence aren't complete accidents. Whatta shock.

Madeen: (turns away) "Espers and humans can't coexist," ... can they.

Are humans and Espers truly so different?

He's repeating what the wolf told him.

Madeline: I'm probably unwelcome here too... aren't I?

So... I'm an example of the evil in this world, huh?

Madeline sounds resigned and a little despairing. Madonna sounds offended.

Madeen: I, I don't know.

Madeline: I'll go back to the human world tomorrow.

Maduin: I will have someone guide you.

Maduin: No, I mean...

Madonna: I'll return to my world tomorrow!

Maduin: You'll need a guide!

Very much not a doof.

(The scene pans down to the listening Elder, and then fades out.)

(Next day.)

Elder: That human's already left. You don't mind?

Fairy: If you're looking for the human girl, she's already gone as far as the gate that connects the human and Esper worlds.

Elder: Everything all right? WHAT? The human's gone?

Fairy: The human girl made it all the way to the gate!

No longer do they seem unnecessarily panicked about something in their best interests. Or amazed that the girl walked twenty yards.

Wolf 3: If humans were to know about the power we hold... And were to think of using that



power... We must avert that disaster.  
He's implicitly telling Madeen that this is for the best.

(At the gate. Madeline is just standing there.)

Madeen: If you don't wish to return to the human world, you could live here.

Madeline: But- humans and Espers can't coexist...

Madeen: And what would be wrong with finding the truth of that for ourselves?

What would be wrong...

with finding the truth...

for ourselves?

(Symbolic floating dance. Sparkles. Baby.)

Madeen: A name's been decided...

Madeline: Yes?

Madeen: It's Tina. A good name, isn't it?

Well, some here debate that. ^\_~ But I think we can all agree, at least, that Madeline is far superior to Madonna.

Next time: The Invasion. *Otanoshimini*.

---

[Two years later...]

(Soldiers break into the Esper world.)

"Damn these humans."

"The barrier's grown thin again."

"And it's just like the storm two years ago..."

"But it's different now than it was with Madeline."

"An army's come for the magical power we possess."

"Shit. Withdraw to the Elder's!"

Humans!!!! The nexus between our worlds has opened again!! The wind... so odd... just like two years ago... But everything's different now... Troops have come seeking our magical power. Blast it! They've made it as far as the Elder's house!

This is surreal. They're being invaded, their fellows are being beaten and captured, and for the most part, they're CALM. They're angered, but unshook. Come to think of it, few Espers showed any kind of agitation last time, either. How very alien.

(Ghastra arrives.)

Ghastra: Hahaha. I've finally found it. Solving the riddles of thousand-year-old texts, searching for the secret of magic and the entrance to the Esper world- at last, the time for my reward has come.

Aha! We've finally found it! Those ancient writings told us of this world, and described the

awesome magical properties of these beasts!

Ghastra: Capture them!! Rich rewards to any who take an Esper. Goo!!

(In the Elder's chambers.)

Madeline: Tina's fine.

Elder: We've no choice... I thought of it as a last resort, but...

Madeen: You mean... the magic barrier.

Elder: Precisely. Cause a storm, sweep all the outsiders from this world, and create a wall to seal shut the barrier's gate. Even among Espers, those who can chant the spell have been but few. I've become the last now.

Literally, limited to those with special blood.

(Madeline runs up.)

Madeen: But should you use the sealing magic in your state...

Elder: I may die. Should I go, you will never be able to open the seal again.

Pass away... but at least we will finally be safe.

The Elder's actually pointing out that this is bad for *Madeline*. No concern for himself.

Madeen: Madeline, can you live with that?

Madeline: With no regrets.

Madeen is seriously asking, to the point of risking his entire village for her happiness. And Madeline responds without a trace of doubt.

Elder: Well then, time for it. No other way, after all.

(Elder leaves. Madeline goes back to Tina.)

Wolf: You know it might be that human woman's fault, that it's come to this.

Madeen: What!

Wolf: You don't think she might have brought them with her?

Madeen: Stop that right now.

Wolf: No! She's just the same as them. Using us from within our own village...

(Wolf) This is all because of that human girl!

MADUIN: Nonsense!

(Wolf) I'm sure she helped the others find us!

MADUIN: Get a grip on yourself!

(Wolf) No! She's one of them! Soon she'll be wearing our hide!

I used to think he was raving, panicked from the invasion. But as we've established, Espers don't GET panicked. And true to form, this guy is just fucking *cold*.

Also, if *Madeen* were more prone to human emotion, he would be more vehement here. His words can actually be interpreted as just trying to get the wolf to shut up, but not actually defending Madeline. It's a misunderstanding.

(Madeline flees.)

Madeen: Shit!!

A *misunderstanding*. I could cry.

Fairy: Madeline took Tina with her!

(Madeen finds Elder at the gate.)

Elder: It's dangerous here! Where are you-? ...ugh.

Madeen: It's Madeline.

Elder: No! But it's impossible now. The sealing magic has already started moving into place. You won't be able to return!

Madeen: I don't CARE!

MADUIN: That fool...

Of all the times to detract from the emotion he HAS. He declares his love and rushes after her, and it's completely lost in translation.

(Madeen runs to the cave.)

Soldier: W-we're being sucked out! (Blown out by the wind.)

Ghastra: Damn you-- I beheld the greatest treasure of all... I won't retreat now... ! (Blown away.)

(Madeen finds Madeline at the other side of the bridge.)

Madeline: Madeen... I'm not one of them...

Madeen: I know!

Madeline: Thank you.

Madeen: Will you come back?

Madeline: Yes.

MADUIN: Can you make it back here?

MADONNA: Sure...

(Madeline loses hold of Tina, who is sucked through the gate.)

Madeline: TINA!!!

(Madeline goes through the gate herself.) (An accident? Or did she let go?)

Madeen: MADELINE!!

(He too is flung out.)

(The three lie in the forest outside. Ghastra approaches Madeline.)

Ghastra: A human woman? Th- this child is...?

Madeline: ....don't... touch... my baby...

Ghastra: Yours? HM! That so. If she's yours and an Esper's... Now this is interesting.

Hahaha. Seems my dream of an empire will be realized faster than expected.

Madeline: S... stop...

Ghastra: Silence!!

(Ghastra strikes Madeline.)

Ghastra: I will become emperor of the world!! Ha ha ha...

(The gate slowly closes.)

Please... take care... of my baby...

I... I don't know how better to write this. Madeline's last moments on this earth were spent fruitlessly defending her only child from the grasp of the most evil man in the world, as her

husband lay unconscious by her side. He killed her with a blow, took her husband as an energy source, and kept her daughter as a slave. Worse- he gave her to Kefka. We knew all this before. But somehow it's so much worse now, knowing that Madeline clung to Tina until the very last.

...Also note: Ghastra is not yet Emperor.

In the English, Geshtal uses a lot of "we" as he invades the Esper world. "We will rule the world." "The power is ours for the taking." Etc. Now, normally Japanese uses a LOT fewer pronouns than English, so admittedly it's a little vague, but the few times he DOES use a pronoun it's in the singular. So I went ahead and replaced all those "we"'s with self-centered "I"'s.

Here's what really gets me interested, though. His singular pronoun is not the royal *ware*. It's the normal *watashi*. For all you people out there who aren't total J-geeks, this implies that he wasn't Emperor- or indeed any sort of ruler- at the time.

Edgar uses *ware* while he's in royal capacity, in his castle. Banon uses *ware* in plural, *wareware*, as a leader of men. Kefka, for all his delusions of grandeur, uses the rude singular *ore*. 'Cuz, y'know, there can only be one *ware*, and as long as he's in Vector he's not it.

Geshtal wasn't it either, sixteen years ago. Did he take over Vector by force of magic? Without any of the labs or anything to start with? I wonder how he did it. Mmmm, fanficland, you taste so good.

I'm focusing on this here because, as I'm sure you noticed, my entire actual update is about getting teary over Madeen and Madeline. I... they were touching. I was touched. I never felt any sympathy for Terra's parents before, because they seemed flat and contradictory and kinda dumb. There didn't seem any reason for 'em to fall in love, and Madonna was stupid for leaving and Maduin was stupid for going "durr, pretty human" in the first place. And now, oh now.

It was a mistake. A misunderstanding. A sentence with two meanings. The kind of thing the angsty bits of Disney movies are made of, when the hero overhears his role model/true love saying something that sounds hideously bitterly mean but it really wasn't, and it turns out it was just out of context/a lie/evil possession. Only in the Disney movies, they're brought back together by happy circumstance and a cast of cute little animals, and they get a chance to EXPLAIN that, and then they get to live happily ever after. Whereas Madeline and Madeen are ripped from their home. One killed, the other imprisoned, their daughter enslaved.

Madeen spends sixteen years in pain as the life is slowly drained from him. He glimpses the slightest bit of hope in a group of young humans, and kills himself to give them his true power. In the cold stasis of Esper death, he is carried halfway around the world and brought, at last, to his now-grown daughter's side. He can't speak to her, but he can reach out and bring her out of her coma. He can bequeath some of his memories to her in the process.

And that's all he can do.

(Back in Zozo Tower, Tina has returned to normal. She and the Magicite glow in unison.)

Tina: Father, is that you....?

I was born to an Esper and a human... this power, too, comes of that...

But it's all right now. I think I can control the power, even if only for a little bit...

That was my father...? I'm the product of an Esper and a human... That's where I got my powers...

Now I understand... I finally feel I can begin to control this power of mine...

First: Madeen's still there, within the Magicite. Second: "Product" is so sterile. Third: The last is a gameplay-mechanics line, letting us know Morph won't last long.

(Lock turns away.)

Edgar: So Ghastra learned the secret of the Espers' power then.

Lock: And the Espers held at the Magic Research Labs were taken during the invasion. An Esper was sacrificed for Celes's power, too...

And those Espers at the facility were grabbed during that expedition! That means CELES's power came... ..at the expense of an Esper...

Yes, Locke, we knew that in Vector. I think this last line is mostly for Tina's benefit; it's not as if he's only just now realizing this.

Mash: Damn the Empire! I'm gonna need to punch them ALL out.

SABIN: They can't get away with this! We have to strike back!

Lit.: "Unforgivable Empire! If I don't give them a punch I won't be satisfied." (See, this is why a literal translation is rarely a good one.) Yeah, he's a musclehead. The only real remedy for this, in Mash's humble opinion, is a punch to the FACE.

(Tina gets out of bed.)

Tina: I wonder what's going on in Narche? (Lock turns around.)

Lock: Good question. Let's head back there for now. (Setzer gives a wink and a wave.)

Setzer: The airship's ready when you need her!

(Tina steps forward, all eyes on her.)

Tina: Let's go!!

Come on!

One place where a literal translation works just fine, and "Come on!" does not cut it. The girl has just woken up from a coma, relived the first two years of her missing life, and is finally ready to fight for what's right. *Ikimasho!!*

Next time: Banon and the Slam-Dancin' Moogles. *Otanoshimini!*

---

Tina is met at the gates of Narche.

Guard: Everyone has awaited your return. Please, this way...

(In the Elder's home.)

Banon: Ah, you're here. Narche's people have at last resolved to stand and fight with us against the Empire.

That 'at last' is a bit of a barb, but he softens it with a gratitude sentence-ender. I tried to soften the English version with 'stand and fight'.

And, how did it go? At the Imperial capital.

(A pause. Banon nods as he is told the story.)

Jun: I see... We've been refining a plan to combine Narche's resources with Figaro's machinery to invade the Empire, but... we might be short of manpower.

Arvis: I see... Your plan would combine ...

It's their plan, not ours. Jun is filling us in on what they've been doing.

Banon: No way but to open the sealed gate...

(Tina moves to the side.)

Tina: To the Esper World?

Jun: Without the Espers' help we can't defeat the Empire, can we?

Banon: Open the sealed gate in the east of the Empire and the Espers can launch an attack from there. At the same time, we will strike from the north.

"A pincer attack, then."

Banon: When the gate has been opened, the Espers can attack from the east. We'll storm in at the same time, from the north. No way around it.

This is the first time we're told just where the gate IS. I wonder if Banon already knew. Also, the pincer line comes in this case from Cayenne, who turned from Tina to Banon at that point. It belongs to whoever you have second in your party.

Banon: And for that... we must persuade the Espers. Once again forge a bond between Espers and humans. And the one who can do that... (Cue Tina's theme.)

"Tina..."

(Tina looks down, and thinks.)

Human and Esper...

If they really were irreconcilable, then I would never have been born... (She looks up.)

Tina: I'll do it. I'm the only one who can!

She uses the kanji for 'I'. For I think the first time, she's confident in her concept of self. This informal form of 'do' is also the most casual she's been to date.

(End scene.)

Banon: If you can persuade the Espers, we can halt this war in a single strike. Tina, I know you can do this.

Elder: At last, the time to fight has come... an inevitable path, I suppose.

Our battle lies before us. We must make ourselves ready.

He's still regretful.

Jun: The seal is to the east of the Empire. They're guarding it, but you've got to find a way to slip through.

... There's a base there, but somehow we'll have to slip through.

No, Arvis, you're not coming. =p

The townspeople say little of note; many of them have changed lines to reflect the times, of course, but none of them have anything new or interesting to report. They're loyal to the Elder and bracing for war. One old man does mention the arrival of a pickpocket in town, and worries about his treasure. Tina and her crew go to investigate.

(In the treasure shack.)

"Gah! They found me!" (jumps up to the rafters) "I'm the sneak thief Lone Wolf! The treasure's mine now!" (He runs. We pursue.)

"Gah!"

"Persistent bastards!"

(We corner him at the summit, but he's holding a moogles hostage.)

Lone Wolf: Don't move! Make a move and I kill it.

(Long silence.)

Mog: Kupooo-!!!! (Thrashes.)

Lone Wolf: Gah! You little- hold still!! Uwahhh!!

(The struggle knocks them to opposite sides of the cliff.)

Lone Wolf: Dammit, I'm never giving up this 'Gold Hairpin'!

(Of course we rescue Mog.)

Mog: Thankupo! (Cue Mog's theme.)

"You can talk!?"

(Intro screen.)

A moogles, speaker of human language

Whose dances awaken the very power of the earth...

Human-loving, fast-talking,  
street-smart, SLAM-dancing...

Moogles...

Less whimsy, more information. The narrating voice behind these character intro screens is consistent and objective.

Mog: This old guy Ramuu taught me how to talk. He appeared in a dream and told me to join up with you guys, kupo!

So, I'm gonna... join up! Kupo!

That old psycho, Ramuh, came to me in a dream and told me to be expectin' you! And now... I'm...gonna join your party!

So Ramuu's responsible for Mog's speech too! Didn't know that. Mog overall is informal and easygoing, though the last line seems to indicate he hasn't completely mastered human speech.

Lone Wolf: Alright then, if that's how it is... seeya!! (He jumps away.)

Mog: I'll be in the airship, kupo! (He toddles off.)

Short one this week, wasn't it? Thanks to DK for help with Banon's phrasing, and MK for

exclamation suggestions. Also, a note on equipment: I found a weapon in my inventory labeled Basutaado Soodo, which I can only think romanizes to Bastard Sword. Was there a Buster Sword or the like in the English version, or did they change it entirely? Equippable by Tina, Edgar, and Celes, attack power 98.

Also, I just realized. The Esper elder said that the gate couldn't be opened again if he died. Does the fact that it DID open mean he lived through the raid sixteen years ago? If memory serves, we don't see him again, but perhaps he's a Magicite we know.

Next time: Unsealing the Sealed Gate. *Otanoshimini!*

---

There wasn't a lot of difference in the first part of this session, so I went all the way up to the Emperor's banquet. The script is all pretty straightforward; Setzer could stand to be more casual, Kefka could stand to be crazier, but the meaning of what they're saying has very few deviations. I'm going to go ahead and type out the full translation anyway, because the message I've been getting from everyone is that more is better. If you'd rather I skipped over or summarized parts that lack any really juicy bits, say so! Feedback of all varieties is always wholeheartedly appreciated.

That said, don't feel you have to post just because I did. I've been bad about getting these out on time lately, but that's about my problems and nothing to do with you all, who I love to bits. You know that, right? Cool. And even if it's late I'm still keeping to once a week! So on with the show.

---

(Tina, Setzer, Mog and Gau arrive at the Imperial Base.)

"That's strange... The soldiers aren't here..."

Tina: Let's press on.

(At the gate.)

"So this is the Sealed Gate..."

Setzer: Damn, this place is creepy.

Setzer: Why'd you bring me to such an awful place!?

Tina: ..... (moves forward)

(Kefka arrives, and laughs.)

"Tina! Hurry, the gate!" (Setzer glances at her, and she nods. Begin battle.)

"K- Kefka!! If you were following us... ..!?"

Kefka: Hyahahahhaa.... It's just as his Majesty said! "Hand Tina over to those who oppose us, and pursue them. We shall drive *them* to open the gate."

".....!"

Kefka: You've been our puppets all along! Heeheehee!

Kefka: U'hee, hee, heeee!!!! The Emperor was right! Let Terra fall into your hands, and you'd open the gate for us...!



.....!

Kefka: How does it feel to know you've been working for us!?

A different laugh- his usual glee is doubled. That's a direct quote- I get the image of Kefka doing an impression, mocking Ghastra's voice.

The literal translation of 'drive them' is 'make them swim'. Ghastra used us like dogs. The attacks on Figaro and Nache weren't meant to succeed; they just kept Tina moving.

Kefka: There's no more use for you. Time to take the path to glory that's been prepared for me!  
Now I fear you've outlived your usefulness.....

"We won't allow that! Kefka!"

Kefka: Oh my.

You're gonna try and fight with- with me?

We can't have you thinking that.

"We have to hold Kefka off until Tina gets inside!!"

(Mog stabs Kefka once. Kefka jumps.)

Kefka: Oh! She's opening the gate!

(Tina stands in front of the gate, and morphs.)

Tina: Espers... Let me in...

(The door opens.)

Kefka: It opened! It opened!

"Tina!!!"

Kefka: I, I, I, I, I've got a bad feeling about- about- about-

"Something's coming!!!"

(Espers burst out of the gate, flying directly overhead.)

Kefka: What energy!!

Uwaaaa--!! (Is blown away. Tina lands in his place.)

"Tina!!!"

Tina: ..... (Falls.)

(Rocks fall and block the gate.)

"The gate...."

"What about the Espers that left...?"

Tina: Let's return to the airship for now.

(They meet with the others at the guard post.)

"What on earth happened?"

"The Espers flew away in a swarm, but..."

"All the Empire people just ran off, terrified."

"Which way did the Espers go?"

"Toward the capital..."

"Vector...."

(On the deck of the Blackjack.)

Setzer: We're just about to Vector.

Mog: Whoa! That's....!!

(Tina walks up to the bow.)

Lock: What is it, Tina?

Tina: I feel it. ...They're coming towards us...

Lock: You can... feel it?

Tina: There! The light!

Terra: It was... ..glowing!

Literally: 'It shone!' or 'That shone!' But she looks up and steps forward, so I assume 'that' is right in front of her.

Lock: What IS that!?

No way... ..!?! Espers--

Here they come!! Tina, look out!!

(Lock tackles Tina as Espers fly past. Setzer comes up.)

Setzer: The hell was that!?

Lock: Setzer, get down! (tackles Setzer.)

Setzer: E- Espers???(The Espers pass by.)

Lock: Where are they going?

Tina: They were angry...

Lock: ... Angry ...?

Terra: They were mad...

Locke: They seemed... ..angry.

Lock wouldn't know.

(Tina shuts her eyes.)

Tina: No... don't go.... please don't go, please!!

Setzer: Hey, why're we shaking!?! Did they hit us....?

Edgar: Setzer-----!!!

The helm won't respond!!!

Something's broken. It wasn't just the turbulence.

(The Blackjack crashes near Maranda.)

(At Vector, which is in flames. Returners and guards from Narche wander the streets.)

Returner: What happened here...?

Narche Guard: What's going on...?

Jun: The city was like this when we arrived.

Banon: What on earth does this all mean...? .....!! The, the Espers did this!?! My god...

Banon: What ARE you talking about...? .....!! Talking with... Espers...?

Banon is aghast at the Espers' power, not astonished that we did as he told us.

(Tina and the others proceed to the palace.)

All of these NPCs are labeled 'Imperial Soldier' if they're labeled at all. I differentiate between them based on appearance and placing.

Messenger: The Emperor awaits. Please, this way...

Soldiers: Emperor Ghastra awaits within.

Magitek Soldier: I don't want to fight anymore...

Magitek Soldier: The Espers that came from the sealed gate attacked us. The Empire's in shambles.

Soldier: The war's over...

Soldier: Kefka was imprisoned when his misdeeds were made known to the Emperor. I hear it's a life sentence at least...

Messenger: Emperor Ghastra awaits within.

Advisor: Peace...

Advisor: That power of the Espers... terrifying..

Ghastra: Enough. I have lost my taste for war.

(Ghastra looks down. Cid comes in from a back door.)

Cid: The Emperor has changed his ways.

"Cid!!"

Cid: The Espers came to take back their comrades. When they discovered that their friends had been massacred they laid waste to the city, and left...

I heard them with my own ears... their screams of rage. (Advisors step forward.)

Advisors: We have no more wish to fight. The war is over. (Ghastra looks up.)

Ghastra: The power of the Espers... it seems I was naive.

If we leave them to their own devices the very world will crumble. The Empire's power is as nothing before them. Somehow they must be persuaded to calm their rage.

Gestahl: The power of those Espers... I had no idea... They'll shred the world...! We must get them to understand that we are no longer at war.

(Cid turns away.)

Cid: Humans must not possess power that overflows their own hands...

Cid: No human's going to make them sit down and listen...

Cid is still ruminating over ethics.

(Ghastra rises and goes to the other door, but turns before entering.)

Ghastra: Warriors. In any case, I would like to converse at length over dinner. (He leaves.)

Gestahl: But for now my friends... Let us feast and rejoice!

Not. He addresses them with respect, as befits a ruler speaking to another country's best fighters.

But that invitation was not optional.

Cid: There are soldiers who do not think well of peace. Please, before we dine, speak with as many soldiers as you can. I leave it to you.

---

The entire Empire is less conciliatory and more commanding. "The war is over. Because we said so. And we're in charge." It makes the entire act far less fake. Ghastra is convincing because he is neither friendly nor welcoming. He speaks, and his word is fact. War is no longer useful. The world must not be destroyed. Therefore let us confer. That is all.

It'll be interesting to go through a forked conversation. Any requests as to which options to pick? I planned to just take the best route, but do tell if you'd like me to make Ghastra apologize, or say that we trust Celes, or any of those others.

Extra notes: Tina's Morph command is actually Trance, hello there FF9. Wonder why they changed it. The usable item "Magicite" is really "Magicite Fragment," which makes quite a bit of sense. Only good for one summon, and the name was shortened for space.

Cullems, you're not the only one. That scenery made me wobble every time I called it up.

Next time: Dinner with the Emperor. *Otanoshimini!*

---

Ghastra is grim, formal, and efficient. He makes his reasoning clear and his logic clean. The Returners still don't fall for it, naturally, but I've gained respect for him. There's none of the 'let's be friends' smileyface tones that annoyed me on previous playthroughs.

---

Advisor: Please speak with as many soldiers as you can. There are four minutes before dinner.

(The Returners find twenty-four soldiers and one imprisoned Kefka.)

Kefka: Tch! One after another they all turn against me and why the HELL am I in a place like this!! I DON'T BELIEVE THIS!! (jumps around and laughs.) What a bore.

[And that evening, the talks with the Emperor began...]

Soldier: This way, please.

(The Returners are seated across from Ghastra and four advisers. Cid comes in.)

Cid: If I may be so bold as to sit on the side of the Returners. (sits)

Ghastra: Well then, we share a meal at last. A toast would be appropriate. What shall we toast to...?

>To the Empire

>To the Returners

>>To our homelands

All the choices sound as if they're the Returners' thoughts, not full diplomatic responses. Presumably Edgar or someone gives the appropriate flowery spin to whatever the player decides. Either that or the conversation is very lopsided, with the Emperor using all of the weighty formal language he can muster against the bluntly straightforward phrasing of the Returners.

Ghastra: Indeed... To our homelands! (Everyone raises their glasses.)

Ghastra: In regards to Kefka... he is imprisoned for the sin of poisoning Doma. What shall become of him?

All of this is very passive. He says Kefka is imprisoned without taking credit for it. He suggests that we decide his fate without directly asking.

>>He should be left in jail as is.  
>He should be forgiven and released.  
>He should be swiftly executed.

Ghastra: I see... Well, let us leave him there for now. We can think about it later.

Ghastra: I truly apologize for the matter of Doma. No one thought for a moment that Kefka would use poison.

>What's done is done.

>>That's the one thing we truly can't forgive.

>Apologize again!!

The correct answer implies that the Returners CAN forgive everything else the Empire's done. It follows along with the Emperor's efforts to make Kefka a scapegoat. Clearly the most diplomatic choice.

Ghastra: I am truly sorry. Kefka will be severely punished. I furthermore swear to rid the world of what poison remains.

Ghastra: Now then, about General Celes...

>Was she an Imperial spy?

>>Celes is with us.

>We trust Celes either way.

What a thought- even if she WAS a spy, we still believe in her. The second choice becomes the moderate one.

Ghastra: Kefka was indeed lying. General Celes realized the foolishness of this war even before me, and therefore collaborated with you.

Now then. If you have any questions, I will gladly answer them.

>>Why did you start the war?

Ghastra: The desire to rule drove me to do it all. I regret everything now...

Lit.: 'My desire to control forced me to do everything'. Way to play the victim. Douche.

Ghastra: Not to rush, but I would like to confer about the Espers, if you are satisfied.

>>One more small thing I'd like to ask

>>Why are you thinking of peace now?

Ghastra: Because I think it is imperative that we unite your power with the Empire's.

Gestahl: I feel we need each other's help at this time...

Much less personal. He's not proposing a mutually beneficial deal, but one for the greater good of the world. More on that further down.

>>One more small thing I'd like to ask

>>Why did you have us talk to your men?

Ghastra: There are still those who do not approve of peace. I felt they would understand if they met you directly.

>>Let's move to Espers.

Ghastra: The Empire has received heavy damage from the Espers that flew out of the sealed gate. Their power... it's too great. If we leave them be, they may destroy the world...

Gestahl: My Empire's been decimated by the Espers that emerged from the sealed gate. They're acting spiteful. Unless they're stopped, they'll rip the world asunder!

*Acting spiteful* no no no. It's the level of their power that's the problem, not their attitude.

>>It's true, the Espers' power is too strong.

>The one who brought the Espers' power here is YOU!

Ghastra: My desire to rule vanished when the Espers decimated the Empire. When I think about it now, I wonder why I wanted it all to begin with. I don't understand it myself... Therefore, while I wouldn't try to erase ALL that I have done, well. Hm, by the way...

Gestahl: After the Espers went on their rampage, I knew I couldn't go on with my war. I asked myself why I had started it in the first place. By the way...

