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A comparative study of approaches to audiovisual translation

Author: Silvia Aldea
Supervisor: Hiroko Inose
Examiner:
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Abstract

For those who are not new to the world of Japanese animation, known mainly as *anime*, the debate of “dub vs. sub” is by no means anything out of the ordinary, but rather a very heated argument amongst fans. The study will focus on the differences in the US English version between the two approaches of translating audio-visual media, namely subtitling (official subtitles and fanmade subtitles) and dubbing, in a qualitative context. More precisely, which of the two approaches can store the most information from the same audiovisual segment, in order to satisfy the needs of the *anime* audience. In order to draw substantial conclusions, the analysis will be conducted on a corpus of 1 episode from the first season of the popular mid-nineties TV animated series, *Sailor Moon*. The main objective of this research is to analyze the three versions and compare the findings to what *anime* fans expect each of them to provide, in terms of how culture specific terms are handled, how accurate the translation is, localization, censorship, and omission. As for the fans’ opinions, the study will include a survey regarding the personal preference of fans when it comes to choosing between the official subtitled version, the fanmade subtitles and the dubbed version.

**Keywords:** audiovisual translation, subtitling, dubbing, translation quality, anime
## Table of contents

Abstract............................................................................................................................................. 2  

1. Introduction..................................................................................................................................... 5  
1. 1. Research Questions .................................................................................................................. 6  
1. 2. Background .................................................................................................................................. 7  
1. 2. 1 Audiovisual translation........................................................................................................... 7  
1. 2. 2. Advantages and Constraints of Subtitling ............................................................................ 8  
1. 2. 3. Advantages and Constraints of Dubbing .............................................................................. 11  

2. Prior Research .................................................................................................................................... 14  
2. 1. Contribution .................................................................................................................................. 16  

3. Relevant Theories and Concepts ........................................................................................................ 17  
3. 1. Skopos Theory ............................................................................................................................. 17  
3. 2. Domestication ............................................................................................................................... 17  
3. 3. Foreignization ............................................................................................................................... 18  
3. 4. Relevance to the study .................................................................................................................. 18  

4. Method ............................................................................................................................................. 18  
4. 1. Questionnaire Survey .................................................................................................................. 19  
4. 1. 1. Design ....................................................................................................................................... 19  
4. 1. 2. Survey ....................................................................................................................................... 19  
4. 1. 3. Respondents ............................................................................................................................. 19  
4. 1. 4. Analysis ..................................................................................................................................... 20  
4. 2. Translation Analysis ..................................................................................................................... 20  
4. 2. 1. Material ....................................................................................................................................... 20  
4. 2. 2. Data Collection .......................................................................................................................... 23  
4. 2. 3. Criteria ....................................................................................................................................... 23  
4. 2. 4. Method of analysis .................................................................................................................... 23  

5. Results ............................................................................................................................................. 25  
5. 1. Names .......................................................................................................................................... 26  
5. 2. Technical differences .................................................................................................................... 27  
5. 3. The Opening .................................................................................................................................... 27  
5. 4. Subtitles ....................................................................................................................................... 30  
5. 4. 1. Changes in translation ............................................................................................................. 30
1. Introduction

An increase in the volume of work done in the field of audiovisual translation is a natural outcome of the digital era we currently live in, where audiovisual translation (AVT) is closely linked to technology. When it comes to translating audiovisual programmes, there is more than just one way to transfer the information on the screen to make it comprehensible to the viewers.

Popular Japanese animations, known as anime, are available to everyone in the world, with series like Naruto, Sailor Moon, and Dragon Ball being some of the most widely known anime. However, the increase in popularity of anime means that translators need to undertake more work. AVT can be achieved in two ways: subtitling, when the text is shown together with the original visual material, or dubbing, when the original soundtrack is replaced with a new one. The purpose of the two approaches mentioned above is to make the original material available and comprehensible to a large number of people.

These two widely used methods of AVT are considered to be on the two ends of a spectrum of the translator’s visibility. It is obvious that subtitling and dubbing differ from one another in a number of ways, the biggest difference being that one is a written translation, and the other a spoken translation. Nonetheless, when it comes to translating anime, the fans have a clear preference towards one of the two approaches, with strong arguments on each side; fans who prefer the dubbed version do so because reading subtitles distract them from the action, and fans who prefer the subtitles do so because they like the Japanese voices better and they want to have a direct contact with the source language. The same arguments can be seen in the responses to the survey used for this study.

This study began with the idea of applying quality assessment standards to the two approaches and comparing them to see which side of the argument is right. The pilot of this study was to see, with the help of a questionnaire, what avid anime watchers prefer in terms of translating audiovisual media and what are their thoughts on the differences between subtitling and dubbing. The questionnaire was posted on an anime blog on Tumblr and it got 182 