More detail. He paints it as a moment of shock and personal revelation. The 'erase' line implies an ending of '...but I do regret much of it.' He changes the subject, then, to avoid saying that half of the sentence.

Ghastra: Those questions before, which one was it I was asked first?

>>Why did you start the war?

Ghastra: So it was. At any rate, I wish for peace. That is the truth. I hope you will understand.

Cid: We've tired you a bit... shall we take a break?

>>Take a break

>Continue talking

Cid: It would be wonderful if we could realize peace, but...

Cid: All will be put right if we can achieve peace...!

Far less optimistic.

Advisers: We wish to test your strength. Won't you fight with us for just two minutes?

>>Sure.

(Battle. We take them out in one.)

Advisers: We see...

Restart the talks?

>>Yes

Ghastra: Is there something you wish to hear me say?

>That you wish for peace.

>>That you swear the war will end.

>That you're sorry.

How open-ended. The war will indeed end! Eventually.

Ghastra: Understood. I swear to end the war. Now, I have a request...

Ghastra: After attacking the Empire the Espers flew north, towards Great Triangle Island. Should we leave them there they may well flare up again, or worse. I wish to seek them out and reach an accord, but...

Given all that the Empire has done to the Espers so far, if we go alone we likely won't reach a solution. Therefore... I would like to borrow Tina's power.

Gestahl: After they devastated my Empire, the Espers headed northward, towards Crescent Island. They must be found...! We must tell them they're no longer our enemy.

After all that I have put them through, it is up to me to set things right. This is why... I need to borrow Terra's power.

Admits that he can't do it without Tina. Not interested in self-righteous justice, just keeping the world from being destroyed. Also, Great Triangle Island implies the existence of Little Triangle Island, a hint to go looking for Gogo's place later on.

“Well, Tina IS the only one who can reach them...”

Gestahl: Only Terra can bridge the gap between Esper and human.

One of us said that in agreement. Ghastra is encouraged, and not simply giving instructions.

Ghastra: I would prefer to send out the armored freighter at Albrook immediately, if possible.

Will you go aboard it?

>>Yes

Ghastra: I shall have my finest general and warrior accompany you. General Leo!!

This is the same as with Arvis. ‘Will you go’, not ‘Will you accompany me’. ‘Accompany you’, not ‘us’. He's not coming along.

(Leo enters.)

Leo: I am Leo, General of the Imperial Army. A pleasure.

Mash: I saw him at Doma, didn't I? He's the one... he was impressive, for an enemy. So that was General Leo...

Leo: You're!? Sir Cayenne, warrior of Doma. I beg forgiveness for not being able to stop Kefka.

Cayenne: ..... It was not your fault.

Dead neutral. Cayenne shows no emotion.

Leo: I shall be waiting for you in Albrook. (Leaves.)

Ghastra: Please, seek out the Espers and make peace. You are the only ones we can count on... I leave it to you.

(End scene.)

Lock: If Tina goes, I'll go.

Tina: Lock... thank you!

Lock: Everyone, wait here. Something stinks.

Edgar: (nods) Agreed. It's difficult to trust the Emperor just like that...

Cayenne: We shall stay here and keep a sharp eye on the Empire.

Lock: Please do! We're counting on you!!

Edgar: Right. And you be careful!

---

Next time: A two-part interlude. Post-Esper Vector, and Daryl. *Otanoshimini!*

---

Post-banquet, Tina and Lock are pulled aside by one of the advisers.

Adviser: I bring a message from the Emperor. As thanks for speaking with so many soldiers, the following measures are to be taken.

Imperial troops will be withdrawn from South Figaro.

In addition, they will also pull out of Doma.

The armor in the guard post at the Sealed Gate shall be opened. Please use the weapons and equipment within as you see fit.

This is from the Emperor himself... (Received Charm Bell)

Your conduct at the banquet was impeccable. Please accept this final gift. (Received Charm Bracelet)

That is all. (leaves)

The charm on the bracelet is a *taima*, a Shinto amulet made of hemp.

Edgar: Albrook is a port town to the south of here. The plan's to navigate to Great Triangle Island on a Magitek freighter docked there... We'll guard the Empire. Good luck with the Espers.

Cayenne: I shall never forgive Kefka...

Banon: For Ghastra to say such things... Join up with the Empire to look for Espers... hmm...

Jun: Makes sense. We do need to do something about the Espers.

Mash: I dunno... I'd trust the Empire about as far as I could throw 'em.

(In the tavern)

Gau: Smells like beer... smells like father.

Gau: Smells like parents' house here... why so familiar?

That was a pretty good way to sidestep the censors and keep the connotations. I gathered that Gau's dad was a mean drunk the first time around.

After a quick trip east to loot the Imperial armory, Tina and Lock stop by the Blackbird. They come across Cid and Setzer in the engine room, Cid looking on as Setzer works on the engine.

Cid: What a splendid ship.

Setzer: The shock from that landing screwed with the engine something fierce. I can fix it, but it is gonna take awhile...

Cid: Allow me to help. I'm quite good with machinery.

Setzer: I'll pass, thank you.

Cid: If you took out the casino and remodeled, it would go faster, you know.

Cid: Go kill time in the casino! I can speed this crate up!

A different suggestion, less intentionally offensive.

Setzer: (Stops working. Startles twice, and turns to Cid.) .....

What's that got to do with anything!? Look, will you just leave already?

Cid: It really would go faster... (Leaves.)

(Setzer resumes work. Tina walks further in and sits on the floor.)

Tina: You really do love this ship.

Setzer: Hey, even selfish gamblers had passions when they were young.

Tina: ...yeah?

Setzer: (Stops, looks down.) Make this baby into the world's fastest airship and scream across the skies... that's the dream I was after.

Tina: "Was"?

Setzer: There was someone around then, who spurred me on. A pilot who captained the Falcon, fastest airship in the world.



The two of us... sometimes we were bitter rivals, sometimes best friends who shared our dreams. We wanted to see who'd be first to pierce through the sky and sail among the stars above... But when Falcon and pilot disappeared, those days were over.

...

Daryl...

(End scene.)

I didn't even know this scene was here until I ran across it in the script. The English version calls Daryl 'a young girl' and uses 'she' thereafter, while the Japanese doesn't use any gendered pronouns. Daryl is kept genderless for now; even the name doesn't seem very feminine. This scene is part of Tina's continuing exploration of human emotion, I think. It's neat that Setzer will tell her so much. I suppose it's easier to open up around her because she's so innocent.

Finally, the two reach Albrook. The townspeople are generally happier, curious about the tales of Espers and gleefully refusing Imperial soldiers business. The man at the entrance eagerly anticipates reopening the port and restoring the old Albrook. The owner of the pub is out of a lot of business, but doesn't feel he should complain. An old man mentions a guy selling strange stones in Tzen. The soldiers are confused, but not hostile.

Leo: Ah, there you are. I've brought another of the Empire's generals and a person I hired in town. (The two arrive.)

Allow me to introduce General Celes, and Shadow. (Celes nods. Lock starts.)

Leo: Is something wrong?

Lock: Oh, no...

Leo: Well then, we depart tomorrow morning. I've arranged lodging at the inn. Please get some rest for today.

Tina: (walks forward) Celes...

Celes: .....

(Lock steps up. Celes leaves quickly.)

Lock: Celes...

Shadow: I'm working for the Empire today. ...No worries, though. It's not as if I was hired to kill you, after all.

But don't worry... I'm not going to garrote you!

This used to look like black humor. Now it's a serious reassurance- I think he actually likes us, in that expressionless way of his.

The two go to bed, but Lock gets up in the middle of the night. He finds Celes standing at the terrace outside.

Lock: Celes... (She looks away.)

Lock: Why... why won't you even say anything? (Comes to her side.)

Lock: I did... I did doubt you, even if only a little. But I still think you're one of us—

But I'm still your friend...

A more general reassurance. He wants her to know that he still thinks she has a place in the

Returners. Probably not the most sensitive thing to say, since she's obviously with the Empire right now.

(Celes walks away.)

Lock: Celes!

(She closes her eyes once, and runs off.)

---

Next time: General Leo, and Thamasa. *Otanoshimini!*

---

And now, back to your irregularly scheduled program. I made it extra-long, too! Just for you all.

Lucy, you made me blush to the tips of my *ears*. Thank you, thank you, and I hope I continue to please!

---

(At the docks.)

Leo: Let's be off.

(On open water.)

Soldier: All systems running smoothly.

Leo: We should arrive tomorrow morning. Best to rest until then.

(Lock and Tina nod, and leave.)

(That night on deck, Tina finds General Leo.)

Leo: Having trouble sleeping? (Tina nods.)

Leo: Seems you've regained your emotions.

Leo: Looks like you're feeling better...

WHAT. The Slave Crown actually handicapped Tina's capacity for emotion. That's why she angsts about being unable to love.

Tina: ... Strange. I was used by the Empire, had my very thoughts controlled. But here I am, cooperating with one of its people.

Leo: The Empire's people are still people. They're not all like Kefka.

Tina: And... what about you?

Terra: What... what's with you?

She's not confused at all. She's specifically asking if he, Leo, is like Kefka.

Leo: I knew that you, the half-Esper, were suffering as a guinea pig for the development of Magitek... and I didn't stop it. I'm as guilty as Kefka.

Leo: I knew you were being used as a kind of biological weapon...

Not a front-line weapon. A research tool. Hey, Cid.

(They've turned away from each other. A pause.)

Tina: If a human and Esper can love each other... then could a human and I... fall in love too?

Leo: I think it's quite possible.

Leo: Of course!

Less enthusiastic, but no less reassuring.

Tina: But... I still don't know what it is to love. (Leo hangs his head, turns away, and then turns back and walks toward her.)

Leo: You're still young. ... Someday you will come to understand. I'm sure of it. (He looks away, and leaves.)

Leo: You're just young. ...but I understand what you mean. I understand only too well...

Well, there goes the only thing we thought we knew about Leo's love life.

The body language really makes this scene. From the script, he sounds like he's earnestly reassuring her. Watching the scene play out, I think he's lying for her sake. He really doesn't know.

Tina: But... I want to know *now*... (A sound.)

Tina: Who's there??

(Shadow arrives.)

Shadow: Thought I'd sleep out under the stars.

Tina: Did you hear... what we said?

Shadow: I didn't mean to hear anything.

Tina: Well... (Shadow shakes his head.)

Shadow: I can't help you. The answer's something you find within. (Tina starts to leave.)

Shadow: Tina.

Shadow: In this world, there are some who try to throw away their emotions entirely. Don't forget that.

Shadow: In this world are many like me who've killed their emotions. Don't forget that.

It's hard to say whether 'like me' is implied, but it's certainly not explicitly stated.

(Tina leaves, and the music changes. Lock arrives.)

Lock: Ooh... ugh... agh...

Lock: Ghh... gackkk... (Hauls himself up to the side.)

Lock: Bleargh~ (Falls back down.)

Lock: Damn... the world's greatest treasure hunter brought low... (Jumps back up.)

Lock: Bleargh~

(Morning. Tina finds Leo on deck with the others.)

Leo: We're almost to Great Triangle Island. Once we disembark, we'll split up. I'll go with Celes, so you stay with Lock and Shadow. If you're able to find any clues as to the Espers' whereabouts, please report immediately. We'll do the same.

If you spot Espers, report at once!

Generally, Leo is quite courteous.

Leo: Tina, I hope to continue yesterday's conversation another time.

Lock: Time to go. Shadow!

Celes: Ah, Lock... um, I...

Lock: (turns away) Let's go.

(Shadow follows. Tina looks back at Celes, but leaves at a run.)

(In the town of Thamasa.)

Woman: Oh- oh goodness, how rare. Travelers.

Man: Espers? What're those? If they're animals, try asking the old man at the edge of town.

Man: The old man at the inn hates outsiders, see. Seems he puffs up his prices.

Old woman: Truth is... nah, it's nothing.

Little boy: Hehe. Not gonna let you i~in.

Mayor: Please do enjoy your stay. Magic...? Goodness, what's that?

Innkeep: Outsiders, huh? If you wanna stay, you're paying 1500 gil.

(Behind the large house.)

"Hm? Is that a voice?"

Boy: FIRE!! (Flame appears.) FIRE!! (A larger flame.) Wh--!? Uh-oh! (flees)

(Next to the Mayor's house.)

"Hm? Is that a voice?"

Girl: Mamaaa, it huuurts!

Woman: There, there. Cure--

(She turns. Tina waves.)

Woman: -- medicine... where did that medicine go.... (Walks off.)

Girl: Mamaaa! Do Cuuure! (runs off.)

(In the old man's house.)

Old man: Got some business with me? (Intro screen.)

[Risking his life

Chasing the mysteries of monsters

An elderly man with a shining dream...]

An elderly gentleman, pure of heart, and learned in the ways of monsters...

It's his dream that's 'pure'.

Stragos: Espers? Espers... hmm... Haven't heard that word in some time.

Lock: You've heard it before?

(Stragos starts, and shakes his head.)

Stragos: Nope, haven't. Don't know it, not at all. I dooon't know a thing!

(Tina, Lock, and Shadow huddle.)

"Unconvincing."

Usually when lines appear in quotes with no specified speaker, it's because the current party is variable. In this case, it means that any one of them might have said it, or all three at once.

(The music changes.)

"Graaandpa!!"

(A girl comes downstairs and looks at the visitors, then sneaks up behind Stragos and startles him.)

Stragos: Hey hey what! (He turns to her.)

Stragos: Really... what in blazes are you up to? (Intro screen.)

[Her paintbrush brings everything into the canvas...

Forests, water, light

And even people's souls...]

In her pictures she captures everything: forests, water, light... the very essence of life...

It's a fine distinction between 'essence' and 'soul', but not between 'life' and 'people'. Also, her name just sounds nice: *Rirumu*.

Relm: Grandpa. Who're those people? New guests? Are they magic users too?

Stragos: Hey hey hey hush!

(Relm sees Interceptor, and runs over.)

Relm: Aww, what a cute doggy!

Shadow: Get away. He bites.

Stragos: Go to your room.

Relm: Whyyy? Stubborn old crank!

Stragos: Just go, will you!

Relm: Fiiine.

(She goes upstairs, taking Interceptor.)

Stragos: Here now, you mustn't take the guest's dog...

(Relm reappears at the door.)

Relm: He LIKES me, so THERE. (Shuts the door. Music changes back.)

A close translation for this line would be 'Neener neener!' but I rejected that on grounds of Relm not being quite THAT young. Just imagine her sticking out her tongue.

Stragos: For goodness' sake.

Strago: This is terrible...

He's exasperated, but not worried.

Stragos: I apologize.

Shadow: No problem. He's not normally a friendly dog, though... (Stragos moves away.)

Stragos: I'm sorry, but I'm afraid I can't be of help.

Lock: Oh, I see...

Strago: Please excuse her. she's just young.

Locke: Hmmm...

Stragos: We're nothing more than an ordinary country village. We've nothing to do with this talk of Espers.

Lock: Oh, okay.

(They huddle.)

Lock: Uh-huh. There's definitely something here...

Tina: Let's look around awhile.

(Lock turns back to Stragos.)

Lock: Thanks for your time!

Stragos: Sorry I couldn't have been more helpful!

Shadow: Interceptor! We're going!

(A bark. Interceptor and Relm reappear.)

Relm: Bye-bye! (Interceptor barks.)

Relm: Oh, all right...

She's cute as a button. Still bratty, but much less so than I used to think.

(Around town again.)

Old Woman: The truth is, Relm isn't Stragos's real granddaughter. Seems she's the daughter of a good friend. Or so I heard.

Man: Old man Stragos may look like that, but he used to be an amazing hunter.

Man: You met old man Stragos? The innkeeper shouldn't charge you so much, then.

Stragos: My, what nice weather.

Relm: Interceptor, come play again sometime!

Innkeep: It will be 1 gil for the night. Would you like to take a rest?

---

And so they do, having seen all they can.

Next time: The village of the Mage Warriors, and Shadow's dreams. *Otanoshimini!*

---

Thanks, Themis. I was surprised by Setzer too- like Gau, he just didn't strike me as interesting until this project. Cayenne, though... my three favorites were always Cyan, Sabin, and Locke, so I've had to be careful not to let my own prejudices get mixed in with the translation writing. It seems a bit as though they were once closer to me, the young gamer, and now they stand a little taller. It's odd but very satisfying to think that now I've grown up, I'm discovering that they were adults all along.

First things first: Shadow's dreams. Space restraints, heavy edits, and outright errors collided within a very small space to jumble the entire meaning. Hopefully this will help to clear things up. Also, Cully tells me that Baram was named Billy as homage to Billy the Kid, paired up with Clyde of Bonnie and Clyde.

---

## **Dream 1**

(A man in a brown cloak stands in the dark. A man with an eyepatch appears behind him.)

Billy: Clyde, you bastard... you killed me... your own partner...

You... should be here with me... isn't that right, Clyde...

Baram: Clyde... I'm... done for

Find me here

Please Clyde

A baleful ghost sneers at his former partner. The first thing we learn about Shadow is that he carries a crushing guilt.

## Dream 2

(Clyde and Billy are running through a dark forest.)

Billy: Yahooo!! We did it! You and me, Clyde.

Clyde: A million gil! Damn, this is fun! I love being a bandit.

Billy: We gotta think up a name.

Clyde: A name?

Billy: For the two of us. I've got one.

Clyde: Yeah?

Billy: How 'bout Shadow? Cool, eh?

(The woods fade out, and Clyde stands alone, thinking.)

Clyde: The great train robber gang of the age... Shadow, huh...

Baram: Guess it's time to change our name.

Clyde: Our name?

Baram: We need something more... appropriate.

Shadow is the name of the combined forces of Billy and Clyde. By taking that name, Shadow the assassin is keeping Billy with him.

## Dream 3

(Clyde and a fallen Billy are outlined in darkness.)

Clyde: Wake up. Open your eyes!

Billy: W... what happened? ... haa, haa... is... is this my blood?

Clyde: Don't worry. You'll be okay.

(The black and white scenery fades in. They're on a riverbank.)

Billy: I let my guard down... sorry...

Clyde: Don't talk! Not 'till we've hit town.

Billy: Hey. I know. This is my blood, right? I'm done for.

Billy: Now get out of here! Don't bother with me, I'll slow you down.

Clyde: But--!

Billy: You wanna get caught!?

(Clyde starts to leave.)

Billy: Before you go... stick me with that knife, willya?

Clyde: No way...

Billy: You know what'll happen to me, right? If they get me.

I don't wanna go through that. Look, feel my arm.

(Clyde returns to his side.)

Billy: It's shaking, isn't it? First time in my damn life... I'm shaking like a little kid.

So before you start thinking I'm weak, just save me the shame and--

Clyde: I can't!

(Clyde runs.)

Billy: Clyde!!!

Clyde: I'm sorry...

(Clyde runs away.)

Billy: Clyde!! You bastard---!

Baram: Before you go... You have to use your knife...

Clyde: WHAT!!!!

Baram: Think what they'll do to me if I get caught. I don't want to go through that. Do me this favor.

Baram: Are you... shaking? I can't believe it! You're acting like a coward! Come on, you weakling! Grab the knife and...

Clyde: I CAN'T!

It's Billy who's shaking, Billy who's afraid. At the end, Billy pleaded with Clyde to end his life while he could still be proud of it. Further reflection, as always, in the [blog](#).

Damn. Another character backstory that pulls me in a hell of a lot more now. What follows is vague hints from speech pattern and context put together and mixed in with my own imagination. This is the story I have.

They're young. Invincible. Top of the world, time of their lives. Billy's a little older, the leader. He knows what's what a little bit better, so he directs, and Clyde happily goes right with him because it's all fun as hell. Billy thinks they need a name, and names them, and life is good.

Billy's hurt. Badly. Dying. Clyde's right by his side, ready and willing to carry him all the way to town, but when Billy gives the order to leave him behind Clyde goes. He protests once! But Billy yells at him, and he goes. That's how loyal- and how much a follower- Clyde is. Billy gives the order, they clash once, and he obeys. Even when it means leaving his partner behind.

One last order, almost offhand. *Stick me with that knife*. Clyde is shocked numb. He goes back to Billy's side, and Billy is shaking. He's lost his courage, his strength, everything that made him a leader. He's almost begging now, asking Clyde to kill him before Clyde starts to think he's weak. They both know that'll ruin everything they ever had.

Clyde can't obey. He's weak, too. He runs.

Billy screams after him. The last Clyde saw of his partner, Billy wasn't weak. He was blind with rage.

The unanswered question, the one thing we don't know: *did* Clyde think Billy was weak? Was it a loss of faith in his leader that prompted his flight? Or was Clyde a weakling all along, unable to carry out Billy's final order no matter how strong Billy was when he gave it?

It doesn't make any difference to the story's end. Whether his sin was cowardice or lack of faith, Clyde abandoned his partner and best friend to a fate worse than death. Somewhere far away from a sickbed in Thamasa, an empty, broken boy named Billy spent his last breath on a tortured scream.

Clyde's nightmares always say that scream cursed his name. But he'll never really know.



#### Dream 4

(Clyde staggers into a town. A dog finds him, leaves, and returns with a woman.)

Woman: Hey... re you... ight?

Clyde: Where am I...?

Woman: Little vill... alled Thama... hey! Hang in there!

The screen blurs in and out, to emphasize that he's barely conscious.

And that, ladies and gents, is Shadow's dream sequence. The name 'Shadow' means 'I'm living for Billy's sake, too.' That, and Interceptor being Relm's mother's dog, leads me to think of Shadow the assassin as a living self-reminder of all his earlier life's mistakes. His name reminds him of his partner's death, and his dog reminds him of his wife's. I don't recall the cause of her death, but surely he must feel some guilt over it. Why else would he leave Thamasa, and Relm?

If I recall correctly that departure is detailed in his fifth dream, when we find him in the WoR. I'll watch for it and any other details about the late Mrs. Arrowny.

---

(In the middle of the night, Lock is roughly awakened by a frantic Stragos.)

Stragos: It's an emergency! It's Relm! (Tina gets up.)

Tina: Relm's in danger!?

Actually asking about *Relm-chan*. An urgent concern for children first appears here.

Stragos: Yes! She was at a neighbor's house, a fire broke out, aiyaiyai I don't know what to do! Anyways! Will you help!?

Doesn't function well in crisis. He's old!

(Stragos and Tina leave at a run. Interceptor follows. Lock begins to follow, but stops and turns to the still-sleeping Shadow.)

Lock: Shadow!

(Shadow turns in bed. Lock leaves.)

Shadow: Interceptor-- (He gets up.) Where is he!? (Complier's note: Is Shadow eventually late to help out because he's searching for Interceptor? Is he more concerned about Interceptor than Relm? Has he not realized who Relm is yet?)

(Outside. The big house is burning.)

Stragos: Relm's-- she's in that house! (The house begins to crumble.)

Stragos: RELM--!! (Looks aside for a moment, and then begins to chant.)

Lock: That's...!?

Stragos: D'YAH!

Flames BE GONE!!!

Probably a simpler translation. It's a battle cry- like hii-yah!, mostly. *Shazam*.

(The mayor runs over.)

Mayor: Magic is forbidden here!

Tina: Magic!?

Stragos: What kind of--!! Relm is in there!!

Stragos: D'YAH!

Mayor!

Mayor: Nnnn... we have no choice. Please stand back. (Lock and Tina get back.)

Stragos: D'YAH!

Mayor: D'YAH!

Woman: D'YAH!

(The fire gets worse.)

Stragos: No good! The fire's too strong!

Mayor: So many flame rods are stored in this house...

Stragos: I'm going in!

Tina: Wait, I'm going too.

Lock: Damn right. Don't give us the cold shoulder, Gramps.

Ba-dum PSSH. Yay puns. In Japanese it's *mizukusai*, a pun on 'water' instead of 'cold,' but it means the same thing. Don't reject others' help.

Stragos: What! I'm not old enough for 'Gramps', you little whippersnapper!

(Fire gets even worse.)

"Let's hurry!"

(They run in.)

(Inside.)

Lock: Damn, it's spreading fast.

Tina: It could all crumble any second...

Locke: Try to avoid the flames.

Terra: Easier said than done.

Y'know, Tina never really bantered like this. She's just not so good with comebacks.

Stragos: We have to find Relm, fast!

'Lore' breaks down to 'Learned Tech', or 'Recalled Tech'. Sounds about right.

(In the center of the house.)

"This is what's spitting out the flames?"

(Battle.)

Stragos: RELM! WHERE'S RELM--!!

(A bark. Interceptor is pulling Relm away from encroaching flames.)

Stragos: RELLLM!!

(The flames jump, and the house crumbles around them.)

"Aaahhhh! We didn't make it-!!"

(Everyone is unconscious. Interceptor fends off the flames alone. Shadow jumps in and slices through the fire.)

Shadow: We're leaving. Smoke bomb!

Shadow: Let's get outta here! I'll use a Smoke Bomb!!

Alas. In a twisted use of game mechanics, Shadow still uses a smoke bomb to escape from a fire. Yelling it as he throws the thing, as most anime fans will know, is there just because shouting out attack names is so much less hokey in Japanese.

(The next morning, at Stragos and Relm's house.)

Stragos: Feeling better?

Relm: Yep. Sure am, Grandpa.

Stragos: It's all thanks to these people.

Relm: Thaaank you. (Nods. Stragos glances away.)

Stragos: But... I suppose we've shown you our little secret.

Lock: It seems like everyone here can use magic. What is this village?

Stragos: This is... .. the village of the Mage Warriors. (Lock and Tina are surprised.)

This gets a bit tricky for me. It turns out that 'Mage Warriors' and 'Magitek Knights' are the same thing. Me not knowing this, I used 'Magitek Knights' and the term worked fine. But that's not going to work for the forbears of Thamasa, who predated Magitek by a thousand years. Do I separate their names, though they're the same in the original script? Do I call them ALL Mage Warriors from here on out? Not really sure what to do.

Stragos: Long ago, humans drew the power of magic from Magicite. Those who came to be able to cast magical spells were known as Mage Warriors.

Lock: (blinks) I'd thought they didn't exist anymore.

Stragos: (nods, paces) After the Magic War, the Espers put up a barrier behind the sealed gate and lived in hiding. They feared being used for their power. Only humans were left.

Stragos: After the War of the Magi, the Espers fled to their new world behind the sealed gate.

Interesting! The Esper-made barrier and the magical sealing wall are two different things. It was a magic and closed-off place before the Espers turned it into their haven. That being the resting place of the three Statues, I suppose I'm not too surprised.

The power of the Mage Warriors was the most fearsome thing left behind. It was, after all, stained by the carnage of the Magic War. So, the hunt for Mage Warriors began. One after another, they were unjustly tried and put to death.

But we were despised by normal people. Everyone felt we had begun that war... They sent people to hunt us down like animals. There weren't even trials...

A more systematic persecution is revealed, with slightly more reasoning behind it.

Tina: Even though aside from using magic, they were normal human beings...

Terra: Even though the only difference was that you could use magic...?

Tina learns about humans hating their own kind.

Stragos: The Mage Warriors who escaped and came to this land to live in hiding were our ancestors. Their blood has grown thin, and the power of their magic has weakened, but to an extent it remains within us.

Tina: Maybe- if it's all right- ... would you help us?

Stragos: You did say something about Espers.

Stragos: And I do have to repay you for saving Relm. I'll help your Esper search.

Relm: Me too!

Stragos: No.

Relm: Awwww, maaaaan...

Lock: But where do we start?

Stragos: Hmmmm. If Espers came to hide in this island, they might be in the mountains to the west.

Lock: The mountains?

Stragos: They've taken on powerful magical properties. According to legend, it's the Espers' holy ground. (Shadow and Interceptor leave.)

They say the Espers were created there...

Religious censorship strikes again.

Tina: Maybe the Espers were drawn to that place, when they were running wild...?

Terra: Maybe they're drawn to that place?

She's relating to them, as when she herself ran wild she was drawn to an older Esper's powerful magic.

Lock: I think it's worth a look. (All nod.)

(Outside. Shadow's theme plays. Stragos goes to Shadow, waves his arms, and nods. Shadow raises a finger, and crouches by Interceptor.)

Shadow: Don't take it the wrong way. I did it for this guy, that's all.

Lock: (Dips head) You leaving?

Shadow: I'll search for the Espers my way.

(Relm comes out, notices Interceptor, and rushes to him. Shadow looks at this, turns, and nods. The three adults nod back. He starts to leave.)

Shadow: Interceptor! We're going!

(Shadow leaves. Relm looks down as Interceptor goes as well. Interceptor looks back once, and barks, before following his master.) (Compiler's note: Is this a sign that Shadow recognizes Relm and wants nothing to do with her? Is it to keep his emotions killed as much as possible? If so, why keep Interceptor around, much less the name Shadow? Aren't these just keeping emotions around? Perhaps he's avoiding positive emotions as much as possible.)

---

Next time: The Magic War: Story of the Statues. Also, Ultros reappears. All that, and I'll try to actually update on time. *Otanoshimini!*

---

(After a short wander through the mountain caves, tracked at every step by an impatient Relm, the three arrive in a cavern that houses three golden statues. Stragos is surprised.)

Stragos: Th, these are... statues of the Warring Gods!!

Tina: The Warring Gods? (Lock goes up to investigate.)

Strago: I can't believe it... The Statues...!

Terra: "The" Statues!?

One disadvantage of naming the *actual* gods “The Statues” was that there was some small phrasing confusion between the gods themselves, hidden within the Esper world, and these stone figures in Thamasa. That, and all the [connotations](#) are lost.

Lock: They’re stone. There’s some fine lettering carved on the back. (He stands.)

(Relm wanders in, runs back to the doorway, and sits to listen.)

Lock: So what exactly are the ‘Warring Gods’?

Stragos: According to legend, long ago the three Warring Gods brought the power of magic into this world.

Lock: They’re the gods of magic, then?

Stragos: You could call them that, yes.

‘God’ is more gender-neutral in Japanese than in English, but Japanese does have a feminine ‘Goddess’ that is not in use here. I guess [Doom](#) and [Poltergeist](#) aren’t necessarily female (or even specifically gendered) at all.

Tina: I can sense an amazing magical power.

Stragos: Well, to say that the Warring Gods are the gods of magic is to say that they created the Espers. Legend has it that the Espers carved statues of their creators and enshrined them in their holy ground. This must be the very place.

Strago: [The Statues are the source of all magic. It’s said the Espers made these images, and put them in a very special place. These represent power beyond all comprehension...](#)

Holy ground, special place. The statues represent the gods.

Tina: Our Espers must have been drawn to this island by these statues’ magical power.

Lock: So, what happened to the gods after they made the Espers?

Stragos: It’s said the Warring Gods tired of fighting and turned themselves to stone, beginning an eternal sleep. The story says they’re within the Sealed Gate.

Tina: Maybe the Esper World’s seal is related to the gods’ power!

Again, the Esper-cast barrier and the original magical seal are the two different pieces to the Esper World’s defense. This ‘within’, though. It might mean the gods are hidden deep inside the Esper World, but it might also mean they’re right there inside the *wall*. Remember the bridge where Madeen kept Madeline from leaving? It spanned a deep chasm in a strange cave.

Lock: That makes a lot of sense.

Tina: If the Espers were pulled here by the statues’ magic, then are they further in...? (They all look to the cave’s exit.)

Lock: Let’s take a look.

## The Inscription

The Dawn of Magic

From heaven descended three gods.

They feared each other, and made war.

Some were drawn into the fight.

The gods transformed them into Espers

and enslaved them to battle for centuries.

--

The gods realized the folly  
in holding power so great it brought only turmoil.  
By bringing their powers into balance  
they sealed each other away.

With the last of their power, they granted the Espers souls  
and turned themselves into stone.

The gods' last words to the Espers:  
"Preserve our seal for all eternity."

--

We made these statues  
with reverence for the eternally slumbering gods  
and prayers that the world shall never again see their power.

Be it known that gods descended from heaven.  
We revere them upon earth, as a warning to the future.

--

Aside from 'goddesses', the main difference with the earlier text is the inclusion of a greater power than the three gods.

Three goddesses were banished here. ...

The goddesses finally realized that they were being laughed at by those who had banished them here. In a rare moment of mutual clarity, they agreed to seal themselves away from the world.

I don't know where 'laughed at' came from, but it's certainly not the original text. There is no higher power than the gods. They sealed themselves because their power and mutual distrust were too great to do anything else.

---

(The three begin to leave, but Ultros drops in. He jumps up and down on Lock for good measure, and rushes to the statues.)

Ultros: Hehehe, these shiny golden statues are allll mine! My man Ziegfried'll look twice at these!

Remember Ziegfried, that snot-nosed loser? Ultros refers to him with respect, losing serious cool points.

Ultros: Ooo, shiny. Eeexcellent!

Lock: Dammit, Ultros! Was twice just not enough!?

Ultros: You know what they say. Third time's the chaaarm~!

(Battle begins.)

Ultros: I'm here again. Sick of me yet?

There is a pun here, on the words 'octopus' and 'callus' (both *tako*.) Sadly I am no good at puns to substitute. Suggestions welcome!

(Relm bounces in.)

Relm: Grandpa! I'm heere!

Stragos: Relm! I thought I told you to stay home!

Relm: Hah! Super-talented artist The Great Relm is here to make her debut! Hey hey, who're you?

Ultros: What! How dare you! Asking 'who' of The Great Ultros!!

Lock: (aside) The Great Relm, meet The Great Ultros. Aren't we getting off track here?

Relm: Hey hey Ulty! Want me to paint your picture?

Ultros: UI-ULTY! You brat! I'm The Great Ultros!! I don't want a portrait!

Relm: ...sniff, sniff. Fine, I WON'T then... I won't draw it!

Relm: Fine. I'll just leave then. I can jump down from here.

Tina: No!! You mustn't!!! (Relm huddles with Tina.)

Relm: psst psst... (Tina goes over and kicks Ultros.)

Tina: What on earth are you doing!? Bullying such a little girl! If anything happens to her it'll be your fault!

Ultros: I, I didn't... what, whaddaya want me to DO?

He's actually dismayed.

Lock: Just get your picture painted. She might make you look badass.

Lock: You, you damn meany.

Bwahaha. He's clearly caught on, but isn't quite as skilled at the guilt-trip.

Ultros: ..... Ulty... might just ... like his portrait painteed--!

Ultros: Oh, all right, Uncle Ulty REALLY wants you to do his portrait!!!

This looks more like he's exasperated. In the Japanese, he's all fired up.

Relm: Heehee! Just leave it to me!

Stragos: Just get over here!

(Battle resumes. Relm sketches Ultros.)

Ultros: That's... that looks like... just like an octopus! (splashes away. Battle ends.)

I can't tell whether he's humiliated or somehow *frightened*.

Relm: Hey, didja see that? I can fight! Wouldn't I be more helpful than the old fart?

Stragos: Old WHAT!?

Tina: Oh, let's take her along.

Stragos: Fine, fine. I suppose it can't be helped.

Relm: Yesss!

Relm's class: Pictomancer.

---

(The four find a fairy Esper floating alone in a cave.)

Relm: This is... an Esper!?

(The Esper growls at Relm, who jumps back. Lock and Stragos immediately move to cover her, and five more Espers appear.)

Stragos: Where did they all come from!?! (More appear.)

Tina: There're so many...

Lock: Gramps, take Relm and go.

(Stragos nods. They leave, but are chased back by yet more Espers. The four are surrounded, and as the crowd closes in Stragos and Tina begin to chant.)

Yura: Stop!

(The Madeen-esque Esper comes through the crowd. He and Tina lock eyes.)

Relm: What's going on?

Stragos: I sense... a strong magical power in Tina. Or no... perhaps a spell...

Strago: I sense some immense magical power in Terra... It... frightens me...

Lock: Is she gonna lose it again? (Strange sounds and lights. The scene shifts.)

Yura: You're different... I sense a power similar to our own.

Tina: Yes.

Stragos: You're all the youngsters of the Esper World, then?

Yura: Indeed. We have a law in our world that forbids coming here. But we assembled before the gate in order to save our comrades, who had been turned to Magicite. It was then that Tina appeared...

Yura: As a rule, we are not allowed to visit your world. We few had gathered near the gate, and were wondering how we could save the Espers that had been kidnapped. It was just a coincidence that Terra appeared when she did...

The Esper youths had more purpose, more drive. They would've opened the gate themselves if they could. Maybe the Elder was there.

Tina: I felt you as well. I heard your thoughts from within the gate.

Yura: Tina let us out when she opened the gate. But the moment we came into this world, we lost control.

Yura: We razed an entire city... and even took some innocent lives...

Tina: It was the same with me. I couldn't control the power I'd suddenly gained...

Stragos: There's probably a balance in your world. The more powerful an Esper is, the more control it has. If that control were to be suddenly lifted...

Yura: We are truly sorry to have brought humans so much pain and fear.

Lock: The Empire hopes for reconciliation. How about it? Will you come with us?

Locke: The past is history. The Empire seems to want to talk peace with you. Why not come with us?

Not a hint of suspicion towards the Empire. Wishful thinking? Lack of trust for the Espers? Maybe he just doesn't want to give Yura his doubt.

Yura: ...They would forgive us? (Lock nods.)

Lock: Let's go to Thamasa village and meet up with General Leo, and his people.

Tina: Yes, let's.

---

Off they go. Next time: Betrayal. *Otanoshimini*.

---



WOO SUPERLATE GO ME. Yeah. Anyway. Lock's gullibility seems more based on his internal noise than any physical evidence. Lots of issues, this one, like any good hero.

Annie, the interesting thing to me there is the bit a few lines later, where the gods gave the Espers souls. Is an Esper soul different from a human soul? Are they extra-special for being Gods' people? (Does this mean they are really Jews?)

Shaded, I think Kefka knows very well! It's precisely what he wants, as today's installment illuminates.

Themis, very yes! Stuffing all that into tiny text boxes is on a level of difficulty with music-synching the opera; I guess I could do it if you PAID me. Also, Leo's just as gullible as Lock was, sadly- maybe Kefka's just that convincing.

---

(Thamasa. Lock and company meet up with the Imperial contingent, Espers in tow.)

Lock: General Leo.

Leo: Lock, welcome back. I see you met with the Espers! Well done. (Lock steps aside.)

Leo: I am Leo, General of the Empire. May I have your name?

Yura: I am Yura.

Yura: We have done a horrible thing to your people. Perhaps we do not have the right to ask for your forgiveness, but...

Leo: Not at all. We have no interest in laying blame for the mistakes of the past. Rather, I am ashamed of myself for only thinking of you as weapons- indeed, of all of us who nearly repeated the mistakes of the Magic War.

Leo: Speak no further. It is we who owe you an apology. We hungered for power... How close we came to reenacting the War of the Magi!!!

Leo didn't fall prey to ambition and then shake it off; his sin was in thinking of Espers as tools. His pre-game attitude towards Tina must have been influenced by this misconception as well.

Yura: I am most grateful to hear you say that. (Lock and Celes move to each other.)

Lock: And with this, our job's over. We might even see real peace.

Celes: Let's go back, to Vector.

Lock: Celes... (hangs head)

Celes: (shakes head) You don't have to say anything. (Relm and Stragos turn away.)

Relm: How steamy.

Stragos: Oh, to be young.

(Lock and Celes look around. Lock starts. Stragos and Relm laugh, and everyone joins in.)

Relm: I'm too hot, Grandpa.

Stragos: Kids!!

As usual, expressive body language carries the scene.

(Kefka laughs.)

(He arrives with Magitek in tow.)

Kefka: Hohoho! Show them the power of my Magitek Armor squadron!! (The Magitek fire. Everyone but Leo is knocked out.)

Leo: Kefka! What are you doing!?

Kefka. What ARE you doing!?

Grammar matters.

Kefka: Heeheehee. Orders from the Emperor. Said to turn all the Espers to Magicite and bring it back. Behold! My secret Esper-to-Magicite conversion!

Kefka: G'ha, ha, ha! Emperor's orders! I'm to bring the Magicite remains of these Espers to his excellency! Behold! A Magicite mother lode!!

He's eerily lucid. Too, he's thinking the way Leo just admitted to being ashamed of: the Espers are a source of Magicite, nothing more. He doesn't even talk about 'killing' them, just 'converting'. This is a pretty consistent difference with the American script throughout the scene.

(Kefka "converts" Yura and his two friends, and laughs.)

Kefka: That was boring!

Kefka: There's nothing interesting here! Burn this nasty little village down!

(His soldiers move to comply.)

Leo: Kefka! Stop this!

Kefka: Quiet!

(A soldier blasts Leo, but he gets back up.)

Leo: Kefka! I won't forgive this!

(Battle. Leo beats the almighty shit out of Kefka, who vanishes.)

Kefka: Very good, Leo... you got me.

Leo: Where are you... Kefka... show yourself!!

Kefka: EM-PER-OR GHAS-TRA... .. if you have a moment, please... mutter mutter...

(Ghastra appears.)

Ghastra: Leo.

Leo: (kneels) Your majesty!

Ghastra: Sorry to deceive you, Leo. This too was for the collection of Magicite. I'm sure you understand.

Leo: But, your majesty...

Ghastra: Do not say it, Leo. I am not unaware of your opinion.

Kefka: Hee hee hee. It's just as his majesty says! Magicite is our top priority!

Leo: But, Emperor, what have I been...

Ghastra: Leo, I would like you to take a vacation. A reeeeeal long one! Heeheehee!

(Ghastra changes to Kefka.)

Leo: !!!

Kefka: You thought you beat me! Just an illusion, an illuusion! And that weakling, Ghastra, did you like how I did that? Imagine, a general, and you can't even tell the difference! It just goes to show how you're always, always...

(Kefka jumps Leo.)

Kefka: alwaysalways such a bootlicking scumsucking SUCKUP!

Kefka: So... you think you hit me!? That was simply my shadow! And how did you like my Gestahl? I should've been on the stage! Well, General..... (jumps) You're such a goody-two-shoes!

He called Ghastra a weakling. A wimp. Gutless. It follows that he'd have a lot of rage and contempt for Leo, his most loyal soldier.

Leo: K-Kefka... you utter bastard...

Kefka: Heeheehee--- I'll report to the Emperor that you betrayed us all!

Leo: Shut up, Kefka! I oughtta....

Kefka: Oh! A threat...? You're such a violent little brute! I'll tell your "liege" that I had to exterminate a traitor...!

"I oughtta"? Characterization mistake. Leo's last words were better than that.

(Kefka kills Leo.)

Kefka: Die die DIE---!! (laughs)

Kefka: Hate... ..hate... ..HATE!!

(Colored light flashes. The earth begins to shake.)

Kefka: What, what's this? I'm sensing some tremendous magic power, I am! What a fierce surge in energy!

(The sealed gate. The door blows open, and Espers burst out.)

Wait for us! We're coming!

Quickly!

Hurry!

(Back in Thamasa.)

Kefka: Well well. If it isn't the Espers. I was certainly startled at the abrupt appearance, but I'll welcome you with open arms! You are, after all, making me a present of yet more Magicite. If you're so eager for it, I'll gladly convert you! First let's neutralize that troublesome magic power, shall we? (White light. The Magitek soldiers disappear.)

Kefka: I'd say you're all charged up, boys and girls... or whatever... Say, remind me to show you my Magicite collection someday! You might see a few familiar faces!!! Now for a little Magicite hocus-pocus...

In the English he's treating them like fellow human beings to whom he's being intentionally cruel. In the Japanese, it's less personal.

Kefka: Now, make it a LITTLE fun for me, willya? (Takes out two Espers. Light flashes.)

Kefka: You wanna fight? Oh, LET'S.

(Battle. All attacks on Kefka are absorbed or blocked.)

Kefka: You can't do anything with weak little spells like that! Heehee! Now, turn to Magicite, and come make the magical Kefka Empire with me!!

Imagine! Thinking you could defeat ME!! This is rich! Mwa, ha, ha! Now, my little Magicite pretties... come, and help me build the magical empire of "Kefka"!

His true ambition revealed. He speaks as if the Magicite and himself are both just parts of this grand new imperial whole.

(Kefka reduces the Esper to Magicite, and picks it up.)

Kefka: Ohohoho! And warm to the touch! I'm one step closer to being complete! (Battle ends)

Kefka: How ridiculous. For Espers to be such wimps. Not even good for a fight! I oughta just put 'em out of their misery. (Raises his arms and casts blanket magic. Seven pieces of Magicite fly to him.)

Kefka: Hohoho. This's plenty. All that's left is the final treasure, deep within the sealed gate!

(Laughs.)

Kefka: Phew... I think I have plenty of Magicite for the time being... that is, until I make my way through your precious sealed gate!!

He's no longer interested in Espers.

Kefka: (jumps around) I don't BELIEEEEEVE thiis!!! (Laughs. Scene ends.)

---

(Leo's funeral. Tina, Lock, Celes, Stragos, and Relm pay their respects.)

Tina: General Leo... (She lays flowers on the grave.)

Tina: Everyone wants power.... I wonder if they want to be like me? I wanted... to learn so much more from you...

(Interceptor limps to them. Everyone gasps.)

“Interceptor! You're hurt--!! (Lock kneels by him.)

Lock: We've lost Shadow, too... damn the Empire!

That should do. (stands)

Celes: That's kind of you.

Relm: (sits by Interceptor) It's okay, I'm here with you.

Celes: I'll go with you.

Odd. The lines seem to have been mixed, and Relm's misinterpreted for Celes's character.

Lock: Now I'm worried about Edgar and the others still in Vector.

Tina: I wish I could say they're safe...

---

(The Blackjack flies to Thamasa. Setzer, Mash, Edgar, Cayenne, and Gau arrive.)

Setzer: We were betrayed. Almost got caught, too.

Cayenne: We were able to escape from their grasp thanks to Edgar's information.

Lock: Nice, Edgar.

Edgar: I chatted up the lady who brought us tea. She ended up telling me the whole thing.

(Laughs.)

Mash: ...Convenient skill, that.

Edgar: It's good manners! I'm not capable of being so rude as to ignore a lady.

Sabin: So... you finally hit paydirt, eh?

Edgar: Watch your mouth! There're ladies present! I was a perfect gentleman.

Lit., “For a lady to be there, and not to flirt? Do you think I'm capable of being so rude?” He was certainly making a pass, but in an odd twist the Woolsey version is by far the more suggestive.

Lock: General Leo's dead. It was Kefka.

Cayenne: Sir Leo!? What a waste... One of the few sane people they had...

Edgar: We need to re-plan. Let's get back to the airship.

Stragos: Mind if I come too?

Edgar: And you are?

Lock: He's from here.

Tina: He's descended from Mage Warriors, and would be a great help.

(Edgar is puzzled.)

Stragos: I can't sit idly by while the Empire misuses its power.

Strago: We must expect the Empire to flex its new-found muscle soon.

Relm: Me too!

Stragos: No.

Mash: (laughs) A kid would hold us up, little girl.

Relm: Whaaat--! Gotta problem, muscleman!?

Mash: Hah! Gotta nice mouth on ya, at least.

Relm: Rrrrrr-- I'ma paint your portrait! (Stragos, Lock, and Tina freak out.)

"Aaaah! No NO!"

(Mash is puzzled. Relm laughs.)

Stragos: Fine, fine. Really, no helping it.

Relm: Yaaay!

Mash: Then let's go!

Mash is amused, not irritated, by this energetic little girl.

(Everyone leaves, save Edgar. Relm hangs back.)

Relm: What's wrong, loverboy?

Edgar: How old are you?

Relm: I'm ten.

(Relm is puzzled. Edgar puts a hand to his head.)

Relm: You're weird. I'm going ahead. (Runs off.)

Edgar: ...Maybe in a decade or two, little lady. (Follows.)

Difficult line provided by the ever-lovely Cully.

(Compiler's note: I think Lina's original translation is better. The 'decade or two' sounds creepier to me, because it implies sex to me. The "I'll hold off" seems more to be referencing any sort of flirting. I'd go with "Some jokes just don't go through." It fits with his question, the facepalm, and Relm's response, while making it clear that there's a joke there.)

---

And it's bedtime for me. x.x If there're any errors or weird bits, lemme know and I'll fix them tomorrow. Is it me, or is this one longer than usual? Next time: Rise of the Floating Continent. *Otanoshimini*.

[Relm: What's wrong, lover boy?

Edgar: How old are you?

Relm: I'm ten.

(Relm is puzzled. Edgar puts a hand to his forehead.)

Relm: You're weird. I'm going ahead. (runs off)

Edgar: ... Really is a crime. I'll hold off. (end scene)

And that's the basis for all the Relm/Edgar doujin out there. And believe me, there's a lot of it. No, really, take my word for it, don't go looking, I beg of you. Anyways.

THIS IS A JOKE. It's not funny in English because we don't make jokes about pedophiles. It's taboo. In Japanese, it's a pretty common subject for humor. Whatever this says about the culture (and it doesn't say much, outside of a lot of context I don't feel like expounding upon right now) it means the line's not something that can be happily translated. At all. After all, as already mentioned, we don't do pedo jokes here.

SIGH. Most of the time I'm very firmly in the camp of preserving meaning over cultural localization, but this really is irreconcilable. It's not like I'm a particularly good creative writer, either. What COULD Edgar say, in-character, now that he's standing there? The Woolsey "You're growing up too fast!" doesn't sound like him. Impressed? "She'll be an amazing lady someday." Depressed? "Ten years old, and we're taking her with us?" Baffled? "I thought she was at LEAST fifteen..."

That last might do? Or still too creepy? He's not creepy. It's a joke. =(

ps I finally figured out what the deal was with Setzer's *agattari*, way back when. *Agari* means 'to go up' not in the sense of rising from the ground, but rather retreating into the sky. I figured this out from *ameagari*, *ame* being rain, meaning 'after the rain', or more literally 'when the rain has lifted'. So *agari* has this connotation of flying away, leaving, or otherwise going beyond our grasp. Thus why it can be used for bad business. I think it must be for something out of the speaker's control.

I adore revelations like this one. They're probably my greatest pleasure in translation. Meaning becomes clear, concepts suddenly snap into focus, and half the fun is phrasing the explanation in English.

Now if I could just get some sleep so I can actually write up this update tomorrow. Jeez, and that Wiegraf thing has been on the back burner for HOW long? booo.

L. Cully said:

What about, "maybe in a decade or two, kid" (not that he would necessarily say "kid") -- or something like that? That way you preserve the essential meaning while still allowing Western audiences to recognize it as a lighthearted "flirty" joke.]

---

Well.

Many, many things happened three weeks ago. Life has been very busy since. But among other details, this thread turned two years old on May 1st.

I'd just like to thank you all for reading, for commenting, for your seemingly endless patience. I am deeply and inexpressibly grateful to each and every one of you. Thank you.

We've come a long way. Today, the Returners witnessed the splitting of the world.

-Back in Thamasa-

Stranger: I am Gungho, Thamasa's most skilled huntsman. Haven't returned in some time, and now the village's in pieces. What on earth happened?

Stragos: G-Gungho!?

Gungho: My word, Stragos. Have you gone back to the hunt for Hidon? (Stragos looks down.)

Gungho: Haven't changed a bit, have you? Same as back then. Strove so hard to hunt that legendary monster, but quit along the way....

Stragos: No no, it's not that I quit, mm, that is, just, it's only on Eboshi Rock, and that sunk into the sea, and...

Gungho: And you keep dodging the point, as always. How sad.

Strago: I didn't really quit! It's just that, well, the monster lives only on Ebot's Rock, which has been submerged for some time.

Gungho: You never could give me an honest answer. What a buffoon!!

I find Gungho far less offensive, and Stragos more ashamed.

#### -The Airship Launch-

Setzer: The Imperials headed toward the sealed gate. Said something about finding some statues...

Stragos: No!

(Before the Gate. Ghastra and Kefka look across to the open door.)

Ghastra: What fools! To think they opened the gate for us themselves! The Warring Gods lie just beyond this door... with those, I can at last fulfill my dream!

Gestahl: If we can just get our hands on them, we'll have everything we ever dreamed of!

I. Definitely a singular pronoun. Also, Ghastra is motivated not by generalized greed but instead by the specific dream of a united global empire.

(Kefka laughs. Ghastra proceeds, stops, and turns back.)

Ghastra: Come along.

(Kefka starts, frowns, and follows.)

(Back on the Blackjack, Tina goes to the railing and shuts her eyes.)

Celes: What's wrong, Tina?

Tina: An island!? The earth... it's screaming...

(The island of the Esper World shakes, and rises into the sky. The new continent's shadow falls over the Empire. Ghastra and Kefka have found the Gods.)

Ghastra: Hah hah hah! So this is the power of the Gods! This, and the Magicite-- the world is MINE!

(Back on the Blackjack.)

Stragos: The source of all magic... The Warring Gods...

Tina: That's them?

Stragos: It's said that by counterbalancing one another's power, the three gods sealed each other away. If their alignment were to be broken, the resulting imbalance would leave the world in ruin...

Tina: What!?

Strago: It is said that they somehow neutralized each other's power, then sealed themselves

away...

They balanced each other so perfectly that neutralizing and sealing were the same act.

### ->>Aim for the Continent-

Setzer: We're headed in!

"Three people on deck! The rest, get inside!"

>>Tina, Lock, Celes

"Shit! It's the Imperial Air Force!

"They've gotten behind us! Defend the aft deck!"

(Multiple battles.)

"Something weird's coming in up ahead!"

(A strange pink monster floats around the ship. At the stern, Ultros jumps off. Begin battle.)

Ultros: Last time! Really! I swear! (Is pummeled.)

Ultros: Ohno, I'm gonna lose again... but! I brought a strooong ally today! Master Chupon, if you would please! (Chupon appears.)

Chupon: F'ngahhhhh!

Ultros: Master Chupon doesn't say much, but he's ever so strong! (fighting)

Ultros: You won't like the Master when he's angry~ you'll be sorry! (further fighting)

Ultros: Yoouu're gonna get eeeaten~ Master once bit me when I overslept. His fangs HURT!

(Ultros is defeated. Chupon sneezes, and the three are blown off.)

Master: *sensei*.

### -The Floating Continent-

"Up ahead are Ghastra, Kefka... and the Warring Gods."

(The party finds Shadow collapsed against a rock.)

Shadow: Imperial bastards! Didn't need me anymore, so they came to kill me...

"We thought you were dead!"

Shadow: You see Interceptor?

"It's okay, he's doing well. C'mon."

Shadow: Don't bother with me.

"Can't leave you alone."

(Shadow joins.)

Shadow: Forget about me.

"We can't just leave you!"

He's not quite saying 'I'm wounded, I'll drag you down,' as I originally understood it. An alternative translation: "Leave me alone." "No."

(The Returners fight their way across the island, and at last reach Ultima. Battle begins.)

"I am called Ultima

Forged in antiquity, strongest of this world...

I transcend flesh. I am power incarnate.

Mortal weaklings, begone!!



My name is Atma..... I am pure energy... and as ancient as the cosmos. Feeble creatures, GO! Iychat denizens can attest: I agonized over these lines. Medieval Japanese can bite me. Emphasis goes to 'forged in antiquity', consistent with creation during the War of the Magi. Also, Ultima is not unique in being made of pure power.

ALL of the Floating Continent monsters die when their MP hits zero! So THAT's the point of Raspel. The undead enemies don't let you drain magic with Aspel (Osmose), but they're still susceptible to direct MP destruction. Very nice contribution of game mechanics to plot, as it implies that everything here is made of and sustained by magic; all of these bizarre and twisted forms are actually little flickers of the gods' power spun out of the balance and left to romp around.

Okay, NEARLY all. The dragons are exceptions. This too makes sense, as the dragons would've flown here attracted by the magic it gave off, while all of the truly warped creatures are locals.

(The battle ends, and the Gods are just ahead.)

Shadow: I hired myself out to the Empire. I don't have the right to fight with you. (He leaves.) He'll help them destroy monsters, but doesn't feel he deserves the real glory.

(The three climb up to Ghastra, Kefka, and the Gods.)

Ghastra: So good of you to make it. Hah hah. Came to throw your lives away, did you? Your path ends here. Behold! The Warring Gods!!

(The lights flickering between the God statues flow into Ghastra. Celes runs forward.)

Ghastra: HAH! So this is divine power!

Celes: Emperor Ghastra! Please, stop this!

(Ghastra raises his arms, knocks Celes aside, and binds Lock and Tina. Celes gets up.)

Ghastra: My Celes. Come to my side. You alone are different. You and Kefka are to leave behind magical children that will sustain the Supreme Ghastra Empire!

Gestahl: ... Come to me, my pretty! You and Kefka were given life to serve me!! It is your birthright to rule the world with me!!

Holy shit. Ghastra sees them as his pawns, to control as he sees fit- up to and including ordering them to procreate. Implied: 'I need you for this purpose, so I'll let you rejoin me.' This is a new plan, to fit the new magical Empire.

I can see how Nintendo of America decided that forced eugenics was perhaps not suitable youth content.

(Complier's note: Celes alone is different? Was she made different from the other Mage Warriors in Cid's program? Was Cefca not a Magitek Knight attempt? Was Celes simply the only one who could naturally learn magic? Are the rest, including Cefca, only like human material slots, whereas Celes is truly an artificial Mage Warrior? Is that why she has Runic, like Stragus has Blue Magic and Relm has her Pictmancy? Why does Celes address him as Emperor here? Out of some lingering feeling of loyalty? To increase the possibility of her plea succeeding?)

Kefka: Kill these guys with your own hands, and we'll forgive the backstabbing.

Kefka: Kill the others and we'll overlook your treachery!

He's quite serious, and not taunting at all. American Kefka here is sneering, referring to the 'others' as if Celes is in his view already one of them. I can imagine Japanese Kefka looking

Celes in the eye.

A thought. Kefka too has just heard this new order, and he's still under Ghastra's command. Perhaps he's thinking that if he's going to have to make babies with the woman, maybe he should start getting along with her now.

And then he laughs, distracted and delighted at the thought of bloodshed.

(Kefka pauses, laughs, and takes a sword from Ghastra.)

Kefka: Take this sword and kill them!

(Kefka gives Celes the sword. Celes looks at Tina.)

Ghastra: Now, Celes. Won't you rule the world with me? (Kefka frowns. Celes looks down.)

Celes: If power only breeds war... I shouldn't have been born! (Celes spins and stabs Kefka.)

(Compiler's note: And there we have it. Whether or not she originally hated it, as Ghastra's 'foolishness' comment suggests, Celes absolutely hates war now. It's nearly certain that she rejoined the Empire in order to end the war.)

Kefka: OWWWWWWW!!! (Runs around, writhes.) I'm bleeding.... I'M BLEEDING!!

Dammit... dammit... dammit...

Dammit dammit dammit dammit dammit dammit dammit dammit DAMMMMMIIITTT!!! (He turns to the Gods.)

Kefka: Gods! You lived to fight and make war! It's time to show your power!!

Kefka: Goddesses.... you were born only to fight. I implore you... show me your power!!

Kefka identifies with the Gods. He too is made only for war, and he loves it. He wants to release the Gods, so that they can wreak merry havoc right along with him.

... Too, he thinks he's a God himself.

Kefka does not implore. He gleefully invites.

(Light flashes. Kefka is thrown back.)

Kefka: Let-me-IN!! Arrrrgh! (The Gods glow.)

Kefka: Listen to meee, and do what I say. Show-me-your-powerrr!!

Kefka: I command you! Give me your power! Arrrrgh! Curse!

Kefka: Listen to me, or you'll regret it! Give me... POWER!

He doesn't want their power. He just wants IN.

Ghastra: Kefka! Stop! Revive the Warring Gods and the very world will be destroyed! There is no meaning in that!

(Battle.)

Ghastra: Kefka! Have you gone mad!?

Kefka: Mad...? Emperor! Your Majesty, what are you saying? Surely it's time to show the rebels the true meaning of power!!

Ghastra: Very well, Kefka. So be it. You've become useless, and I'm afraid it's time to end this.

Gestahl: Kefka, stop it! Revive those statues, and you'll destroy the very world we're trying to possess!

Kefka: Shuddap! (Battle.)

Gestahl: Kefka! Are you nuts?!

Kefka: Nuts...?! Emperor! Don't disturb me! I'm showing them the meaning of power!

Gestahl: I don't think so, friend. Your days are now over.

GHAISTRA SHOT FIRST. Kefka is eager, even giddy, but not overtly treacherous. ‘Shuddap’ and further disrespect is simply not there. He may not be listening to Ghastra’s warning about the world’s destruction, though I suspect he simply does not understand why this is a bad thing. But without Celes, Kefka is of no further use to the Ghastra Empire. Time to discard.

(Compiler’s note: I don’t think Cefca is to be discarded because of the lack of magical babies. I think Celes would pass on magic no matter who she had kids with. It’s that Cefca has demonstrated just how far he’s willing to go in his use (abuse) of power. Cefca is just as dangerous as the Genjuu when they’ve lost control. He serves no more purpose for Ghastra. The gods are in Ghastra’s grasp, and he doesn’t see the Returners as a threat he can’t take out alone.)

Ghastra: Don’t think of me too badly. As a final comfort, I’ll put you to sleep with your own magic.

Gestahl: Now relax... ...I’m simply going to put you to sleep with the very power you unleashed...

Ghastra is not in control of the Gods’ power. Kefka’s ‘own’ magic is high-level fire spells? I am unsurprised.

(Compiler’s note: Again, I don’t think that Ghastra *wants* to kill Cefca. Cefca simply is a dangerous element and now serves no more purpose.)

(Kefka starts, but then begins to laugh.)

Ghastra: Is something funny!?

Ghastra: Hm. As you wish. It does suit you best! Firaga!

(Nothing happens. Kefka starts, but then wags his finger.)

Ghastra: Flare!!

(Nothing happens. Kefka starts, and continues to wag his finger.)

Ghastra: Im... impossible... (Kefka laughs.) Why doesn’t the magic strike!! Merton!

(Kefka bounces around, laughing.)

Ghastra: K-Kefka-- you-- how... (Kefka jumps right up to him.)

Ghastra: How???

(Kefka shoves Ghastra down.)

Kefka: Beeecause the Warring Goodds suck in all the magic! And III’m standing right in the middle! Did it perhaps escape your esteemed notice, my liege? Hehehehe...

Ghastra: .....!

Kefka: O Gods, it seems your very first prey has been decided! This Emperor’s become useless. Show him your power!!

‘Become useless.’ He parrots Ghastra.

Ghastra: Stop! Kefka!! Cease this foolhardy...

Kefka: DO IT!!

(Lightning strikes.)

Kefka: Woooow...

(Lightning strikes.)

Kefka: No good! No good! Can’t you aim straight!?

(Lightning strikes.)

Kefka: Jeez! To the right, the right!!

(Lightning strikes, grazing Ghastra.)

Kefka: Run! Run! Or you'll be well done!

(Lightning strikes Ghastra head-on.)

Kefka: YES!!!

(Kefka goes to Ghastra.)

Kefka: The old man's... ..

(He starts kicking Ghastra toward the edge.)

I'll take back what I said before, about you being useless. You're WORSE than useless!! (He laughs.)

**Kefka: Poor old... Oh well, what a worthless excuse for an Emperor!!**

In both versions, Kefka might feel a moment's regret or pain. In the Japanese, because of the earlier repetition of 'useless', we're reminded that Ghastra decided to betray him first.

Thanks to that, the last sane man in the Empire is dead. Only Kefka is left.

Why are the Gods listening to Kefka? He is not directly controlling them. Could they sympathize with him in return? Do they long for freedom?

Are they, too, insane?

(The battle ends.)

Ghastra: Terror shall engulf the world...

(Kefka kicks Ghastra over the edge, and goes back to the Gods. They glow in response.)

Celes: Kefka, NO!!

(Kefka strikes Celes, knocking her down the cliffside. He pushes the Gods out of alignment.

Magical sparks begin to fly free.)

Celes: Stop... Kefka... break the balance... and they'll go berserk...

**Celes: Oh, that's really smart, Kefka! Disturb their delicate balance, and they'll go haywire...!**

She's hurt, or at least winded. She can't climb back up.

(Kefka rearranges the statues further. A whistle echoes.)

Kefka: Who're you!?

(Shadow appears and whisks Celes back up. He charges the statues, pinning Kefka between them.)

Kefka: Ghh!

(Tina and Lock are freed.)

Shadow: Go! Go save the world!

(They move forward, but are thrown away by a sudden surge of power.)

Shadow: Don't bother with me. Go, quickly! I can't stop it!

Heh. I'll definitely follow you. Don't worry.

**Shadow: I'll see you again. Count on it!**

'I'll follow you.' Implied: 'Wait for me.'

Kefka: You won't get awayy.....

(Magic lights fly.)

"Shadow..."

"HURRY! Get out of here!"

(The three race towards the edge, and defeat the Kefka-sent monster. The Blackjack flies below.)

>Jump down.

>>Stay here.

---

>Jump down.

>>Worried about Shadow.

(With four seconds to go, Shadow appears.)

“Shadow!”

Shadow: Couldn't die here. Haven't been paid!

(On the deck of the Blackjack.)

“Are they really... unstoppable?”

(The world begins to shake, and crumble. Mountains split, and gaping cracks rend the earth.

People fall in, and are crushed.)

Setzer: Hold onto something!

(The Blackjack is struck, and splits in two. Lock holds onto Celes, and Setzer to Tina, but in the end everyone is blown off.)

(The earth viewed from space. Explosions. Continents are forced apart.)

**On that day, the world was rent asunder.**

---

Next time: The World of Ruin. *Otanoshimini*.

---

(The wind is blowing.)

(A red sea under a red sky. A lone rocky island.)

(A seagull wanders around a beach.)

(A half-crumbled hut.)

(Inside. Celes lies in the single bed. Cid walks in, looks at Celes, and sits down. Celes wakes up, and gets out of bed.)

Cid: My god. *Celes*... (Goes to her.)

Cid: Oh, Celes.

Cid: You're awake at last.

Celes: How... how long was I asleep?

Cid: Just about a full year. I'd thought you were beyond help.

Celes: Cid... you looked after me for a whole year?

Cid: Oh, yes. But now I've grown tired, too.

**Cid: Yes, and I'm about out of energy.**

Every line of Cid's is slow, aged, and carries a bone-deep exhaustion.

(Celes turns away. Cid looks toward her.)

Cid: We're on a small, uninhabited island. The world split apart, and when I awoke we were

here.

Celes: The world... it wasn't a dream. (Turns quickly.)

Celes: Where is everyone? ...where's Lock?

Cid: I don't know. No clue about anything beyond this island... for all I know, the rest of the world might have sunk into the sea.

Since that day, the world's been edging closer and closer to ruin... animals and plants are growing sickly and dying out. The other survivors on this island lost hope, one by one, and threw themselves off the cliffs to the north.

Cid: I don't know. I only know we're here... Maybe we're the only people left alive... Since that day, the world's continued to slide into ruin. Animals and plants are dying... The few others who washed up here with us passed away of boredom and despair.

One: what if the island is the only land left? Two: Celes finds those sickly animals when she goes out. Three: Mass suicide.

[Celes is catching fish, and exploring a bit in the meantime. She stumbles across a pair of large, wild-eyed mice.

They are monsters, of course, and try to attack. One even gets in a hit with its sharp little tail. The other attempts a healing spell, White Wind, but it fails- not enough magic power.

Out of nowhere, they both take a tiny bit of damage- 2 HP, truly miniscule- and die.

It's as if they just staggered in front of her, gasping for breath, and collapsed at her feet.

I can't believe I never saw this before. I thought the monsters on this island were weird, but I never realized that they were *sick*.]

Celes: Maybe... none of them survived...

Cid: Celes. Please don't despair. You're the only family I have in all the world. We can live peacefully here, together.

Celes: That... that's true, Cid. ...no, Granddad. May I call you Granddad?

Celes: My friends... they're probably all gone...

Cid: Celes... you're the closest thing to family I have.... we could just live out our lives here peacefully...

Celes: I suppose so, Cid... Or should I say, Granddad?! May I call you that?

They cling to each other, because there is no one else left. Celes is suddenly very vulnerable and alone.

Cid: Grand-!? Haha, my goodness! Seems I've just gained a granddaughter! \*Cough, cough!\*

Celes: Hehe. Granddad.

Cid: Hahaha. \*cough cough\*

Celes: You look hungry, Granddad.

Cid: Aah, I came down with something a few days ago. Haven't eaten since.

Celes: What would you like?

Cid: Oh, many things, but I'm afraid the only food around is the fish.

Celes: I'll go catch some. (She puts him to bed.)

---

Celes: I brought you some fish, Granddad. Eat up.

Cid: Thank you. Mmm mm mmm

Cid: \*Cough cough\* Not getting much better, I'm afraid.

---

Celes: I brought you some fish, Granddad. Eat up.

Cid: Thank you... Mmm mm mmm

Cid: This... might not be good...

---

Celes: I brought you some fish, Granddad. Eat up.

Cid: Thank you... Mmm mm mmm

Cid: Whatever happens to me... you mustn't abandon your hope. \*Cough, cough!\*

---

Celes: I brought you some fish, Granddad. Eat up.

Cid: Thank you... Mmm mm mmm

Cid: \*Cough, hack!\* Celes-thank y-- \*haack\* While I- \*cough\* can still speak--- \*hack, wheeze!!\*

---

Celes: Granddad. If you don't eat...

What's wrong? Gran...

Celes: Cid... ..

No... no!

We promised to live together, didn't we!?

Granddad, answer me! Say you're joking!!

(She jerks away from the bed, weeping, and runs away.)

(The northern cliffs. Celes walks up slowly, and finds a dead bird at the top.)

*Cid: The other survivors on this island lost hope, one by one, and threw themselves off the cliffs to the north.*

(Celes backs toward the cliff.)

Celes: Everyone's dead. Lock's gone, too...

It's over. This really is the end of the world.

(Celes throws herself off the cliff. She is crying.)

(The beach. Celes lies unconscious. A bird with a bandanna tied around its middle flies in, and wakes her up.)

Celes: Hh... did you help me? Why? I don't have any reason to...

Celes: This bandanna... could it be?

Celes: Hey, where'd you come from? The man who gave you this, is he still alive? Hey, answer me...

(The bird flies away.)

Celes: He's alive. Lock...

(She leaves the beach.)

(In the house. There is a note on the floor.)  
*Go. I know your friends are waiting for you.  
Head down the stairs behind the stove.  
The answer's waiting there.  
Love, Granddad*

(There is a raft in the basement. Celes drags it to the beach.)  
*Celes: I'll live for you too, Granddad...*  
(She pulls the raft to the water, and sets off.)

>>**RESET**

---

Celes: I brought you some fish, Granddad. Eat up.  
Cid: Thank you. Mmm mm mmm  
Cid: \*Cough!\* I feel I'm getting better.

---

Celes: I brought you some fish, Granddad. Eat up.  
Cid: Thank you. Mmm mm mmm  
Cid: Celes, you've done this for days. Thank you, so much.

---

Celes: I brought you some fish, Granddad. Eat up.  
Cid: Thank you. Mmm mm mmm  
Cid: It feels like... I've regained the will to live.

---

Celes: I brought you some fish, Granddad. Eat up.  
Cid: Thank you. Mmm mm mmm  
Cid: I've made a full recovery! Just like that. Thank you, Celes, thank you.  
(He gets up, and moves to the stove.)  
Celes: What's this?  
Cid: Celes... the results of all my night work is down here. Come have a look.  
(Celes goes downstairs, and sees the raft.)  
Celes: Granddad.  
Cid: Celes. Go. Your friends must still be alive!  
Celes: Yeah... I'll go. But I'll definitely come back. With everyone!  
Cid: That Lock boy, too, mind you.

(The beach. Celes sets off, waving to Cid as she goes.)

-----

The italics scattered throughout this update mean that the text appeared directly on the screen, without a blue text box for background; this usually indicated thought instead of speech.



Fairly short one this time; your forgiveness. It has been a long weekend. Hopefully regular schedule will resume this week.

RE: BGM, YSI. WTF, OCR.

Next time: Wandering the World of Ruin. Albrook, and Tzen. *Otanoshimini*.

---

Celes drags herself ashore, and begins her journey.

-Albrook-

Townsman: You saw the tower, didn't you...

Poor man: From atop that tower, almighty Kefka wields the power of the Warring Gods... in this world, he IS God.

Merchant: There's no room for trade in a world like this.

Poor man: The world's broken. It's all over.

Poor man: If anyone goes against Our Lord Kefka, the Light of Judgment visits destruction upon his entire town. His power is absolute.

*"I'm god..."*

*Heeeeehehehee..."*

Scholar: The day the world was rent asunder, debris from all over the world was drawn to the center of the continent. That's what formed that tower.

Old Man: When the world split, ancient beasts that had been sealed away were released from their chains. Deathgaze and Phunbaba, and the legendary eight Dragons...

Scholar: I found something intriguing in a thousand-year-old text. "Eight dragons seal away this unimaginable power. Its name is Jihad... Defeat the eight dragons, and the power will be reborn."

Jihad. Yes. 'Crusader' was probably the best Nintendo of America could do with that one.

Also, Deathgaze instead of Doomgaze, because the magic spell is Death instead of Doom.

Old Man: The light in your eye... huh. Makes ya look a lot like that monk, what came by the other day.

Girl: ...Hm? Ah, excuse me. This man- he looked like a monk- came through recently searching for some people, and you look like one of them... Oh, he said he was headed north to Tzen, and left.

*You... the sparkle in your eye...*

*You're the spittin' image of a man who came through here recently.*

*Uh? You again...?*

*Oh, sorry. You look just like a man who was here searching for his friends...*

*He said he was going north, to Tzen.*

It's not that Celes looks like Mash. The old man sees the light of hope, or determination, or strength. The girl just recognizes her from description.

Painter: I finished the Emperor's commissioned painting- it was a picture of Ghastra himself. I

even inserted the item he requested, but ironically enough... well, no use for it myself so I sold it to Owzer. He's the rich man in Jidoor.

I finished the Emperor's portrait. It was a true representation of the Emperor... but he hated it. I ended selling it to Owzer, a rich man who lives in Jidoor.

Ghastra must have liked the painting; he told the painter to put a piece of Magicite in it. Celes has incentive to go track down Owzer.

-Tzen-

Old Woman: The trench once called Serpent Road has emerged from the sea... it's quite a creepy shape. Seems the Cult of Kefka's built a tower there.

(Celes walks in. A bright flash and a loud noise throw everyone into a panic.)

Old man: They went against Kefka, and the Light of Judgment came for them.

Man: This is what happens!

Merchant: There're monsters in there! Petrifying little bastards- use relics!!

Old woman: Hurry, before the house collapses!

Woman: My child's in there! I beg of you. Save him!

(Mash is holding up the house.)

Celes: Mash!

Mash: Wh- Celes!!

Celes: Hang on, I'm coming!

Mash: Wait!! If I move-- the house'll collapse! Save the kid--inside--first!

Can't do this much longer... go quick... grh!

Sabin: I can't hold this up forever, so... Get out of the hum... urgh...

I still don't know what 'hum' means.

(Celes races in with a six-minute limit and grabs the kid.)

Kid: I'm scared!

Celes: It's okay, I've got you!

(Unfortunately, she doesn't make it to the door.)

Mash: Agggh--! Can't hold it.... bro...ther... take care of things for me...

>>RESET

(Celes gets out with four seconds left.)

Mash: About time! (He jumps out, and the house falls inward behind him.)

(They find a quiet space to talk.)

Celes: Mash! You're alive! (He laughs.)

Mash: Darn right! End of the world's not enough to take ME down.

Celes: I'd thought everyone was dead... I'd thought hope itself was dead...

Can't give up now, can I?

They might be alive! We'll look for everyone, and-- (Mash nods.)

Mash: Right. Topple Kefka, and take back our world!! (Celes looks up at him, and nods back.)

Celes: I thought everyone was gone... I had given up all hope... But... fortunately, I was wrong! Now I know they're all alive! We need to find everyone! Then...

Sabin: I know, I know... We smash Kefka, and deliver peace unto the world...

Celes isn't quite so immediately cheerful, but Mash is more determinedly upbeat. American Celes has a bright mood swing, while Sabin sounds a little bored. Punctuation matters.

Mother: You saved my baby--! Thank you, thank you so much.

Boy: Waaaah... That was scary...

Man in woods: No good gossip around?

Girl: Head north on the Serpent Road and there's a town called Nikeah. I hear you can get on a boat from there...

Man: Cross Kefka and die... the Light of Judgment from that tower destroys everything...

Merchant: And here I'd thought we'd escaped Kefka's notice... brrrrr....

Old Man: Head east, and you'll find the Serpent's Road. Mobliz is further on. ...what's left of it, anyway, after the Light of Judgment burned it down...

Old Man: I saw it. The destruction of Mobliz, far to the east... the adults tried to protect the children...

-Mobliz-

(A dog barks. A child runs out of one ruined house.)

Lookout: Ahhh! Someone's here!! (dashes back in.)

(There is a small cave under the post office.)

Lookout: Y-you're not getting in here! You wanna fight!?

"Wait!"

(Tina runs in.)

"Tina!!"

Lookout: Mama! Are these people your friends? (She nods.)

Tina: You, you're alive. I've missed you!

"Tina. Let's get going! If we don't beat Kefka, the world's finished."

Tina: Yeah...

(She hangs her head, and retreats into her room.)

Lookout: Papa and Mama died covering us...

Boy: Dean and Catalina are the oldest. Tina's our Mama and they're our big bro and sis!

Girl: Everyone calls Miss Tina 'Mama'.

Boy: If Tina's here, we can be strong!

Girl: The soldier who was hurt, he died too...

Boy: I saw Dean and Catalina kissiiing!

Girl: The light got everyone... everyone... ... Daddy, Mommy...

Girl: Are you gonna take Tina-mama away?

The first boy's line hits me hard, because he says it like he's playing Pretend. Tina's the mommy, and Dean's my big bro, and Catalina's my big sis! We're all one big family!

Dean: This is our home. We don't need you butting in.

Catalina: Tina is our support. We've come this far because she was here with us.

(In Tina's room.)

Tina: I... I can't fight any more.

Lit. "My power to fight is gone." A significant difference throughout; in the English she says her will is gone, but in the Japanese it's her physical and magical *power*.

Tina: The day the world split, all the adults of this village died protecting their children from Kefka's Light of Judgment.

(Flashback. A man and a woman are herding several children.)

"It's coming! Protect the kids!!"

(The earth cracks open. Both parents fall in.)

"Papa!!!"

"Mama!!!"

(End flashback.)

Tina: There are only children here, so... they've needed me, ever since I arrived. (Dean comes in.)

Dean: You can't take her! (Catalina comes in, and he runs out.)

Catalina: I'm sorry about Dean. But if Tina leaves, we lose everything that holds us together...

Katarin: Duane... Please excuse him. It's just that if Terra goes, she takes with her the very spirit of our survival...

Tina: I don't understand why they need me, and I don't have any reason I MUST protect them. But, I feel strange. And... ever since this feeling started, I've lost all power to fight...

I feel like I'm beginning to understand something. I can't really say what. But the more I try to find it, the more that power drains away...

Terra: I don't know why these kids need me... But they've made me feel things I've never felt before. The moment I sensed this, I lost my will to fight.

I can honestly say I don't know what's going on inside of me... And the more I try to understand it, the less inclined I am to fight.

It's not about inclination; as she pursues her emotions, her strength slips from her grasp. It's not a conscious choice she makes.

She doesn't understand *why* she's protecting them. This emphasizes that human relationships are entirely alien to her- even ones as fundamental as maternal love.

(Eventually, Celes and Sabin leave. The lookout runs in.)

Lookout: Mamaaa! Phunbaba's coming this way!! (Tina rushes out.)

Tina: Ancient beast Phunbaba, reborn from the earth's ruin! I won't let you harm this village!!

Terra: Phunbaba's an ancient demon who was released when the world was undone.

Punctuation matters. So do space restraints.

(Tina fights, but loses.)

"Tina!! Hang on! Oh, no-- it's coming!!"

(Celes and Sabin drive Phunbaba away.)

(In Tina's room. She is in bed.)

Tina: I knew it... I have no power left... (shifts)

Terra: I've really lost it... My fighting edge...

“Mama!” “Please be okay!!”

Tina: I’m going to stay here. I’d just slow you down. More than that, the children need me...

Terra: I’m staying here. As you can see, I can’t be of any help to you. And besides, the children really need me.

Strange. Tina seemed alien, and yet Terra sounds cold to her friends.

“But, Tina...” (she turns away.)

Tina: If a little more time passes... if I can understand...

Tina: I’m sorry. I’m staying here. The children need me.

(They leave.)

Lookout: Thanks for scaring off Phunbaba! I picked up this thing that came off his necklace. You can have it!!

[Received the Esper “Fenrir”.]

---

Many thanks to BChris for the tip. MacThing has weird text formatting, but it will rip the entire script sure enough.

You know, it’s too late at night now for me to go look, but I could swear that I called this mistranslation of Tina’s lines months and months ago. I knew she sounded OOC here, and the entire ‘will to fight’ thing rang false for me. I can, however, believe readily that the more Tina pursues her human emotions the more her Esper power escapes her.

Next time: Gerad. *Otanoshimini*.

---

Celes and Sabin trudge north.

-Nikeah-

Old woman: We live in fear of Kefka finding us.

I’m hiding away from Kefka.

The first few people in each town tend to set the mood. In Albrook, already broken by the Empire’s rule, they’ve numbly accepted Kefka as their new god. Tzen is shocked. Nikeah is fearful, but has the hope that if they just keep their heads down, they’ll be okay.

Man: After the world broke, I woke up alone in Doma Castle. Whenever I slept, demons came into my dreams... brr. Gives me the shivers just to think about ‘em.

Girl: I heard Figaro Castle’s stuck somewhere under the desert.

Man: Boat for South Figaro’s ‘bout to leave.

Boy: The road here used to be under the sea!

Merchant boy: Little kid like me doing business! Sad, ain’t it? If there’s pity in yer heart, buy

something 'fore ya go!

Girl: There's a gang of thieves gathered at the pub. Said they escaped from Figaro Castle.  
The thieves are hanging out at the coffee shop. They all escaped from Figaro Castle.

Barkeep: They say they got outta Figaro Castle's dungeon.

Barmaid: Geoff, the boss, flirted with me a little. He's a bit handsome, hee!

Anagrams don't really work in Japanese. When did Earthbound come out, again?

Thief 1: Our old boss died that day. We met up with Geoff here- he's the big guy now.

The old boss was a distinct character, sharp and savvy for all that he had two lines. Predicted that Edgar would let 'em go, in favor of chasing greater evils. It's a bit of a pang to hear he's gone.

Thief 2: A horde of giant sandworms burrowed right into the dungeon! We followed the tunnels and got out.

Thief 3: The boss wants to get into Figaro. Our treasure's shut up in the vault, after all.

Thief 4: We're sneakin' in by way of our secret cave. (He stands up on the table.)

Better get goin'!

(The four leave.)

(Outside, a grubby Edgar is looking through the marketplace.)

Geoff: ...Can I help you?

Gerad: What's your problem?

Throughout, Edgar is distant but not deliberately rude. I suspect he does not know how to be. Unlike Gerad, who was intentionally a jerk.

Celes: A- aren't you Edgar? (He walks off. They follow.)

Celes: Edgar?

Geoff: No idea what you're talking about... Hey kid, I'll take this.

Gerad: Enough of this nonsense! I have things to do.

Edgar buys from the guilt-trip kid! Still polite.

(They follow him to the docks.)

Geoff: Listen, I'm busy. I have to board a ship to Figaro.

Celes: Stop playing dumb, Edgar. Or... you can't have lost your memory!

Geoff: Milady, I've been Gutter Geoff since the day I was born.

Lit., "Geoff the Rude." A clearly ironic nickname for the classiest thief ever. Many thanks to DK. Also, apparently there is a [hidden line from Mash](#) here? It did not happen for me.

[<PTR #2345>

<Sabin>: What's going on, here? Brother!!<END>

<PTR #2346>

<Celes>: Only <Edgar> would say, [my lady.]<END>

I've never seen that line from Sabin. It didn't pop up for Mash, either. Does anyone remember it? Could there be a specific condition we need to set? Or could it be a programming glitch that

keeps it from showing up?

We were just talking about this in chat last night, that Mash stands there and says nothing while his brother pretends they're strangers. As it turns out, he HAS a line there. It just hasn't shown up any of the umpteen times I've played.

Incidentally, in that last line Celes tells Geoff that the only one who'd say 'milady' is *Edgar-san*. That *san* is a mark of respect, a willing admission that she thinks well of him even though she doesn't understand what the hell he thinks he's doing. What a change from their first meeting, before that battle in Narshe so long ago.]

Celes: Only Edgar would say something like 'milady'. (He starts, but raises a finger.)

Geoff: Being polite to a lady is simple common sense. (He leaves.)

(At the dock. Celes hides and eavesdrops on the robber gang.)

Geoff: You're certain you know a way into Figaro Castle, eh?

Henchmen: Dam' right!

Geoff: Lead the way. I'll take the lead once we're inside.

Gerad: Yeah, you lead the way since it's buried.

(Celes and Mash sneak onboard, and the ship sets off. The music changes to the normal, cheery town theme.)

#### -South Figaro-

Ferryman: This ship's headed to Nikeah.

>>Still shopping? >Ride?

Old man: The thieves and their boss headed up to the second floor of the Inn.

Repairman: Can't just stand around being depressed. Have to bring this town back to life!

South Figaro is full of hopeful defiance. They survived Imperial occupation, and they're ready to survive Kefka.

Man: Thieves they may be, but when a man's got a purpose his eyes do light up! Makes me wanna get moving myself!

We may be thieves, but at least we have goals in life!

The thieves are inspiring other people. Can't stand around being shell-shocked forever, even if it was the apocalypse.

Merchant (looking at the watermill): I'm getting dizzyyyy...

Thief (looking at discarded Magitek): Souvenir from the Empire, I see.

Boy: Even if the Light hits us a hundred times, we'll just rebuild a hundred and one!

Old woman: Didja hear? Duncan's alive! His wife said so.

(There is a couple in the woods.)

Man: For lives lost, new ones are made! Allriiiiiight! Nothing will stop us! (He runs off.)

Woman: Oh, *you*. (She runs after him.)

Old man with cider: My grandson is an endless comfort.  
Duncan's Wife: Oh yes, my husband's alive! He's gone north of Narche to train.  
Rich man's servant: I don't have a hometown anymore.  
Son: Chuggadug! Chuggadug! Yeeeah Magitek!  
Daughter: Jump on the turtle! Jump on the tuurtle~ Mm-mm, it's nothing.  
Wife: There's a draft blowing in this room, isn't there? Gracious, it's cold. Where could it be?  
Rich man: Thought the Empire was gone, and now Kefka...  
Just when we thought the Empire was gone... heeeeres Kefka!

(In the pub.)

Old man: Figaro Castle's been gone since the day the world split...  
Girl: Thieves this time. Phew... they're always exhausting.  
Barkeep: That cute little girl stopped coming around, after that day.  
Thief 1: Figaro Castle's broken down in the middle of the desert. The people inside probably suffocated already...  
Thief 2: We're raiding Figaro and gettin' our treasure back!  
Thief 3: There was a guy around awhile back lookin' for a secret treasure that restores the dead to life.  
Some guy came through here a little while ago looking for some secret treasure.  
A bit more specific, but still not enough for Celes to immediately think of Lock.

(In the inn. Geoff is sitting at a table.)

Geoff: Coming to save you... wait for me. ...? Are you still here?  
Let's go help 'em... Hang on a sec... .....? Are you people STILL here?  
Edgar was staring off into space. He's thinking of his people.

Celes: You are Edgar, aren't you. (He looks past her. A bandit comes in.)  
Henchman: All ready, Boss. Let's go!  
Geoff: 'fraid you're mistaken. Sorry. (He leaves.)

-Figaro: Cave and Castle-

(At the entrance.)

Sigfried: It's dangerous ahead! I shall destroy every last monster with my superior skill. You!  
Wait here. (Leaves.)

(At the spring.)

Geoff: Well?  
Henchman: Here boy, c'mere now. Brought ya some food. (The turtle swims over.)  
Henchman: Like so.  
Geoff: Well done.  
Henchman: Heh, used to own a turtle.  
Gerad: Good job! I used to have a turtle...!  
Strike one off the Useless Facts About Edgar list.

(In the castle dungeon. Geoff is kneeling over a collapsed guard.)

Geoff: You okay? Almost died there. (He goes on.)



Fallen guard: C-couldn't breathe...

(In the engine room. The engines are entangled in a huge nest of yellow tentacles. Geoff and his gang are in between.)

Geoff: So that's why it broke down... these things tangled it up.

Henchman: Boss! What'll we do? Our treasure's hidden in the vault back here!

Geoff: I'll hold it off. You get in there.

Henchman: Boss! You'll get killed!!

Geoff: I'm fine. Move!! (They go.)

Celes: Edgar!

Edgar: Time to drop this! Celes! Help me out, will you?

Celes: I knew it was you.

(Battle with Tentacles. Victory, largely thanks to liberal application of chainsaw.)

Celes: And what was that about?

Edgar: I heard Figaro had broken down. Wanted to come save it, but how could I get here? And then word got around that those guys had escaped.

Celes: So you used them.

Edgar: Couldn't let them know I was King until they'd led me here.

Celes: Given you'd thrown them in jail in the first place. I see.

Mash: That was still pretty cold, bro.

Celes: Amazing, considering that you threw most of 'em in jail to begin with.

Sabin: Don't treat us like strangers anymore!

(Edgar runs to the door of the vault, and starts.)

Edgar: Here they come. Hide. (They do. The thieves come out.)

Henchman: Boss! ...? Boss?

D'ya think it got 'im?

We barely even got to know 'im...

's go...

(They leave.)

Celes: You don't mind about the treasure?

Edgar: Treasure's not worth anything. Kefka's the real evil, at any rate. They don't have any true sins.

Edgar: It's completely worthless.

It's not the specific treasure, but treasure in general that has no worth or meaning to Edgar.

Celes: Coming with us?

Mash: Let's go, bro! Time to let loose.

Celes: Come on, let's go...

Sabin: There's only one little problem, eh, brother!

I have no idea where this came from. The twins are reunited. No problems.

(Upstairs.)

Engineer: You fixed it, did you! Well then, let's surfaaace! (He hits the switch.)

-Figaro Castle-

Guards: Your Majesty. Welcome home.

Prison guard: I know who should really be in here.

Hidden underground for most of the apocalypse and its aftermath, Figaro Castle has mostly remained unchanged. Those few people who do say different things are openly defiant of Kefka. It's a happy place.

Tower guard: Kefka's no normal human.

Maid: Many in this castle were once drawn into the Cult of Kefka. If they're called back by someone they love...

Scholar: We never thought magic would truly be reborn...

Scholar: Magic power, drawn from Magicite. Fascinating.

Throne room guard: There is no more Empire, no more Returners. We have to decide on our own what it is we must protect.

No more Returners... no more Empire. Now who am I gonna side with?

High Priestess: Oh Mash, you've grown so...

I remember so clearly, even now. When you were truly angry with me...

I felt at that moment I'd been taught something invaluable about being human.

Engineer: >>Going to Kohlingen? >No?

---

Going on another hiatus. It is turning out to be a busy summer! I will see you all in three weeks.

Next time: Daryl. *Otanoshimini*.

---

From before: -- Tina: You really do love this ship.

Setzer: Hey, even selfish gamblers had passions when they were young.

Tina: ...yeah?

Setzer: (Stops, looks down.) Make this baby into the world's fastest airship and scream across the skies... that's the dream I was after.

Tina: "Was"??

Setzer: There was someone around then, who spurred me on. A pilot who captained the Falcon, fastest airship in the world.

The two of us... sometimes we were bitter rivals, sometimes best friends who shared our dreams.

We wanted to see who'd be first to pierce through the sky and sail among the stars above...

But when Falcon and pilot disappeared, those days were over.

...

Daryl...

(End scene.)--

-Kohlingen-

Old Woman: Those beautiful days will never come again. (Brief flashback, to green grass and chirping birds.)

Narche Soldier: Narche is full of demons... I've lost my home. Nothing's any good anymore...

Little girl: Hey don't step on it- it's gonna SPROUT there!! (Celes jumps back.)

Little girl: We planted some flower seeds, but there's not even a little tiny bit.

Young woman: Plants and trees are withering away... and new things just aren't growing.

Old man: Even in this world, people can still realize their dreams. My little brother built his up north. Fits the times, it does...

Theme of the week: Dreams.

Old woman: I hear there's one heckuva tough guy fighting at the Coliseum. After some sword called the "One-Strike."

Young woman: A handsome man with a mustache came by. He had such a charming old-fashioned way of talking! He said he was going to Maranda.

Crazy Doctor: Eh? Lock? He's off 'round the world lookin' for some legendary secret treasure, for sure. Ahn? Look, y'see? If ya go after the treasure, Lock'll be right ahead of ya.

Barkeep: Dreams, huh?

Drunk: Hic... it's the end of the world...

(Setzer is at the lone table.)

Celes: Setzer!

Setzer: Huh, you're alive.

Celes: We're going to topple Kefka- come with us.

Setzer: Phew... I don't think I have it in me anymore.

Celes: What? Oh, come on.

Setzer: Look, I lived in a gambler's world. A free and easy space, full of peaceful people with light hearts. This world's too harsh for a man like me. Worse, I lost my wings... (turns away)

I'm just a gambler... I just want to be left alone... This world is too chaotic for me. What's worse, I've lost my wings...

Chaos doesn't bother a gambler. It's destruction of freedom that shuts him down.

Celes: Before the world split, you fought with us and gave it all you had. Didn't you? Even though the fight was harsh.

Setzer: But I... I've lost my dream.

Celes: And isn't it when times are tough that we have to follow our dreams all the more? I dream of taking back the world, Setzer! What about you?

Celes: But before the world collapsed, you fought with all your heart! You were absolutely fearless...

Setzer: That was then... We can never have that world back!

Celes: You want to live in this world as it is? No? Then do something about it!  
I think Celes is a more effective bully, when she's using Setzer's own words against him.  
Dreams, huh? The word doesn't come up once in the English script.

(The music fades.)

Setzer: Heheh... damn, you're right. Will you give me a hand? For my dream.

(Cue Setzer's theme. Celes nods.)

Setzer: Thanks. Let's go... to Daryl's tomb.

..... We'll bring it back to life. My second set of wings!

Setzer: Thanks... I needed that. Now, let's go visit Daryl's Tomb. .... We're gonna get us another one... Airship, that is...!

Barkeep: Dreams, huh? It's true... we can't forget 'em!

Drunk: I was kinda listenin'... I'm gonna go after my dreams again too!

Narcho Soldier: I thought a bit about what you said. It's no good just rolling over! You should try and go to Narcho. There's that frozen Esper- you might be able to wake it up!

#### -Daryl's Tomb-

Celes: This is... your friend's?

Setzer: She was really something. Whole world could flip over and she wouldn't bat an eye.

(Opens the door.)

Setzer: Lots of things could be down here- it IS a tomb, after all. Watch yourself.

(Two floors down, four tombstones have carvings.)

*kani* [crab]

*sura* [even]

*tomo* [friend]

*yoya* [no meaning]

(One floor up, the letters form words.)

*tomoyo yasurakani* [Rest in peace, my friends]

(Mourning music plays)

*The Grow Egg is hidden in a secret room three floors below ground.*

(In the center of the tomb, a beautiful grave stands alone.)

*Daryl Sleeps Here*

(Dullahan attacks. Runic and Slot make short work.)

(On the staircase past Daryl's grave. Setzer leads the way.)

Setzer: Brings back a lot of memories.

(Flashback.)

Daryl: The new test ship might be a bit dangerous.

Setzer: And you're trying to hit its limits? You're insane!!

(Flashback ends.)

Setzer: Watch your step.

(A flight down. Flashback.)

Daryl: If anything happens to me, take care of the Falcon.

Setzer: (laughs) Hah! When I take the Falcon, it'll be because I've won it from you fair and square. I won't let you get away before that.

Setzer: Nonsense! I'll win the Falcon from you when I whip you in a race. You'd better clear outta my way!

Daryl: Ha. Do as you like.

(Flashback ends. Full-screen flashback begins. Setzer is on the Blackjack.)

Setzer: (laughing) This's the best!

Daryl: How long d'you plan on lagging behind? Pull out in front, if you can! Or are you really that captivated by my ass?

Daryl wins.

(Setzer runs to the railing and waves a fist. The Falcon dips, swirls, and shoots ahead in dizzying flight.)

Setzer: Wouldn't expect any less.

Daryl: Time for the main event. With this baby, I can break the record! I'm gonna be the woman who flew closest to the stars!

Setzer: Be back by sunset! Let's meet on our hill!

(The Falcon takes off.)

(Setzer watches the sunset alone.)

*It was a year later when I finally found the Falcon, crashed in a far-off land...*

(Setzer and the Returners are on the Falcon's deck.)

Setzer: I repaired the Falcon, and let her sleep here.

Edgar: And this is it...

Setzer: Can hardly be the fastest man in the world if I lose my wings. Lemme get another look at that dream... Falcon.

Setzer: I put it in storage. I couldn't bear to look at it. But now it just may save us... The Falcon. I don't understand why this was so drastically changed.

-The Falcon Rises-

Edgar: This time, we can take on our dream.

Celes: Let's take Kefka off his scrap heap.

Edgar: If we hit the tower from the air, we should be able to get in!

Setzer: Can look for the others, too.

Edgar: Right. We still have our dreams. No, we're still making them!

Edgar: Right. First things first. For once I feel hopeful!

(A bird flies past.)

Celes: That bird's- maybe!! (The bird flies to a nearby town.)

Celes: Setzer! Follow it!

Setzer: What's up?

Celes: Don't know... but I bet one of our people's at the end of that flight!  
(The Falcon follows.)

---

Next time: Cayenne and Lola. *Otanoshimini!*

**Important notice!** After Zozo, I am a free girl. I have no preference on where to go or who to find, so tell me what you'd like to see! Get your vote in now so I know what I'm doing by next week. Ladies and gents, the WoR's your oyster. Lay it on me.

---

I am really glad you liked it, Themsy. Here is Cayenne's part but no dying please. It would make me sad. =(

-Maranda-

Old man: A swordsman came by a little while ago... he was quite skilled. But he seemed uncertain, and troubled. A pity; if his heart were freed, he'd be unparalleled.

Young woman: Troubles of the heart tend to come from things buried in the past. A lover, a family, a hometown... things like that.

Old woman: I've heard quite a bit about the world from travelers and thieves, if you'd like to know. (She points out various places on the map)

Ruffian: I used to be a thief. I stumbled on this big secret, so I ran before they got me!

Ruffian inside: I used to be a thief. My partner kept muttering crap like "right of the chest" in his sleep.

Ruffian behind house: I used to be a thief. We were gonna raid the Cult of Kefka's tower, but we almost died trying. Barely got to the first storeroom.

Young man: Just 'till recently, there was a man in this village who talked kind of oddly... what was the word... how? Tha... ta... Tao? No...

Man: D'you know the man in Zozo who warns you 'bout the danger? He's the one honest guy there. He's good to go to if you need something.

Girl: Lola's been getting letters lately. Wonder if they're from her boy in Mobliz?

Lola: Oh, look! My boyfriend in Mobliz sent me all these flowers. Look, they're handmade. In these days when nothing's blooming, he made me flowers. And these are his letters...

The 'In these days' line was omitted from the English, and I admit I never thought of it. Thanks to Cayenne, Lola has the most flowers of anyone in the world.

(The party looks at the letter.)

“??? Mobliz was destroyed by Kefka’s Light...”

“So... who wrote these in his place?”

[To my beloved Lola,

We have taken recess from our efforts to rebuild... I believe it is high time I returned to thy side...]

“The writing’s, ah...” “Cayenne-like, isn’t it. But where are they coming from?”

“...this handwriting... It looks a lot like Cyan’s...”

It’s the phrasing that gives him away. Lola can’t have missed it.

Lola: Would you please tie this reply to the carrier pigeon?

Lola: Thank you so much.

Lola: I wish his next letter were here already.

(The pigeon flies off with the letter to Zozo.)

-Zozo-

...is exactly the same as before, for all NPCs save the one.

Honest Man: Climb up the building with the Pub sign on it and there’s a road in back that’ll get you to Mt. Zozo. The monsters there are quick, though, so better find some way to make sure you can land a hit. What was it called... Sni-something... Anyway, if you have this Rust Spray you can get through the door. Only 1000 gil.

So that’s what the Sniper Eye is for.

(Celes and company climb Mt. Zozo and defeat the Storm Dragon.)

*Of Eight, Seven Left.*

(They come to a room filled with flowers, and look at some.)

“Silk flowers. Pretty well made, too.”

(They look at the letter on the table.)

[Dear Lola,

I must beg your forgiveness. I have lied to you for some time. I take the pen now because I believe we must stop averting our eyes from the truth.

Your young man in Mobliz is no longer of this world. I have been writing letters in his stead. I am sorry.

It is an easy thing to become bound by things past, and thus waste the future we have. We create nothing. We become unable to move on.

So I beg of you, remember what it is to look ahead, and to love. Please, look to the future once more.

Cayenne]

(Outside. Cayenne stands at the edge of a cliff, and releases a carrier pigeon. The bird flies out over the mountains.)

*The world soon to end*

*Yet dawn still comes, as constant*

*As the heart of man.*

The world before the fall...

Delightful is the light of dawn...

Noble is the heart of man...

Dawn and the human heart are unchanging, even through the end times. It was not originally a haiku, but I felt it appropriate to make one.

“Cayenne!” (He starts.)

Cayenne: Everyone! You’re alive!!

“Cayenne...” (He nods.)

Cayenne: I shall come with you! I shan’t leave the world in this state. But, how did you find this place? ...Y, you didn’t read my letters!?

(He rushes inside. He takes down all the flowers, but the others come in as he’s getting at the last bouquet and jump on the chest for a better look.)

Cayenne: These, oh, well, they’re just- well, it’s a hobby, you see...

“They’re gorgeous, Cayenne!”

Cayenne: I- you- you!!

(He turns away. They’re startled. He goes back up to them.)

Cayenne: Truly?

(They laugh. He laughs, and then sobers.)

Cayenne: Some time ago I recalled the young lady who waited for letters, and took it upon myself to go to Maranda. I found her still writing, sending one every day, all the while knowing that no reply would come. I couldn’t just stand idly by...

(He goes to the table and looks down. The others jump off the chest.)

Cyan: I learned of that poor girl when I passed through Maranda. When I heard that she sent a letter each day, but never received any replies... Something inside me snapped....

He remembered her. He knew about these two from when he and Mash first passed through Mobliz. And, Lola knew from the start that sending letters was futile.

Cayenne: As I wrote to her, I realized we were much the same. That I was looking back as well... I won’t look away any longer. It is time to face the future.

(He looks up. They face each other, and nod.)

Cyan: As I wrote to that girl, I realized I was very much like her. I was looking behind... full of despair. My eyes were closed... And then something changed...

Cayenne: I met Sir Gau in Maranda. He said he would grow strong to defeat Kefka, and left... Likely he headed to the Veldt.

(Cayenne joins the party.)

(They go back out to the cliff.)

[Found the key to Cayenne’s treasure chest.]

(They unlock the chest.)

“Let’s see...”

‘Machines Anyone Can Use’

‘An Illustrated Explanation of Machinery’



‘Cure Mechanical Ineptitude in Six Easy Steps’  
[Found: A Complete Explanation of Machines  
... and ...

A Slightly Pervy Book!]

W... why... A child could use this machine! This is a joke!  
(Found “Machinery Manual” ...and... “Book of Secrets.”)

Oh yes. Secrets. At the start, Celes is just reading from the cover of the machinery book; she’s not delivering commentary. As for the dirty mag, there were a couple in FF4 and 5 as well. As NC pointed out, it’s most likely an indication that Edgar lent him the whole package.

-Maranda: Lola’s house-

[Cayenne exchanged the letters...]

Lola: I knew these flowers and letters weren’t from him. But I was so afraid to admit it, I just kept lying to myself.

I think I’m alright, now. I don’t know who it was, but as I read that person’s letters I felt the pain in my heart ease... surely that person felt the same pain. If I could, I’d want to meet him...

(Edgar steps up.) “Actually...”

(Cayenne pushes Edgar aside, and shakes his head. He turns to Lola.)

Cayenne: Look ahead, instead. The light in our lives comes from the future.

Lola: Look to the light... I’ll try my best.

Lola: I feel like I have a future now! I’ll take your words to my heart... I’ll be okay.

Oh, Cayenne. Lola’s not immediately healed either, but at least she’s starting to turn around.

---

Next time: The Veldt. Gau, Shadow, Thamasa and the Coliseum. *Otanoshimini*. After that: Jidoor? Or elsewhere? My script heads to Duncan.

---

And with this, everyone but Tina and Lock is in! Phew.

BGM: Since this is a small horde of disparate scenes, I made a playlist. The full eight-song, 27MB zip is [here](#). Of special note is the Thamasa theme, rearranged and performed especially for this project by our own Musenji. Thanks again, ser!

-The Veldt-

Gau rejoins just as he always has.

Gau: It’s Gau, it’s Gau! Friend, your friend! Gonna travel with you again!

(The completed party heads into the Veldt Cave. Interceptor shows up, barks at them, and runs

off. Mash blinks.)

“I guess that meant, ‘follow me’?”

(They meet four scruffy men further in.)

Ruffian 1: When three of us went out into the Veldt the other day, we met a boy who wore furs and looked like a beast.

Ruffian 2: Wonder why we never met him when we were all out together.

Ruffian 3: There are huge dinosaurs living in the forest north of here. They’re strong as all hell—no way human power could beat ‘em.

...but I bet you could brag about it to everybody if you did.

In a forest north of the Veldt dwells a frightful dragon.

I suppose no human could ever defeat it... but oh, how free we would be if someone could...

Ruffian 4: I keep camp here when they try to get that boy to join us. Hmph. I’m always being left out.

(Further still, they come upon Interceptor and a fallen Shadow.)

“This looks really bad...”

(A monster sneaks up behind them, and Interceptor barks. It attacks. Battle with King Behemoth and Zombie Behemoth.)

“Can’t treat him here.”

“.... no help for it. Let’s get the airship and take him as far as Thamasa.”

Let’s take her back to Thamasa using the airship.

Japanese has gender-neutral pronouns.

(In Stragos’s house, in Thamasa.)

“Think he’s having a nightmare...”

(The dream. Clyde walks away from Stragos’s house. Interceptor blocks his path.)

“You came to fetch me, huh?”

Listen... I can’t go back.

You should stay with her. Live in peace.

The word used for ‘her’ can mean either ‘the girl’ or ‘my daughter’. Depends on context. I think it’s deliberately left ambiguous.

(He leaves at a run. Interceptor hesitates, then follows.)

(In the present. Shadow quiets down. The others relax.)

“Let’s let him rest here a bit.”

“You okay?”

Shadow: No worries, it’s nothing serious. Besides, as long as he’s standing guard everything’s fine. (Interceptor barks.)

Shadow is not surprised to see them.

-Thamasa-

Young Man: I saw a huge monster flying across the skies! It was shaped like an A.

Boy: No good places to play anymore.

Young Woman: Eboshi Rock resurfaced for the first time in fifty years! I guess all the earthquakes pushed it up. You can see it if you head north.

Ruffian: After the world split, I woke up alone in Doma Castle. When I slept demons came into my dreams... brrr. I still get chills just thinking about it.

This guy was in Nikeah, too.

Mayor: It's only been a year... it feels like such a long time ago.

(They leave, and come back.)

Young Man: Excuse me, but about the man in black- he said he was going to the Coliseum, and I'm afraid he left.

-Dragon's Head Coliseum-

Guards: This is the Dragon's Head Coliseum. Those with confidence in their skills come from all over the world to fight here.

Ruffian: The more valuable the item you bet, the better the reward if you win!

Ruffian 2: Coliseum battles are one-on-one, auto-battle.

Ultros: That I, the Great Ultros, would be a Coliseum receptionist... hohoho.

Oh yes, now watch you don't bet items that aren't worth beans. Great Master Chupon will come out and punish you!

Soldier: I'm an Imperial Soldier! ...well, a survivor anyway. I gave a piece of info to your friend with the bandana- just something I'd had tucked away. "Talk to the Emperor twice." It's a hint to the place Emperor Ghastra hid a secret treasure. Don't know what it means.

I'm an Imperial Trooper! Probably, the last of 'em...

I have some valuable information for you!

"Talk to the Emperor twice."

Use this when you've found the place where the Emperor hid a secret treasure.

Confirmed: Lock's alive, and treasure-hunting. The medicine man in Kohlingen said so, too.

(Sorry, Cully.)

Ziegfried: It seems some impostor has been using my name. Don't be fooled.

I think he's just neither detailed nor interesting enough to bother figuring out the story. In either language.

Old Man: Yes, I'm the owner.

At last, the world's in turmoil! I've built the Coliseum, my heart's desire, and my life is complete. All thanks to Lord Kefka.

"In this new world, there are still people who can follow their dreams."

Barkeep: All the really rough folk gather here.

Ruffian 1: There's some guy dressed all in black fighting here. I heard he's looking for a sword called the One-Hit Blade.

Ruffian 2: I'm makin' some money today!

Guard: Care to fight in the Coliseum?

>>Hear explanation

In the Coliseum, one must bet to fight. First, decide which item in your inventory you wish to bet. Upon that decision, a challenger will appear, and one among your party must fight with him. A one-on-one battle will begin. However, the battle is automatic. The bet will be taken as a cost of participation. However, if you win, you will gain a better item in its place. That's it.

(Mash bets the One-Strike. He fights Shadow, and wins handily. They meet up afterward.)

“What're you doing here?”

Shadow: Don't have much left but fighting.

“Come with us, then?”

Shadow: There is that, yeah...

Shadow: The way of the fight... could try to master it. (He joins.)

Shadow: Well..

Shadow: First I need to see how far I can get here...

As long as he's fighting, he'll hone his skills quicker with them than by sticking around the Coliseum. S'all.

#### -Duncan's Cottage & Narche-

(A lone cottage north of Narche. Duncan steps out.)

Mash: Master!!

Duncan: Hahaha! Look at that face! Surely you didn't think that I, of all people, had kicked the bucket!

Mash: Master... Thank god you're safe...

Duncan: What, what!! Mash, are those- tears!?! (He leaps to the roof.)

Duncan: Hahaha! I'd never die! Should the earth split under my feet and try to crush me within, I'd just pry it open again!

Duncan: Wa, ha, ha... Nothing happened to me! The earth yawned right open to take me but I scrambled to safety!

No word on the deal with Vargas. Oh well.

(He looks down. Mash nods.)

Duncan: Mash. It is time to complete your training. Take this technique to Kefka! (Mash nods again.)

Begin!

(They fight. For sprites with three poses, it's pretty epic. By the time they land back on the roof, everyone else is dumbstruck.)

I call it... Revolution.

Tricky, tricky. 'Revolution' in the innovative, wildly dreaming sense rather than the overthrowing-the-government sense. More or less.

Duncan: Go!! Destroy Kefka and all for which he stands!  
(They're pumped. End scene.)

Duncan: Cough, cough... You're not to worry about me. Go! Take care of Kefka!

(They head to Narche. A wolfman runs out of the gates.)

Sneak Thief: Hm? Haven't I seen ya before? Ah, whatever... there's nuthin' left in this town.  
'Cept that one moogle...

All th' doors're locked... if you're not a treasure hunter or whatever they ain't gonna open... tch!

(They find Mog staring at the wall. He turns and jumps.)

Mog: Kupo! Everybody!! I thought you were all dead! You're alive, kupo! I'm glad! I'ma fight with ya, kupo!! (He bounces around a bit.)

Mog: I know the yeti will fight too, kupo! He's a reliable guy, kupo! Little... violent, though... He should be somewhere in the mines! He'll join us if I tell him to, kupo!! Let's go find him!

Mog: Say, we could use some sasquatch muscle!!

Besides, he'd be helpless here without me!

He's somewhere in the mines. Once we find him, I'll order him to join us!

I am saddened at the erasure of "Little... violent, though..." because the line gives even the hyper Mog some pause. It's an 'uh-oh' moment.

(They move on, and handily defeat the Frost Dragon.)

*Of eight, six left.*

(Further, they melt the ice of the Esper Variamander.)

Esper: To think that humans melted my prison... and well-versed in the use of Magicite. Who are you people?

And... what is this bloodthirst that envelops the world? Surely the Magic Wars have not continued for a thousand years?

How utterly imbecilic... an eternal war...

... ..? Then you attempt to stop it... I shall believe in that spirit.

[Received the Magicite 'Variamander'.]

Esper: You HUMANS freed me from that prison of ice?

You possess Magicite?!

Who are you?!

I sense war and destruction...

Could that stupid war possibly have lasted a thousand years?

I can tell that you want to put a stop to the madness...

Let's see if you are worthy!

Tritoch was more arrogant. Also, 'Variamander' is my best guess for the kana 'Varigarumanda'; a lizard with a variety of powers. Too long for the English.

[There's a hole into a tunnel... Jump in?]

>>Yes

-The Narche Caves, Triangle Island, and the Opera House-([BGM](#))

(The party falls through several holes, fights a few Tonberrys - that are not named Pugs - and finally comes across a cave with strange decor.)

“What’s this sculpture thing? It’s made of bone...”

“There’s something in its eye... Magicite?”

[Take the Magicite in the skull’s eye?]

>>Yes

[Received the Magicite ‘Midgar Zolom’.]

Received the Magicite ‘Terrato’!

A shortening of Midgard Jormungand? I guess? I thought it was amusing, anyway.

\*\*edit: Note to self for compilation: Midgårdorm. Thanks muchly, Gust!

(The yeti appears, attacks, and is thumped. Yellow Cherries avail him naught.)

Mog: I’m your boss, kupo! You’re coming with us, kupo!! (He nods.)

[A yeti who loves bone-carving  
His raw strength can uproot whole trees  
...and, he’s a little violent]

Admirer of bone-carvings,  
as strong as a gigas,  
a sasquatch pal with muscle!

It’s just not funny without that cute little understatement.

>>Umaro

Umaro: Uuuuu... Me, Umaroo. Boss said sooo, sooooo. Comin’ with you. ‘kay.

Mog: G’job, Umaro. Kupo!

Umaro: I go on youuuuur ship. Flies in sky. Uuu!

(He leaves. They follow.)

(Next: A distant island, underground, past a bizarre series of traps. They come upon a... person.)

[A man wrapped in strange clothing...

No, might not be a man... or a woman... or a human being...]

>>Gogo

Gogo: I’m, Gogo. I’ve been a mimic, all my life. You’re my first visitors, in a long time.

I know. I’ll give you a performance, shall I?

What are you, doing now?

I see. You’re trying to save the world.

Well, I’ll try to mimic you saving the world, then. (He joins.)

The speech is a bit like Gau’s, in that it’s spaced funny. I think s/he’s having trouble putting together original words. Also: Hello, completely different character here.

Gogo: I am Gogo, master of the simulacrum... My miming skills will astonish you.

Gogo: Yes... I have been idle for too long. If I deem you worthy, I’ll mime your actions in battle.  
But first you must tell me what you’re doing here.

Gogo: What an unusual tale... But I sense that you're trying to help make things right again. This should be fun.

When do we leave?

S/he doesn't care about right and wrong, or even idle and fun! Just wants to mimic us. Identity, motivation, all of it comes from that. That, and the 'been a mimic all my life' line pretty much dashes the Daryl theory to bits, doesn't it. What a shame.

(Next stop: the Opera House.)

Clerk: W- w- we're in trouble. Please, go see the Chief.

Chief: There's a dragon prowling around onstage. Ahhh, what a pain, what a pain.

(Umaro basically pounds the Earth Dragon single-handedly.)

*Of eight, five left.*

Chief: Ever in your debt.

Clerk: Thank goodness.

(In the air. The party searches at length for Deathgaze, finally finds the little rat bastard, and grinds him to dust.)

"Magicite fell from its mouth!!"

[Received the Magicite 'Bahamut'.]

-Jidoor-

Man: This is Jidoor, westernmost town on the world map. ...even though the map's changed, so much...

Merchant: Seen a lot of carrier pigeons headed towards Maranda lately. Wonder who they're sending letters to?

Rich Man: With the world like this, it becomes all the more necessary to indulge ourselves as best we can!

Scholar in Inn: I found Deathgaze's secret! It doesn't have the ability to recover itself after a fight. If one engaged it enough times, it could well eventually be defeated!

Man: Apocalyptic art is popular these days.

Man: I saw Emperor Ghastra the other day. ...well, a painting of him. It's in Mr. Owzer's house-pretty well done, too.

Scholar: Owzer discovered this extremely skilled artist, and brought her here. She's been painting for him ever since.

Rich Man: That's Owzer's house to the north. He's an art collector with a particular eye for paintings.

Young Lady: I peeked into Owzer's diary the other day... tee-hee!

Girl: A little girl went into the old art collector's house.

(Owzer's Mansion. The lights are off. When Celes tries to ascend the stairs, she's pushed back.)

*Go... away...*

[It's Owzer's diary. Read it?]

>>Yes

[Bought a large painting for the first time in awhile. It's bigger than normal, so I probably can't put it on the first floor. I'll think of a place for it later.]

>>Read next page

[An artist came from Zozo today. Showed me his paintings- worthless. What a waste of time.]

>>Read next page

[Lamp by the stairs broke, bought a new one at the general store. Little expensive, but one flick of the switch and everything's quite bright. Money well spent.]

>>Read next page

[Invited an artist from Kohlingen. Wasn't quite up to my standards.]

>>Read next page

[Haven't been feeling well lately. Not since I had that painting done, in fact. Now that I think of it, I keep hearing strange voices coming from downstairs.]

[The diary ends here...]

(Celes flips on the lights, and goes upstairs.)

[A painting of a treasure chest.]

[Picture of an old urn.]

[A beautiful painting of flowers. They almost look alive...]

(Battle with Loveless Meadow.)

[Looks like a lamp of some sort.]

[This one looks ancient.]

[A suit of armor.]

[A portrait of Emperor Ghastra.]

[Received the 'Emperor's Letter'.

The letter is written as follows:

“The treasure is hidden within the mountains that form a star.”]

[Portrait of a beautiful woman.]

(Battle with Misty. Behind the painting lies a door.)

(Celes and company proceed through a labyrinth that feels like 16-bit Escher. I wonder if Edgar feels worse about taking a chainsaw to fine art, or stabbing a monster that looks like a lady.)

(They reach the innermost room. Owzer, a hideously bloated man, lolls across the carpet. Behind him, Relm is painting: the picture is of a girl in white with a dark, red-eyed face peering over her shoulder.)

Owzer: P, please... save that painting...

“The painting!?”

Owzer: Th, there's a demon possessing my precious goddess painting...

“A demon!?”

Owzer: Yes... but he hides himself within, and doesn't show his true form... (Light flashes.)

Relm: Aaah!

Owzer: Relm! You mustn't attack the painting! Something terrible will happen!

Owzer: Relm!

We can't attack this masterpiece! It would be inexcusable!

I'm getting less the 'art snot' and more the 'useful battle tip' vibe here. Overall Owzer seems less of a jerk.



Chadarnook: Huhuhuhu... more intruders.

This's the best painting I've had in a long time... I won't let anyone get in my way!

(Battle with Chadarnook.)

"An evil spirit...

He's taken over the goddess in this painting...

Not gonna give it back easily!"

(They fight. For a long time. Attacking the Goddess side incurs nasty counters.)

"Y, you bastards...

This can't be happening..."

(Chadarnook dissolves.)

(Relm's theme cues up.)

Relm: Yo! The bad guy's dead. So relax, 'kay? (She hops down from her stool.)

Owzer: My deepest gratitude... that painting is more valuable to me than life itself.

Relm: Oh really? That so.

Relm: Huh?! What are you talking about?

Hahaha. She's pleased that her painting is so well-received.

(Mash dips his head.)

"So... why WAS there a demon in the painting?"

Owzer: I kept looking at a stone I bought at the Auction House, and suddenly I wanted a painting of Lakshmi.

Lakshmi. Goddess of wealth, light, wisdom, and fortune. Apparently not usually as naked as Relm painted her. Isn't she a little young for porn?

Owzer: I commissioned any number of artists, but none of them got it quite right. And then I heard talk of Relm. I sent for her and had her paint the goddess. But that demon took over right in the middle of the work... I'm sure it must have been drawn here by that stone's power.

(Shadow looks around.)

"Where's the stone now?"

Owzer: Well, it's shut up in the bookcase over there. (Celes goes to retrieve it.)

"This is Magicite..."

Owzer: I've had well enough of that. If I give it to you, will you take it away?

[Received the Magicite 'Lakshmi'.]

Relm: I gotta go. But don't worry, I'll come back! I've gotta finish this painting for you!

Owzer: Oh, Relm... I'll always be waiting.

(Back in Jidoor.)

Young Lady: Huh, so it wasn't a ghost after all.

Girl: Yaaay! I can go play in the art house again!!

(They fly straight to the Fanatics' Tower. Stragos is marching in line. Relm jumps up.)

Relm: HEY! GEEZER! Snap out of it!!

(Stragos snaps out of it. He lands next to Relm.)

Stragos: Relm! Relm, it's you! You're alive!! (Relm looks away, and down, and then back at

him. She raises her fists.)

Relm: You're dumb, Grandpa. Cheer up already.

Stragos: Oh, oh... I had thought...

Relm: You think I'd go before you?? Hah! What are you, senile!?

(Stragos reels. Relm laughs.)

Stragos: As foul-mouthed as ever. Bless you.

Relm: Let's go. We're all gonna be together again! (Stragos nods, and jumps down to the others.)

Stragos: Hoho! I feel young again! Let's get to it!

---

PHEW. Just barely made it.

Next time: Mobliz Revisited, and the Phoenix Cave. In whichever order. *Otanoshimini!*

\*edit: wtf YSI. D=

\*edit edit: HOHO figured it out. All links worky now. Here is a [Megaupload backup](#) just in case. See y'all next week.

Anne Felis said:

Also, Midgar Zolom was used in FF7 too. I think it's a misspell of Midgard Sorm, which is another name for the world serpent.

Gust said:

Nitpicking, but "Midgårdsorm". (Generally "Midgårdsormen", what with the definite article, but that's modern day Swedish, not Old Norse, so who knows?) "Orm" simply means snake, and "midgård", well... yeah. The world/middle earth\*/what have you. The "s" is just pesky grammar.

\*Technically not "earth", but since "gård" is pretty much untranslatable since it was used for anything from a simple farmstead (which is still in use) to... well... the world, (It always seems to signify some kind of "home", though), I figure I might as well go with Tolkien, since Lord of the Rings kinda always seemed like Norse Mythology v 2.0 to me.

---

(The Falcon passes over a star-shaped mountain range.)

"We're going in!"

-The Phoenix Cave-

(Two parties tag-team their way past spikes, and pits, and pits filled with spikes. At one point Celes's team defeats the Red Dragon.)

*Of eight, four left.*

(The same team finds Lock.)

"Lock!!" (He turns, startled.)

Lock: Guys!! I.. I finally found it. This is the legendary treasure that can restore a soul to life!  
“Is that Magicite?”

Lock: That’s right. Legend has it long ago the Phoenix turned itself to stone. And just as I thought, it’s all true...

Locke: Correct! Legend has it that ages ago the Phoenix was turned to stone... And many legends are based on facts...

Phoenix, like Lakshmi, is referred to without context. Everyone’s supposed to already know who this is, even if they don’t know it’s an Esper.

Lock: But... it’s cracked. I don’t even know if it still has the power to make miracles...

Celes: Lock... you’re going to save Rachel?

Lock: I couldn’t protect her. Since then, I... it’s like time stopped. I can’t do anything until I make things right...

Lit.: ‘At that time, I lost my reality. Until I get it back, there’s nothing that’s real to me...’ I worked at this line for days until I finally realized: it’s exactly what Maggie’s been saying about Lock’s character all along.

“Coming with? To Kohlingen.” (Lock nods.)

-Kohlingen: The Doctor’s Basement-

(Lock uses the Phoenix. Nothing happens.)

Doctor: Guess if it’s cracked so bad, it can’t bring anybody back! Too bad, too bad!

(Lock shuts his eyes. The Magicite glows, and rises into the air. Phoenix appears, and the stone shatters to dust.)

Doctor: Woooow. It broke, it broke to bits!!

(Rachel opens her eyes.)

Rachel: Lock...

Lock: Rachel!! (Phoenix reappears.)

Rachel: Oh, Lock... I missed you. I wanted to hear your voice...

Lock: Rachel...

Rachel: Phoenix used the last of his power... he gave me so little time. I have to go soon... so... there’s something I forgot to tell you.

Lock: .....

Rachel: Lock. I was happy. When I was dying, and I remembered you... I fell asleep so, so happy.

So... this is what I forgot to say.

Thank you.

Rachel: Locke... With you I was so happy... In the instant that the accident occurred, I thought only of you... And about the joy you brought me. Thank you, Locke... I’ll never forget you... no, no, no. Not the accident in the cave. When she died, in the Imperial attack, she died happy. That’s what she needed Lock to know.

(Her eyes fall shut. The Phoenix fades.)

Lock: RACHEL!!

Rachel: I have to go now... you made me so happy. Thank you. So, please, set your heart free. Love whomever your heart desires...

Rachel: I have to go now... I'll always love you... You must now cast off the anguish you've been harboring inside for so long... Today I set your heart free. You must learn to love yourself again, and regain your self respect.

This last line. Lit.: 'Give love to that person inside your heart.' It's ambiguous. It could mean 'love yourself'. It could mean 'love the girl I know you have by now'. But I think 'person' is generalized; I think it means 'find out who that person is, and then love them.'

Translating 'thank you' as 'I love you.' Square did that in FFX, too, for Yuna's final words to Tidus. I can see the rationale; culturally, 'I love you' just doesn't happen so often in Japanese. Here, though, Rachel is telling Lock to love anew. She's giving him closure. *Thank you.*

Rachel: Rise, Phoenix... and give your strength to Lock!

(She rises into the air.)

Lock: Rachel!!

(Rachel vanishes. Phoenix reappears, and rises.)

(Outside.)

Celes: Lock...

Lock: I'm okay. Rachel... she gave me light. From here on... I'll be okay.

Let's go! We've got work to do!! (Celes nods. They leave.)

(Six steps out, Lock stops.)

Celes: What's up? (He runs back in, and returns.)

[X-Potion! Phoenix Down! Super Ether! Elixir! Flame Shield! Valiant Knife!]

Lock: Picked 'em up in the Phoenix Cave! (He winks.)

Lock: Right, let's go! We're taking Kefka down, and giving light back to the world.

-Mobliz-

(In the basement of the post office. There's a distinct lack of anyone over the age of 12.)

Boy, Girl, Boy: Catalina went away.

Boy: I know! Catalina's making a baby! It's the same as when my little brother was born!

Girl: Dean was mean so Catalina left!

Girl: Catalina's tummy got all big!

Boy: I saw Dean and Catalina kissiiing.

Girl: Are you gonna take Tina-mama away?

(In the wounded soldier's home.)

Dean: I don't know what to do. Catalina's pregnant with my child, and I...

(A dog trots past and ducks behind the bookshelf. They follow it to the basement.)

Tina: Hey, everyone! Catalina's having a baby.

Catalina: I'm really happy, but... when I told Dean so, he turned cold... (Dean comes downstairs.)

Dean: Catalina... I'm really sorry. I didn't know how to deal with this... I'm ashamed of myself.

I'll get over myself, I promise. So please, come home with me!

Duane: Katarin... I'm sorry. I didn't know how to handle this. I've been an awful husband... But I'm learning. Please, come back with me.

Minor, irrelevant censorship: it may be teen pregnancy, but at least it's not out-of-wedlock teen

pregnancy. These things are so important after the apocalypse.

(Catalina turns to him. The ground shakes. A child runs in.)

Boy: Waaaa! Phunbaba's come back!!

Boy: Beat him up!!

Dean: I'll keep Catalina safe.

Catalina: If Dean's with me, I'm not worried.

Tina: Will you protect the village? Please. I can't- I don't have the power.

Terra: Please! Save this village! I simply can't fight...

Back when I thought her pacifism was mostly ideological, this looked weak and selfish. Now I see her as frustrated, because she can't do what the village needs.

(Celes, Lock, Edgar and Relm charge outside and meet Phunbaba head-on. The demon blows Lock and Edgar away. Tina rushes out.)

"Tina!!"

(She goes into Trance. Together the three girls beat the tar out of Phunbaba.)

(The kids come outside. Tina lands, and they scatter. Dean jumps in front of Catalina.)

"nother monster..." "I'm scared..." "I'm scaaaared..."

(Tina looks down. A girl goes up to her.)

Girl: Mama... Mama, it's you... I know it is! (The kids venture out.)

"Huh? Mama?" "Tina?" (She looks up. They rush to her.)

"Mama!!" "Tina!!!" (Celes and Relm walk up. She looks to them.)

Tina: I... I'll fight!

Tina: I think I finally get it... the feeling that was growing inside me... I understand now. It's "love".

There are so many lives I want to protect. Children living now, and some who aren't even born!

(She rises into the air.)

Tina: Dean- you take care of Catalina, and your new baby!

Everyone... Mama's going to go protect our future. And then, I'm definitely coming back!

Listen children, your "Mama" has to go away for a while. I'll return when I feel your future's guaranteed!

'Mama' is not and should not be in quotes.

"Mama... I'm not gonna cry!"

"Me either!"

"You're definitely gonna come back!"

"Yeah! So- so we'll wait for you!"

Tina: I'll be back. I promise! Till then... you behave!

Mistake. The kids are still talking.

Tina: Thank you... thanks to everyone, I managed to understand myself. I can fight. For everyone's future!

And for the sake of our new lives, as well.

---

Forever Rachel from [Fantasy Reborn](#). Michael Huang is amazing as ever.

Next time: Two or three of the following. This is it, right? This is everything I can do in the WoR.

- Fanatics' Tower
- Narche Revisited
- Gau
- Hidon
- Cayenne's Dream
- Odin and the Queen

Which ones? Up to you. *Otanoshimini*.

---

Ladies and gentlemen, boys and girls, today I have good news and I have bad news.

The good news: longpost is looooong. This update covers everything I listed last time. Odin, Gau, Cayenne, all here. DONE. Phew. This means the next post will tie up loose ends, answer questions, and otherwise cover whatever miscellany you or I can think of. After that, there will be nothing left but- dare I say it?

### **The end.**

The bad news: I'm moving halfway across the country. So there will be no such next post for some time. It pains me to say this so close to the finish line, but really I can't guarantee anything for the next month or two. C'est la vie, right? When I come back it will be *triumphant*. In the meantime, I hope the following twelve pages will tide you over.

Thanks for sticking with me.

This round's BGM: 28mb playlist, 10 songs. Compiled zip [here](#). Special thanks to Motoss for the second BGM in Cayenne's dream, and to Cully for sharing the Setzer Stomp.

-Fanatics' Tower-

Thief 1: It's useless talking to 'em. Sold their souls to Kefka, every one. All they do's pray like that, every single day.

No use talking to them. They've sold their hearts to Kefka. All they do is mope around, thinking of him...

Thief 2: Welcome to th' Fanatics' Tower. There's supposed to be an amazing treasure up top, but ya can't do anything but cast magic in there. Got some strong spells? Be taken out on ground floor if ya don't.

Thief 3: Wanna tip for some secret treasure? It'd run ya a hundred grand.

>>Pay

Generous of ya. Here's the scoop. Seems there's an ancient castle buried under Figaro Desert. Bet it's just full of treasure.

That, and one more thing-- the old man livin' in the smithy in Narche is lookin' for you people. So I hear.

Thief 4: There's treasure up there, treasure!

(Celes and company climb the tower. Halfway up, they defeat the Holy Dragon.)

*Of eight, three left.*

(At the top, they lift an odd relic from the lone chest: Soul Of Thamasa. They exit the room.

Cultists gather around.)

*Master Kefka's treasure - treasure - give it back*

(A ghost flies in. Battle with, and ignominious defeat of, the Magic Master.)

-Narche-

(In the smithy. An old man sits at the table.)

Old Man: Been waiting for you folks! Thought I'd give you this. (He hands over a piece of Magicite.) Now, listen. I've been a smith for seventy-odd years and I can tell there's magic in that stone. If I split it, I could forge a sword out of the pieces- and it'd be legendary. What do you say?

*I ran a Weapon Shop for 70 years! This stone gives off an eerie aura! If I melted it, and forged a sword, it'd be powerful! Well?*

>>Keep Magicite 'Ragnarok'

>Accept Sword 'Ragnarok'

Gotcha.

No, I'll stay here. I'm a Narche man born and bred!

(In the Elder's house. The old man lies in bed.)

Elder: T- take this... (A red light.)

It's called the 'Bloodstained Shield'. If its curse were lifted it would be an incredible shield, but...

*"Cursed Shld"... If we could break its curse... Imagine its defensive power!*

As we near the end, I find more and more bits of script like these. The English version is technically correct, but has jerky, stilted phrasing. I assume, as the work ran close to deadline, the focus was on transmitting gameplay information with little thought to character or flow.

There are always space restraints, besides.

-Odin and the Queen-

(Halfway to Figaro Desert.)

Engineer: Huh... that's strange. It's as if we're getting caught on... something.

>Continue to Figaro

>>Stop

(A series of tunnels. Battle with the Tonberry Master. Eventually, Edgar, Tina, Mash and Cayenne emerge into the ruins of an ancient castle. Tina steps forward.)

“Where are we...?”

(A flashback. Soldiers rush out, and are struck down by a rain of fire.)

Soldier: Esper attack!! Get ours out here!! (Flashback ends. Tina looks at the men.)

“A thousand years ago...”

(Flashback. Inside the castle, two soldiers appeal to a knight.)

Soldier: Sir Odin! We haven't any other Espers left.

Soldier: Have you recovered, sir? (He turns. They bow.)

Soldier: We haven't any choice. This is our final battle.

We entrust it to you, Sir Odin. Our fate is in your hands.

We're fresh outta options.

We'll have to leave this battle in Odin's hands...

(Flashback ends. Tina walks forward.)

“Destroyed in the Magic War...”

(Flashback. Odin defeats half a dozen magical foes.)

*Zantetsuken!*

Oh, attack names. I'm leaving this one as is because it's been Odin's attack for all of his Final Fantasy incarnations. For the curious: Beheading+Iron+Sword.

(A ghost advances. Odin attacks, and fails. The ghost strikes, and Odin turns to stone.)

Odin: Quite skilled... I'm impressed...

Odin: Don't do it... You can't turn me into Magicite...

His only line. He died with dignity.

(Flashback ends. Tina's still talking.)

“I've heard of this, in an old legend... The battle of Esper Odin and the high sorcerer, in the castle's great hall.”

‘High sorcerer’ here is more or less ‘commander of magic troops.’ The invading commander.

(They enter, and find Odin's statue. Light shines, and it vanishes.)

[Odin crumbled into Magicite...]

(Edgar flips a nearby switch. They go downstairs. Something sparkles on the bookshelf.)

[A book with jewels twinkling on the cover... “Diary of the Queen”]

[I have, after all, fallen in love with Lord Odin. It's unforgivable... But it is impossible to deny the human heart. No indeed, how could anyone condemn my love for this noble, virtuous soul? When at last this war is ended, I shall confess my true feelings.]

Tina: A human and an Esper...

(Further downstairs. The Blue Dragon attacks, and is defeated.)

*Of eight, two left.*

(The Queen's statue stands at the end of the hidden hall.)



“Even the Queen was turned to stone...”

“What’s this? ...Tears?” “From the stone?”

[The Magicite ‘Odin’ gains a level... and becomes the Magicite ‘Raiden’!]

Not very different, this quest. Just one important detail, really: it was Odin’s final battle, and he lost. Had he won, they all would have survived, but his sword was useless against the undead.

The Queen, hiding underground in a hidden passageway, was discovered and petrified as well. It may have been the last battle in the Magic War.

### -Cayenne’s Dream-

(Cayenne, Mash, Tina, and Shadow go to sleep in the barracks of Doma Castle. Mash, Tina, and Shadow get up. Puzzled, they go to Cayenne.)

(Three boys bounce through the door. They take turns to speak.)

“My name’s Rêve.”

“My name’s Sogno.”

“My name’s Sueño.”

“We’re the Dream Brothers!”

“We’re taking his soul.”

“We’re taking his soul.”

“We’re taking his soul.”

“Today we’ll have a feast.” (Rêve jumps into Cayenne.)

“Today we’ll have a feast.” (Sogno jumps into Cayenne.)

“Today we’ll have a feast.” (Sueño jumps into Cayenne.)

“Wait!!” (Mash and the others follow.)

The three Dream Brothers’ names simply mean “dream” in French, Italian, and Spanish respectively. Their quiet, matter-of-fact words make the scene surreal. In the Woolsey version the Dream Stooges shouted all the time (“I’m Curley!” “This man’s soul is ours!” “Today we dine well!!!”) and so the eerie calm didn’t transmit.

(Shadow awakens in a misty labyrinth of floating stairways and disconnected doors. He wanders, and confronts two of the Brothers standing guard over Mash and Tina.)

“Didn’t think you’d follow us this far. I’m not so unwise as to fight alone. Let’s say farewell for now.”

“Back off! I’m not gonna mess with ya unless my brothers are here! See ya!”

This villain archetype comes up in anime now and then: the calm, precocious, psychotic child.

(The three face off against the Brothers.)

“We’re the Dream Brothers. Now that we’re all here, there’s no escape for you.”

(Battle. Victory, and a scene change.)

(The Phantom Train, in sepia-tones. A phantom Cayenne jumps from car to car, falls off the roof, and runs forward. The three proceed through a jumbled series of simple switch puzzles, and eventually stop the train.)

(The mines in Narche. The party is in Magitek. Phantom Cayenne is chased by Imperial soldiers, and later crosses a bridge in the mountains. Mash follows, and falls through the bridge.)

Cayenne is, after all, deeply unsettled by machines.

(Doma Castle. The barracks. Mina and Shun appear.)

Mina: Please... my husband needs your help. Please save Cayenne!

“Where are we!?”

Mina: We’re within Cayenne’s soul.

My husband-- Cayenne has continued to blame himself. That he couldn’t protect Doma... That he couldn’t save the world... and that he couldn’t help us...

Elayne: My husband... Cyan continues to torture himself... He failed to defend Doma... The world’s slowly dying... and then there’s his family...

Cayenne holds himself at fault for each one.

Shun: That’s how a monster called Arexol got in him. (Mash blinks.)

Mina: Arexol is... the union of countless empty, bitter souls who lost their lives in battle a thousand years ago.

Elayne: Wrexsol is a composite monster, made up of wretched spirits who were dispatched in meaningless wars.

Specifically, the Magic War. Also, this sounds remarkably like the fiends of FFX.

Shun: They’re taking over! Please help Papa! (Mash nods.)

Mina: I leave it in your hands.

Shun: Papa needs you. (They vanish.)

(Outside. Cayenne is sparring with Shun.)

*Thou dost indeed have impressive talent. Train well, and thou couldst become Doma’s greatest fencer.*

*Yaaaay!! I did good! I’m a go tell Mama!*

(Other side. They’re fishing.)

*Papa, fishing’s booring.*

*This too is training. It is imperative that we all know the art of patience.*

(Shun jumps to his father’s side.)

*I love fishing!*

(The family’s quarters. Mina turns to Cayenne.)

*Darling...*

*Do you love me?*

*Wh- of all the things to ask. A true warrior sayeth not such soft words!*

(She goes to him. He turns away.)

*I- I love thee. I love thee with all my soul.*

(Shun bounces out from hiding.)

*Yaaay! I heard that, I heeheard that! Love you, I love you, Papa loves Mama!*

(Cayenne is startled. Mina steps forward.)

*Here now! Shun!*

(Shun runs straight through Mash, and out the door.)

*That means it’s truuuuue~*

(The throne room. A demon sits on the throne. Cayenne lies unconscious nearby.)

“So you’re Arexol! We’re taking Cayenne back!”

Arexol: It’s too late! He despairs in his own powerlessness. He’s tortured himself for so long, he’s too weak to resist me! Grief- rage- hatred- it’s what I’m made of. And you’re next!

You’re too late! His pain has reached critical mass! Nothing can stop his feelings of rage and despair! I grow stronger now, with his anger, hatred and guilt! And I hunger for... you!

The grief and anger is Arexol. Cayenne, surrounded by this, has given in to despair.

(Battle begins.)

Arexol: I’ll get inside your own body! See you when you’re at Death’s door.

(Shadow hovers at the brink of death, luring the creature out. Tina and Mash pound it. At last, Arexol is defeated, and Cayenne gets up.)

Cayenne: Many thanks, my friends.

I felt... I heard my wife and son calling to me. They gave me the strength to live on.

Cyan: I heard my wife and children calling out to me! Their voices finally gave me the strength and courage to come to grips with my own suffering.

If only it were so easy. He has survived, thanks to them, but come to terms?

(In a flash, the two appear.)

Cayenne: Mina!! Shun!!

Mina: Thank you, my love...

Shun: I knew Papa was strong!

Cayenne: No... I did nothing for you. Not then, and not now. I am truly a worthless man.

I’m a man with no honor...

Mina: No, my love. You’ve done far too much.

Elayne: No! You have suffered too much...

This line caught my heart. Mina holds her love with quiet dignity, and she knows her husband far better than he knows himself.

(Mina and Shun go to Cayenne. He looks back and forth between them. They begin to pull away.)

Mina: Dearest... we’ll always be together.

Shun: Papa. Love you.

Cayenne: Wait, please!!

(They vanish.)

(A sword appears.)

*Always at your side*

(The dream ends. They awaken in the barracks.)

Cayenne: Mina and Shun live on within me. I shan’t turn to the past any longer. I believe in the path that lies ahead.

Cyan: I must leave the past behind. I have so much to live for...

Oh, if only. No. The man has nothing to live for but the road he walks. Incidentally, in Japanese, the same word translates to ‘road’, ‘path’, and ‘way’- as in, ‘way of the sword.’

[Cayenne's heart is clear.  
Cayenne mastered the way of the sword.]

(At the throne.)  
[Obtained the Magicite 'Alexander'.]

-Gau-

(The lone cabin to the north. Gau, Mash, Edgar, and Lock wander in.)  
Old Man: Oh hey! Been quite awhile, hasn't it? You did the best job I've ever seen, ya know.  
Mash: Look, I said I'm not-  
Old Man: Just get started and fix that chair, wouldja? You can use it to get to the roof, see.  
(They leave.)  
Mash: Hey, you think... Gau, could that old guy be your father?  
Gau: Umm...  
Mash: C'mon, Gau. It's gotta be him, right?  
Gau: ...father?  
Gau: ...ffatherrr...?  
Most of Gau's American lines in this bit make him out to have some sort of speech impediment. Not the case. His words may be few, but they're quite clear.

Mash: Yeah. Your father.  
Sabin: Yes. This is definitely your father.  
Mash is just repeating the message. He's not pushing it the way Sabin was.

Gau: ... ??? Gau's, father!? Uoooooogaoooo!  
Mash: Yeah! Let's tell him! You're his son, after all! (He looks back at the house.)  
Mash: Except. This is an important father/son reunion. We really should clean you up.  
Okay. Let's head to Jidoor and give Gau a topnotch makeover!

(In Jidoor's inn. Mash is attempting to teach Gau table manners.)  
Mash: Gau, no! How many times do I have to tell you, don't eat with your hands!  
Gau: Uwao...  
Mash: Don't say 'uwao' when you mean 'yes!'  
Gau: Yao!  
Mash: .....

(In a clothing store. Nearly everyone's helping out. It is imperative that you click this link.)  
Tina: How's this one? I think it'd really suit him. Oh, but these are hard to let go too...  
Mash: \*cough\* He can't wear them ALL...  
Tina: Did you SAY something!?  
Mash: N-no! Not a thing. ...uwah, scary.  
Terra: How do you like these? Wait! What about those? Hm... oh well... Did you say something?  
"N...no! Nothing... Uh huh..."  
Bahaha. It's not explicit that Mash is the speaker, but it's he who turns, jumps, and ducks under

the table as the girls give him the evil eye. Other quotes are unspecified party members- it doesn't really matter who.

Celes: Which will it be? Ah! This one's nice too, but... what would look good on Gau?

Mash: Geez, are you serious?

Celes: What was that!?

Mash: ...nothing! Not a thing.

Cayenne: This hat would be perfect.

"You've gotta be kidding."

Cayenne: I assure you, I make no jest!

Cyan: What a jaunty hat!

"Not at..."

Cyan: Wait a minute! Where's the hat?

Now this was a [culture-specific pun to start with](#), badly translated as a stray 'where' got misplaced, and revised by me into a bland little exchange because I can't pun to save my life. In a nutshell, the joke is Cayenne doesn't catch the insult.

[I swear I'm starting to develop a sense for these things; I had to go look up that kanji, find the combo, and match it to the previous line before knowing at all what it meant. And yet, when I first saw that line, not knowing the kanji at all, I thought to myself 'Oh god. This is going to be a pun.' It's the timing of the line, Cayenne's anger, the mismatch of katakana and kanji that means it's going to take advantage of Cayenne's old-fashioned nature. So I'm building up anticipation as I look up the meaning, so when it finally hits me it's twice as bad.

It's a play on words with katakana-'sensu', English for 'sense', as in 'Cayenne has terrible fashion sense', and kanji-'sensu', which means an old-style wooden fan. Cayenne just does not understand this newfangled language importing. Or what the hat in his hand has to do with wooden fans.]

Mash: This is it! (Gau is dressed in a bright red belted gi.)

"Isn't that a training gi?"

Mash: Functional, sporty. We're done.

Sabin: This is it! Me go to funeral? Perfect! Functional yet sporty! Done!

Ouch. Speaker confusion, meaning mixup, grammar death. Ouch.

"I don't think so..."

Setzer: Tsk. Not a fashionable bone in your bodies. Here, owner. Put in an order for a coat like this!

"Not a chance! Setzer! What the hell would Gau look like in your clothes!?"

(Gau changes into a tuxedo.)

Edgar: This has to be it! Flair, style, a silk hat to top it off... rose between the teeth...

Lock: OVERDOING IT. Jeez... you really should have a bandanna...

(Gau changes into a familiar vest, shirt, and pants, complete with forehead bandanna.)

Edgar: How on earth does a bandanna say 'fine, upstanding citizen'? Not that I expect YOU to be, Lock, but--

Lock: What was that!? Say that again!

(Lock punches Edgar out. Fade to black.)

Edgar: What's so great about a bandana? Most of the time I see 'em tied around dogs at the beach!

Haha, no no. I don't know why they'd change this, because it's much more effective and funny when Edgar's directly insulting Lock's reputation.

(Back at the old man's house.)

Mash: All right, Gau? Show your dad what a great young man you are.

Gau: Yao.

Sabin: Okay, Gau? Now, any father'd be glad to have a son like you!

Gau: Hooo...

Mash knows Gau is awesome with or without the makeover. And Gau is ready.

(They go in. )

Mash: 'scuse me, sir.

Old Man: An' who're you? Oh! Repairman, are ya!?

Mash: Sir... you had a son, right? You did, didn't you?

Old Man: ... ..a son?

Mash: Yessir. Truth is, he's alive. Hey. Gau.

Gau: Fa- father.

Old Man: What, what's all this? You people- a son, you say? I don't have any son!!

But, now that you mention it, I did once have a nightmare about that. Long time ago. There was a demon child born! I took the child to the Veldt... the demon child... an' when I got to the Veldt, it bust out cryin' and screamin' like the world was gonna end.

I grabbed the creature, and rushed off to the Veldt with it... It was crying like crazy when I arrived on the Veldt.

Mash: Hey! Sir...

Old Man: I threw away that thing right there. Wanted ta leave without lookin' back.

Mash: Look, I'm trying to tell you-- (He stops. He looks down, and turns away.)

Old Man: But the screamin' stopped. I looked - didn't mean to! - and there was a... a monster like I'd never seen. Uuugh, it was horrible. I get the shakes just thinkin' about it.

Mash: I give up...

Old Man: I bet the parents of a fine young man like you are right proud. Me, I still get nightmares where I'm bein' chased by that demon child. Even now. Eyugh.

(Mash starts and whirls around.)

Mash: You old bastard! How dare you! What the hell kind of- you don't even think about how he- you wanna punch in the face!?! (Gau jumps between them.)

Aged Man: But you, young man, your parents must be proud of you! I still have dreams of that demon child... Frightening...

Sabin: Why! You old... He's completely lost his mind! Gau, I'm gonna clobber him!!

He says Gau's existence gives him nightmares. Mash reacts appropriately.

(Gau jumps b'tween them.)

Gau: Uwao... ooo... ... (He leaves. They follow.)

(Outside.)

Mash: Sorry... I just...

Gau: Father's, ali-ve. Gau, Gau's happy.

-Hidon-

Relm: Yaaaay, we're baaaack!

I'ma be at the house, 'kay. (She leaves.)

Stragos: My, she's full of pep... perhaps I've just gotten old.

Relm: Graaaaaandpaaa!! (She races back.)

Relm: It's Mr. Gungho! He's hurt!

Stragos: G-Gungho!?

(They head home. Gungho's in Stragos's bed.)

Stragos: Here now, Gungho, hold yourself together.

Stragos: Who did this to you?

Gungho: It was the legend we've been chasing after. Hidon! I was so close, too...

Stragos: Hidon, you say!

Gungho: Agh, cough cough...

Stragos: G-Gungho!?

Gungho: Stragos... take revenge for me, would you?

Gungho: Agh, cough cough...

(Stragos steps away, and thinks deeply.)

Relm: Hey, what is this, old man. What're you waiting for?

Stragos: I know... At this age, I never thought I'd finally chase after the dream I lost in younger days...

Strago: Well... I spent my youth chasing that creature. To do it again at this age is more than I bargained for.

Stragos: Gungho, I'm going! (He leaves. Relm follows him downstairs.)

Relm: Graaaandpaaa!!

Relm: Wait up a second. You're not thinking about doing all by yourself, are you?

Stragos: ...I have to confront something I let get away from me a long time ago, and conquer it. I'm set on this. It's my decision.

Relm: But hey, Grandpa. Just because it's your decision doesn't mean you gotta stake everything on being right.

I'm your granddaughter. I can't just sit and watch you get in trouble. (Stragos thinks about this.)

Stragos: I'm sorry, Relm. I'd be grateful to have your help.

But Hidon's as good at concealing itself as the name suggests. We won't find it easily. If I weren't there, it'd be impossible. (Relm nods.)

Strago: Sorry, Relm. I'm so grateful that you care!

But as its name implies, the Hidon is extremely difficult to find. Unless I go alone, it will not show itself.

This made no sense in English- you took four people anyway. Stragos is just making the point that if he's not among the four, it's a wasted trip.

Stragos: Off then, to Eboshi Rock! (He leaves.)

Relm: Phew.... (She starts, and runs after him.)

(Eboshi Rock)

Chest: I'm hungryyy~

Hungry hungry hungry hungry hungry hungry hungry hungry

I'm HUNGRY!! Gimme something to eat. If you don't, I'm not lettin' you by.

My favorite's coral fragments. Ya got any?

Feed it coral?

>>Yes

You don't have a one, do ya!

(After some time wandering)

>>Yes

munch munch munch

mmm, that was a lot. I'm full. Totally satisfied. Stuffed. (A pause)

Chest: Fwooo \*burp\* (Another pause. Stragos waves his fists.)

Chest: Ahh, right. You wanted to get by here. Later! (It jumps off. They enter.)

Stragos: It's Hidon!!

(They fight and defeat Hidon. And boy does it ever look like a toned-down Zeromus.)

Stragos: I- I did it! I've defeated Hidon at last!! (Flails. Laughs.) I'll have to tell Gungho I've properly gotten his revenge.

(Back in Thamasa.)

(Stragos runs into the room.)

Stragos: Gunghoooo!

Stragos: Gungho! (Gungho gets out of bed.)

Gungho: What, what is it, what's all the fuss!

Stragos: Gungho, listen to this! I defeated Hidon! (Gungho leaps into the air.)

Gungho: What!! You- you beat Hidon!! You're not joking, are you!?! (Relm comes in.)

Relm: Nope, no joke. Grandpa really did beat up Hidon. (Gungho's still jumping.)

Stragos: Hohoho. Well, if I go all out, a monster like Hidon's not much of a fight, you know.

Strago: Ho, ho, ho!

If I didn't know better, I'd say that Hidon wasn't my only enemy!

He's boasting. Preening, really. Stragos is many things, but shrewd is not among them.

Gungho: Ooooooh! How utterly mortifying. But I suppose I must accept it.

Stragos: Hohoho.

Stragos: ..... by the way, Gungho. How're you feeling? Wounds okay? (Gungho jumps back.)

Gungho: Eh? Aheh, heh...

[That night...]

(Stragos and Gungho are sitting at the table downstairs. Stragos gesticulates wildly as he talks, leaping from his chair.)

Stragos: I found my way to the end of a cave I'd thought would last forever, and there it was.

Without a moment's delay I leapt upon it, brandishing my cane, and- POW! CRACK! BAM! Oh, you should've seen me!

And then...

(Fadeout. Eventually Gungho comes out of the house. Relm's outside.)



Relm: Where's Grandpa?

Gungho: Tired himself out talking. He fell right to sleep.

Gungho: Now then, young lady, are you really all right with leaving him deceived? I wasn't hurt a bit and you know it.

Relm: Awww, that's fine. If we didn't do something to get him off his butt that old geezer'd be all mouth and no fight his whole entire life. 'sides. He really did beat a legendary monster.

Gungho: Really, he's got himself a fine granddaughter. You're wasted on him.

Relm: But y'know, you're a terrible actor. (Gungho turns to look at her.)

Relm: Only Stragos would fall for a show like that. Ham. (She runs off.)

Gungho: W-whaat!!

(End scene.)

---

And there it is. The World of Ruin. Done.

Next time: Cleanup. What do you want to see? The list so far is:

-Everyone's lines on the Falcon

-Complete spell list

-Complete Esper list

-Ability/tech list: commands, Blitz names, Sword Tech names, Tools, Dances.

I've got save states scattered throughout. Anything at all, now's the time.

See you in a month or so. *Otanoshimini*.

---

Very glad to see you all, and thank you. Only sorry you came in during a dry spell- these last few updates are by necessity going to be far between.

Not that there's any action this time, but here's a little bit of [BGM](#) anyway. [Michael Gum](#) is amazing.

### **On the Falcon**

Celes: Thank god I didn't give up... There's still hope for the future.

Celes: I'm glad I made it this far... I feel I have a lot to live for...

Lit., "Thank goodness I didn't throw away hope, that time." That attempt still haunts her, a little.

Lock: As long as I have people I need to protect, I'll fight.

Tina: General Leo... I think I'm starting to understand what you meant.

Edgar: Me, die? Ladies the world over would grieve!

Mash: Let's GO!

Cayenne: (at the engine) Truly an astounding contraption, this.  
Setzer: Well, I'm feeling lucky!  
Gau: Gau get stronger on the Veldt.  
Relm: Let's go BEAT that giggly little slimeball!  
Stragos: Everyone's so full of life. Don't think I can't keep up!  
Mog: Kupoppo-!!  
Umaro: Uuu....  
Gogo: .....  
Shadow: .....

### Classes, Abilities, and Tech Names

Celes: Rune Knight. Ability: Mystic Wind Blade, *Mafuuken*  
Lock: Adventurer. Ability: Steal, upgrades to Capture  
Tina: Sorcerer. (Roughly. One who uses magic in battle.) Ability: Trance  
Shadow: Assassin. Ability: Throw  
Gau: Wild Child. Ability: Rage, Leap  
Setzer: Gambler. Ability: Slot, upgrades to Coin Throw  
Relm: Pictomancer. Ability: Sketch, upgrades to Control  
Stragos: Blue Mage. Ability: Lore  
Gogo: Mimic. Ability: Mimic  
Umaro: Yeti

Edgar: Mechanic.  
Ability: Gadget (or 'Device', or 'Machine'.)  
1: AutoBowgun – Bowgun attack on multiple enemies  
2: Drill - Inflicts damage regardless of defense  
3: Bio Blast - Poison damage to multiple enemies  
4: Blast Voice - Confuse multiple enemies  
5: Sunbeam - Damage + Blind to multiple enemies  
6: Chainsaw - Sometimes instantly kills an enemy  
7: Weakmaker - Assign a weak point to an enemy  
8: Air Anchor - Enemy self-destructs next turn

Mash: Monk  
Ability: Lethal Technique, *Hissatsuwaza*  
1: Exploding Fist - Damage one enemy regardless of defense  
2: Aura Cannon - Holy chi damage to one enemy  
3: Meteor Strike - Single-enemy throw technique  
4: Flame Dance - Fire-element multiple-enemy damage  
5: Chakra - Refresh all others in party  
6: Vacuum Blade - Wind-element multiple-enemy damage  
7: Spiral Soul - Heal comrades in exchange for life  
8: Revolution - Massive damage to one enemy

Cayenne: Samurai

Ability: Lethal Sword, *Hissatsuken*

You can actually rename these attacks. The original names are one character each, but there's over a hundred characters to choose from and space for compounds. It is pretty sweet. These are the default names.

- 1: Fang - Damage one enemy
- 2: Sky - Heavily damage one enemy in counterattack
- 3: Tiger - Halve one enemy's HP
- 4: Dance - Damage enemy four times
- 5: Dragon - Absorb HP & MP from one enemy
- 6: Moon - Damage + Stop to multiple enemies
- 7: Decree - Damage enemy four times
- 8: Judgment - Cleave multiple enemies in one stroke

Mog: Moogle

Ability: Dance

- 1: Wind Rhapsody
- 2: Forest Nocturne
- 3: Desert Lullaby
- 4: Love Serenade
- 5: Earth Blues
- 6: Water Harmony
- 7: Darkness Requiem
- 8: Snowman Rondo

## Magic

Major changes:

Libra – Scan Abbreviation of 'library'.

Holy – Pearl

Religious censorship.

Death – Doom

Kid-friendly censorship (though the Grim Reaper appears regardless.)

Tornado - W.Wind

Space restraints.

Raspel - Rasp

Aspel - Osmose

Raspiru, Aspiru. No meaning that I could find.

Kappa – Imp Mythical Japanese swamp-thing, accurately approximated by the sprite.

Minor changes:

Fire Blizzard Thunder

Fira Blizzara Thundara

Figa Blizzaga Thundaga

Gravity Graviga  
Meteo  
Cure Cura Curaga  
Raise ARaise Reraise  
Protect  
Poisona  
Esuna  
Levitate  
Silence  
Confuse  
Telepo

## Espers

Major changes:

Cait Sith - **Stray**

First appearance of yet another beloved mascot. His sprite has a cape and little red shoes, but no crown. Originally a Celtic myth. The name was probably simplified for accessibility.

Catoblepas - **Shoat**

From Wikipedia: “The catoblepas is a legendary creature from Ethiopia... It has the body of a buffalo and a head of a hog. Its stare or breath can either turn people into stone, or kill them.”

Spells: Bio, Break, Death. ‘Shoat’ just means a young pig. Space restraints.

Quetzalcoatl - **Palidor**

Kana reads *keetsuharii*. Can’t think what else the bird could be. Accessibility and space restraints both applied.

Variamander - **Tritoch**

Space restraints. Could also write it ‘Varigalmander’, but I think the objective was “varying-serpent”.

Midgårdsorm - **Terrato**

Thanks to Gust. Could also be romanized to “Midgar Zolom”, a la FF7.

Lakshmi - **Starlet**

As before, the Hindu goddess of wealth, light, wisdom and fortune. When Owzer says he suddenly wanted a painting of her, it might be read as an expression of respect and piety.

Jihad - **Crusader**

Censorship. Note- Jihad's attack harms both friend and foe.

Cosmetic changes:

Madeen - **Maduin**

Carbuncle - **Carbunkl**

Zone Seeker - **ZoneSeek**

Seraphim - **Sraphim**

Not changed:

Ramuh

Kirin

Siren

Ifrit  
Shiva  
Unicorn  
Phantom  
Bismark  
Golem  
Fenrir  
Alexander  
Phoenix  
Odin  
Bahamut  
Ragnarok  
Raiden

---

“Alright.  
We're going in!”  
(The Falcon descends upon Kefka's tower.)  
Edgar: We're breaking in!  
(Celes looks down, turns, and walks to the opposite rail.)  
Setzer: Celes? What's wrong? (She turns.)  
Celes: The Warring Gods are the gods of all the magic of the Esper World. Destroy those gods...  
(Edgar turns and crosses to her.)  
Edgar: And what would happen? (Celes blinks, and looks down.)  
Celes: I'm not really sure, but...  
Stragos: It may well be that Espers, and all magic, would vanish entirely from this world. (Edgar blinks.)  
Edgar: But that means...  
Celes: What about Tina?  
(Pan over to Tina. She looks down.)

Celes: The Statues give the Espers the magical energy they need to live. If we destroy the Statues...

Strago: The Espers... and magic, too, will most definitely disappear from this world.  
In the Japanese, there's still a little hope. *Maybe.*

>Please form three parties.

>>Tina, Mash, Edgar, Gau  
>>Celes, Lock, Setzer, Mog  
>>Cayenne, Stragos, Relm, Shadow

---

Next time: Kefka's Tower. *Otanoshimini*.

---

## Kefka's Tower

(The three teams touch down.)

“The Warring Gods are up ahead...”

There was a similar line at the start of the Floating Continent. Both times, the heroes are setting foot on the land of the gods. Both times, it's a hideous and dangerous place.

(The three teams proceed.)

(Celes's team enters Vector's prison. A huge beast in one cell attacks. Its name: Ultima Buster.)

“My name is Ultima... the one forgotten at the edge of time. Set upon this land... never once called forth... for eternity, I have pondered... what it is I am meant to do. It seems the answer has come at last.”

*I've had an eternity to... ponder the meaning of things... And now I have an answer...*

More or less the same story as any of the optional Ultima bosses in Final Fantasy. Created at the dawn of time, tries to kill you because that's what it does. Plotwise, unrelated to the two Ultima Weapons.

(Celes's team defeats Buster and moves on. They defeat the Yellow Dragon.)

*Of eight, one left.*

(Cayenne's team defeats the Skull Dragon.)

*Defeated all eight dragons... seal of the dragons is broken!!*

[Received the Magicite 'Jihad'!!]

Last of the Magicite. Now in the cleanup post.

(The three teams coordinate to proceed. At one point, Tina's team needs to drop an anvil on the switch where Celes is standing.)

“Look out! Move a bit, would you?”

(Cayenne's team reaches the Guardian. Battle.)

“Running basic battle program!”

(Throughout the fight.)

“Running Ultros battle program!”

“Running Air Force battle program!”

“Running Ultima battle program!”

(Cayenne's team defeats Guardian, and waits on the center path.)

(Tina's team proceeds down the left path, and defeats the first god. *Majin*, the Devil. A bulbous, winged black beast with six arms.)

(Celes's team proceeds down the right path, and defeats the second god. *Megami*, the Goddess. A near-naked woman standing atop a huge, horned female head. Yunalesca's predecessor, zombie

attacks and all.)

(Cayenne's team proceeds, and defeats the third god. *Kishin*, the Demon. A winged serpentine centaur.)

With Doom, Goddess, and Poltergeist, I used to wonder why only Goddess was nameless. Now I know they all are.

"We destroyed the Warring Gods..."

"...but magic hasn't disappeared."

"Wait, does that mean... that Kefka drained so much power from the Gods, he drained the source of magic itself?"

Suddenly, having killed the gods is much less impressive. The creatures we just defeated were drained dry, like the Espers in the Magitek Factory. Kefka is the only God now.

(The three teams meet at the summit.)

(The laugh echoes.)

"Welcome, friends."

(Kefka appears, above.)

I was sure you would come, so I've done my very best to prepare appropriate remarks.

I knew you'd make it here, so I've prepared some suitable entertainment for you!

He wants to talk to us.

Gust said:

**DID YOU HEAR THAT?! THE DUDE HAS PREPARED REMARKS!**

**THE MAN IS SO OLD SCHOOL HE DRIVES A YELLOW BUS WITH GOTHIC ARCH WINDOWS!**

"How far are you going to take this destruction, Kefka!?"

I have obtained the ultimate in power. See!

(He yanks Cayenne into the air, and lets him hover.)

Magnificent, isn't it. Creatures like you are no trouble at all!

(He pulls Lock up on his other side.)

Crumble before me. Everything falls apart someday.

I will exterminate everyone, and everything!

There is no *I will*. He commands them to die, and observes that it only hastens the inevitable.

(He throws the two men down. Tina steps up.)

"But people can create anew."

(View moves up, to center on Kefka.)

And those new things, too, will eventually rot away. Why create, knowing full well it will perish? Why try to live, knowing death will come? You lose everything when you die.

"People will keep rebuilding the things you take from them."

Then I'll destroy those too. Why do people rebuild things they know are going to be destroyed?

Why do people cling to life when they know they can't live forever? Think how meaningless each of your lives is!

Again. No *I will*. He is making observations, and asking questions.

(Tina climbs into view.)

“The end result isn’t what’s important!

What is it we’re living for, right now.

What is it we’ve been able to create.

What is it we protect.”

(Kefka throws her across the rock. She gets back up.)

It’s enough if people can seek out and find that answer, in the time they have alive!”

“It’s not the net result of one’s life that’s important. It’s the day-to-day concerns, the personal victories, and the celebration of life... and love! It’s enough if people are able to experience the joy that each day can bring!”

The culminating philosophy in five lines, reduced to ‘live-for-the-moment’ drivel. What is our PURPOSE? The question changes the meaning of all its answers.

Kefka: And have you found this answer, in this world hung upon the brink of extinction?

“Yes!”

(Tina jumps down. The Returners stand shoulder to shoulder.)

Tina: A loving heart!

Lock: The one I protect.

Cayenne: The wife and child within my heart.

Shadow: Friends... and family.

Edgar: My life’s work is to build a free nation!

Mash: I’ve a brother who takes good care of me! Gahaha!

Celes: I have someone who will catch me.

Stragos: I’ve got my darling granddaughter.

Relm: He’s a pain in the ass, but I’ve got a geezer I just can’t leave behind!

Setzer: My friend’s wings!

Mog: Got my people, kupo!

Gau: Everyone here! Everyone heeeree!!

Terra: I know what love is...!

Locke: And I have learned to celebrate life...and the living.

Cyan: My family lives on inside of me.

Shadow: I know what friendship is...and family...

Edgar: It is my dream to build a kingdom in which I can guarantee freedom, and dignity.

Sabin: I have come to experience anew the love of my brother!

Celes: I've met someone who can accept me for what I am.

Stragos: I have a special little Granddaughter.

Relm: And I have a brave Grandpa who'll stand by me through it all.

Setzer: My friend's airship...and her love!

Mog: I have my friends here!

Gau: You my friends! Me uwaaaa all of you!

Some similar, some different- but in the original, all are explicitly declaring the answer they have found to the questions of life.

Lock’s could also be translated, “The one I should protect,” or, “The one I must protect.”



Mash literally says that his brother loves him, in the sense that one loves a pet or a small child or any cute thing. And then he laughs, because God doesn't faze him.

Celes has been defined by that fall.

Reim is an excellently foulmouthed brat, no sweet little paragon of virtue.

Setzer has Daryl's wings. Her love is in the past.

Mog's people could be the moogles at home, or they could be the warriors here.

Gau claims these people as his purpose, his everything. In this respect Gau's is the most poignant story of them all. He has nothing, and nobody, save for the pack of fighters who took him in. He fights because they fight. That's all.

(There is a pause. Kefka looks down, turns in a circle, kneels, stands. The music changes.)

Kefka: Oh, I can't staaand thiiiis. The full set complete, and all talking back to me. Can't STAAAAAND it!!

This is sickening... You sound like chapters from a self-help booklet! Prepare yourselves!

Kefka shifts. A calm, nihilistic god changes to the insane creep we've always known. The Returners have pissed him off.

It's rather meta, for a translator to write 'you sound cheesy!' when talking to characters who he's just written cheesily.

Kefka: Well then why don't I just wipe them all out. These things that sustain your lives!

"Kefka, STOP!!"

Now, for my next trick, I will make you all... disappear!

"Kefka, you don't know what you're doing! Stop!"

Of course he knows what he's doing.

(Kefka unleashes the Light of Judgment. It tears across the landscape.)

Kefka: I've taken in the greatest power in the world. Everything else is scum! Worse than scum! Worse than worse than scum!

(He jumps. A rock spire rises beneath him, lofting him into the air.)

Kefka: I'll destroy everything! I'll make a woorld of death!

(Tina rises on a second spire.)

"Life, and dreams, will always be reborn!"

Kefka: Then I'll destroy those and these and ALL of it destroy destroy DESTROY! EEEEEVERYTHING DESTROYED!

(Lock rises on a third.)

"You're not taking one more life!"

(Kefka wags a finger.)

Kefka: Hya-hya! Destruction without death? Now that's no fun!!

(He unleashes another Light.)

"This is it! KEFKA!!"

(The Returners regroup, and charge.)

(They fight their way up the tower. In the end, Tina, Celes, Cayenne, and Lock face off against

the insane god.)

Kefka: Life... dreams... hope... where does it come from, where does it go? Trash like that... I'll destroy it all myself!

(They FIGHT.)

---

The End will come on Saturday, November 11th, at 5pm EST.

I hope to see you then. *Otanoshimini*.

---

Tina, Celes, Cayenne, and Lock fight for the world's future.

Kefka: Through chaos... Doomsday draws near.

(The heavens begin to shake. Tina casts one last Ultima. Kefka crumbles to dust.)

(The heroes regroup at the summit. The entire tower is shaking.)

“Everything's breaking apart!”

(Gogo and Umario rush in.)

“We came to help! Hurry, the airship's back this way!”

(Tina goes into Trance.)

Celes: Come on, everyone! Let's do this together.

(Tina takes three steps, and falls.)

Celes: Tina! What's wrong?

(Magicite flies from Edgar's hands. It rises into the air, and vanishes.)

Edgar: The Magicite. Magic is slipping away...

The Espers will cease to be. Which means...

Celes: Tina, too? (Tina gets up.)

Tina: Follow me. I still have the last of my power. I'll lead the way!

**Terra: Come with me. I can lead you out with my last ounce of strength.**

Lit.: I'll guide everyone.

(She does so.)

[Ending Theme - \(alternate download\)](#)

(A book on a desk. The pages turn.)

カイエン AS CAYENNE GARAMONDE

(The stairs fall out from under Edgar.)

Edgar: Cayenne! Hit- hit that switch!

Cayenne: I am unskilled with such contraptions!

(He fiddles, fusses, and finally stomps it. Edgar descends.)  
Cayenne: Even the worst at machines will manage somehow! (Laughs.)

セツター AS SETZER GABBIANI

(A crossroads. Setzer flips a coin, and Celes and Edgar follow it.)  
Setzer: Hold it!  
(He points the other way. Celes gives him a look as she goes by. The first door explodes. Setzer wags a finger.)  
Setzer: Gotta go with your gut. Even if the coin flips the other way.  
Something you used to say, Daryl!

エドガー AS EDGAR RONI FIGARO  
マッシュ AS MASH RENE FIGARO

(Edgar's opening a door. Rubble falls. Mash catches an I-beam over his brother's head.)  
Mash: I don't mean to unload the kingdom onto you, bro.  
You support the kingdom. And I'll support you. That's why I needed to become strong.  
Sabin: I didn't turn my back on the kingdom, big brother... I knew you'd be a better king. I trained hard knowing I might have to help you one day... Now I know why I have these stupid muscles!  
Edgar did everything to give Mash his freedom, and Mash used it to become his brother's strength. Mash is proud, and confident that he's done what's best.  
(Edgar finishes, and Mash tosses the beam away. Edgar hangs back, wags a finger, and exits last.)

モグ AS MOG

(Mog falls, hanging by a thread.)  
Mog: Ahhh! Help, kupo!  
(Edgar catches him by the bobble with a convenient mechanical hook.)  
Mog: Hey! I'm no prize toy! Kupo! (He fumes. Edgar laughs.)

ウーマロ AS UMARO

(A dead end. Celes bangs herself against the door.)  
Celes: It won't open!  
Umaro: UGHAAAA! (He bashes a new path through the wall. Celes looks at him, and then rushes past.)  
Umaro: UGHAAAA! (He flexes.)

ゴゴ AS GOGO

(Edgar and Setzer are cut off. Celes checks the walls.)

Celes: We have to press the buttons at the same times!

Setzer: Gogo! Mimic Celes!

(Success! Celes follows the two men out. Gogo tries to do the same, but falls.)

ガウ AS GAU

(Gau bounds down the rock face.)

Gau: Gauuu, shortcut shortcut! (He jumps on loose rocks, and bounces down.)

(Edgar and Celes follow.)

Gau: Gauuu, shortcut shortcut! (He shoves Celes onto another, and they tumble down together.)

ロック AS LOCK COLE  
セリス AS CELES CHERE

(They race after Tina. Celes drops a bandanna, and rushes back.)

Edgar: Hurry! It's breaking up!

(The floor crumbles. Celes jumps, and Lock dives.)

Celes: Lock!!

Lock: I'm not letting go!

Ever!

(He hauls her up.)

Lock: You- you idiot! You could've-- for a stupid little thing like that!

(Celes looks down. The room crumbles. Lock whisks her away.)

ティナ AS TINA BRANFORD

(A piece of Magicite leaves Tina's hands, and hovers.)

Tina: ... Father?

Madeen: My Tina. This is goodbye. Espers will vanish from this world. Part-Esper as you are, you may too...

But, if perhaps, as a human, you have found strong feelings for something precious to you...

Then you may, as a human, remain.

(Tina nods. The Magicite vanishes. They leave. Tina looks back once, and goes.)

リルム AS RELM ARROWNY

(Relm and Stragos are headed the wrong way down a conveyor belt. Stragos tires out, and backslides.)

Relm: Hey, no! You can't give up, Grandpa. (She grabs onto him.)

Relm: **Grandpa! Stop goofing around!!**

Stragos: Sorry, dear...

Relm: You keep fussin' back there and I'ma paint your portrait. (Stragos falls.)

Stragos: Ayayaaa, oh, anything but that! (She picks him back up, and starts down.)

Relm: ...but, y'know... I wanna paint a real portrait of you, Grandpa, just once.

Stragos: Oh, Relm, stop that, at a time like this. I'm tearing up so, I can't see ahead.

Strago: Relm! How can you be thinking about pictures at a time like this!?

## シャドウ AS SHADOW

(Shadow splits off from the group. Interceptor follows.)

Shadow: Interceptor! Go! (He kneels.)

Stay well... (They separate. Shadow climbs higher, and sits.)

Shadow: Hey, Billy.

Looks like I don't have to run anymore.

Give me a warm welcome, willya?

(The tower begins to shake.)

I'm going to begin all over again...

No. He died. Shadow actually. fucking. died. 'Running away' meant *living*. Now he's proved his own courage, and his daughter is safe. His penance is done. So he chooses to die.

## ストラゴス AS STRAGUS MAGUS

(Stragos jumps for the hook dangling from the airship, and misses.)

Stragos: Oh ho, not yet! I won't lose to these young 'uns!

(Relm climbs up behind him. Maybe she gives him a boost? He leaps, and catches it.)

Stragos: Gotcha!

## AND YOU

(The remaining heroes board the airship.)

Tina: Follow me! (She takes off, and the Falcon launches.)

Edgar: The last of the Magicite! (It leaps into the air, and vanishes.)

Celes: Tina! Come back! Your magic's already--!

(They fly clear of the rubble. Tina begins to fade.)

Celes: Her power- it's running out! (Tina falls. Edgar sweeps an arm. Setzer races to the controls.)

(The Falcon dives.)

(In Mobliz.)

(The children gather around Catalina's bed. A voice echoes from above.)

*Hang in there, Catalina...* (The kids look around.)

*I will, too...*

(On the Falcon. The heroes are down.)

*We can do it.*

(They begin to stand.)

“We... can do it?” (Celes stands.)

Celes: Where’s Tina!?! (She dashes around.) Tina!!

(Celes carries the girl to the center. Setzer kneels on her other side. She gets up.)

Tina: Thanks, Setzer. (Setzer poses.)

Setzer: Hey, you heard me. This is the world’s fastest ship!

After this, there are no more words. The Falcon sweeps across the skies, and our heroes watch as the world begins anew. Catalina and Duane have a new baby. The mansion in Thamasa is rebuilt. A tree sprouts in Kohlingen. Figaro Castle’s guards are on parade.

Tina lets her hair down. Setzer aims for the stars.

---

Afternotes/Responses

Dr Randygophr J McQuaid said:

I'd like to point out one thing in defense of Relm: I really like the way she sees through Gungho's ploy right from the start, but goes along with it - implying that she sees that Stragos needs to beat Hidon to gain a sense of closure. I'd say this demonstrates that Relm is a lot more mature than she usually lets on.

DaBubba said:

Some very, very small points that you might want to fix:

(And I offer these in the spirit of making your masterwork more complete; certainly not to criticize what is an unbelievable effort!)

In the opera, the line *iro asenu, towa no ai, chikatta bakari ni* refers to a love that's eternal and unfading, which was only just pledged. "Chikatta" 誓った, not "chikakatta" 近かった.

Also, you have the people in Thamasa talking about a big monster shaped like an A. "Ei" is actually the Japanese word for a manta ray.

Thank you so much! You're absolutely right, of course. I skipped straight over the manta ray thing because it was in katakana. Go me.

JRDad said:

Chock up another user registered. Just had to jump in and say Thanks to Lina. That was great, although Woolsey did a decent enough job, for me as a 13 year old on my original run playing it, to get most of the subtleties(sp?). But yours definitely blows it out of the water. And here's another vote for Secret Of Mana, or Hey how about a Seiken Densetsu 3 translation?

And one quick question for you Lina.  
Is there any point you think Woolsey's translation was better than the original?

Thankya. I thought the SD3 translation out there was pretty coherent.

That's kind of a weird question, from my perspective. Briefly put, there are two schools of thought in translation: some believe the original work can and should be improved upon when translated, and some believe it's not their place to say so. I tend to belong to the latter group, though I'm much less religious about it than I once was. Still, to me, any clear difference from the original is a mark against the translation. Merely because it is different.

That said, there are definitely grey areas. There are certainly times, for example, when the Woolsey version is more palatable to an English-speaking audience. Is this an arrogant improvement over the Japanese work, or a dedicated translation across cultural boundaries?

The example that bothers me the most, to this day: Mash. Sabin. Mash is not a good name, in an English context, period. It's bothered me every time I translate, but then I go back to playing in Japanese and just can't think of him as 'Sabin'. Because, in my mind, Sabin is synonymous with 'Woolsey version Mash'.

Fortunately enough there's an elegant solution to this specific problem, one that I've only just stumbled upon. I have heard a rumor (and if anyone can confirm, I would be most grateful) that in planning stages, the younger Figaro twin was named ... are you ready for it? ... Mathias.

*Mathias*. Is that him, or is that **him**? Masshiasu, shortened to Masshu, subsequently romanized Mash. But, Mathias. It's princely, it's pure, it has so much potential. I want it. I'm tempted to say that even if the rumor were false, I would gladly change every instance of 'Mash' in this entire script to 'Mathias' for the final draft.

Ahha, but you see, does that make me a correctivist translator? If the rumor's false, am I just going to change the name anyway with an airy wave of my hand, much as Woolsey did at the very start? These are the questions I ponder when grey areas come up. How arrogant about cultural standards should I get to be? &c.

Man, it sure is nice to work on my own. I can work these things out based on my personal ethical code, and develop same, and not have to think about a paycheck or a job depending on me making the wrong choice.

Man, I'm rambling. FOR THE RECORD, I'm not TOTALLY sober here, so while this is indeed a sincere outpouring of my own personal philosophy in a level of detail to which I would probably be embarrassed to expand were I not feeling warm and fuzzy and friends with the whole wide

world, if someshit doesn't make any damn sense just say so and I'll explain what in hell I meant tomorrow.

<3

Gust said:  
Haha oh you drunkard. <3

(You should've gone out on a "but stillō my translation is huge love y'all!")

MY VIKING COCK IS BETTER THAN WOOLSEY'S

(Compiler's note: Yes, that was Lina.)

DaBubba said:  
I once got to participate in an interview with Ted Woolsey (this was around 1997) and one of the questioners asked him about why he changed some of the names. I can't remember if it was an idea of his, or Nintendo's, or whose, but he said that they didn't want to use names that people playing the game were likely to have, because you might end up with the player inserting his or her name for one of the main characters, only to find that another character had the same name. This, supposedly, is why 'Tina' was changed; can't remember about 'Mash', but given the popularity of Matthew in the real world (and the fact that it's seven letters), I can see why they changed it.

BTW, I have the FFVI pre-release guidebook which provides all kinds of information about the world and the characters and whatnot (birthdays and favorite things and the like), and Sabin's name is given in the Roman alphabet and is "Mash", not "Matthew". Cyan is 'Cayenne'.

Eagles- that's the thing, though. He IS a prince. He was born into a royal family and named such. I always found it pretty unbelievable that a king named one of his twin sons 'Sabin'. I am similarly averse to 'Matt'.

Also, drunkposting is made of funs and silly. In retrospect I was pretty coherent! I guess I am a talkative happy drunk. Woo!

DB- IIRC Shaded Mazoku posted a few scans & translations awhile back- is [this](#) the same book? Interesting stuff!

DaBubba said:  
Lina, mine (the *Settei Shiryou Hen*) is different from that one. It has just about the same information, though. And, being published two months before the game was released, it gives no hint of the destruction that's going to engulf the world -- this book's epilogue shows the heroes lied up at the Narche snowfield, ready to take on Kefka!

And one more thing I wanted to mention -- you know the guy who says, "All the people here are honest!" in Zozo? I think Ted flubbed this. He has it as "Great people, here!", putting it in generic



quotes, implying that someone from our party is looking at this guy and voicing an opinion.

But if it's *that guy* saying it, it's another clue that everyone in Zozo is lying. (Another person in Jidoor also tells you this.) I mean, if several people have lied to you, and then this guy says that everyone is telling the truth, then if *he* is lying and the opposite of what he said is the truth, then it's a clue that *no one* in Zozo is honest.

So Ted deprived us of one of the clues in what should have been a nifty logic puzzle of the 'All Cretans are liars' kind.

If you ever put your translation into a game, make sure it's clear that the ZoZoan is saying this and not the party!

And with that I'm off to join the rest of the warm-and-fuzzy Christmas crowd! Happy Holiday to all!

Viewer said:

Er...sorry to dredge up an extremely small part of the script (assuming Lina even checks this anymore), but back at Page 9, there's a scene where Cayenne is lecturing a "bar wench" on how to be a "[yamato nadeshiko](#)". Would you happen to still have the notes on what he's saying, or does everything on that list pretty much cover it?

'fraid I don't have any notes from those days- I'm not sure I even wrote any, sorry. Very likely to be the same concept, though!

Vehek said:

What's the literal translation of this? [Mash: Darn right! End of the world's not enough to take ME down.] I'm asking because of something I read in Sky Render's Script:

Mash

"Naturally!

Even should I fall into the deepest crevasse,

I'll always have the strength to climb

back out!"

I'm glad I kept all my screenshots. Sky Render's is more literal and closer to the original than mine, though I do have an issue with 'crevasse.' (And 'climb', but that's a nitpick.) My literal version would go like this.

"Of course! Even if I were caught within the split earth, I would push it open with my power!"

Because the word for 'earth' there was *daichi*, which I understand to refer most often to the unified world rather than a specific piece of dirt, I took 'split earth' in the generalized apocalyptic sense. It helped that in context, that same 'split' was used in the oft-uttered NPC line 'the day the earth split open.' Thusly, Mash (ack, I keep wanting to call him Mathias now) is referring to the day of the apocalypse, not a wholly hypothetical scenario.

So what he really means is, 'I'm too strong for the apocalypse.' The boast of strength is implied (I hope) rather than explicitly stated in my version for the sake of coherence. I think the explicit boast in English would be far more awkward than the one in Japanese.

Mael Duin said:

As for that line Sabin has when you find him, it appears that in your translation Duncan says the exact (ish) same thing when HE returns.

Tansunn said:

Hey, just wanted to say I loved the new light this thread shed upon one of my favorite games. It's interesting seeing how the characters were originally intended to be. (I have an intense fondness for Gau now, which I didn't have before.)

There are a few things that have been stirring in my mind as I read this thread, though. First off, in the cave on the way to the sealed gate, there's some guy who says "N...nuts!!! I thought I had the monopoly on the stuff buried in the plaza beneath the grand stairway..." and I've never had a clue what he's talking about. Is it too late to ask if it's any less cryptic in the Japanese version?

Woo, Gau! And it's never too late to give me a chance to blather on- hell, that's what I do best. This one I had to go hunting back through save-states to find, that was fun. Anyways, that's pretty accurate in isolation, but it doesn't fit at all in the Esper Cave's context, does it?

'Plaza' there also means 'open space', which in a cave I'm tempted to translate as 'chamber'. 'Grand stairway' is technically fine, but to me carries undertones of red carpet and gilt banister. Also, he is kinda gasping this out with his last breath here.

"Da- damn... I thought I'd get to keep the treasure... buried in the chamber under the great stair..."

Ish? Whaddaya think? I think I'm rusty. He's referring to the Ultima (Atma) Weapon and a few other goodies, anyway- they're in chests and not buried at all, but eh. We can use our imaginations.

Tansunn said:

Thanks for the clarification, it makes a bit more sense that way. I'd always thought he meant something in some building somewhere, but I guess I was mistaken.

Mael Duin said:

This refers to several invisible treasures in the space below that long staircase south after fighting the ninja. You can find four treasures there "bui-red" in the ground. These are somewhat legendary in the fact that the game completely lies to you about what you actually find. A Remedy that's really a Soft and so on.

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There are some people I need to thank again.

This project started, once upon a time, because on a whim I asked Angahith whether he might be able to find me a copy of the Japanese version of FF6. If he hadn't sent one over, the whim probably would have died right there. Thanks, man. I owe you.

This project continued, particularly at the beginning, because many, many people I respect and admire encouraged me and cheered me on. I especially need to thank Maggie Rennie and Motoss: I was most afraid of not living up to the confidence you put in me, and not doing justice by those characters you love most. Thank you so, so much for kindness upon kindness.

This project got good, especially near the end, because every time I had real trouble I went running to #icybrian. The denizens thereof were always -always!- ready, willing, and able to supply suggestions and advice. There's one man in particular to whom this translation owes a LOT of its coherence; DK helped me out time and time again. If there was any really good English turn of phrase for the nasty Japanese I was working at, he would find it. I'm a better writer thanks to him. Thank you so much, Deeks.

I could go on and on. Koko and Glandrid illustrated scenes. Musenji remixed a tune. Epsilon has offered to actually compile the entire thing- I still don't think he knows what he's getting into. Cully cheered me on and propped me up in every channel and every medium for every single step of the way. *Seventeen people* registered on these forums to tell me they were reading, and enjoying, and looking forward to more. (One of them IMed me one day with the screen name Gutter Geoff. I nearly died.) MK, Mozz, NC, BC, Myu, Gust, Pika and all who threw out suggestions in chat, Eagles and Themsy and Annie and all of you who tossed ideas around in here: thank you. Everyone who posted and everyone who read, thank you.

Thirty minutes to showtime.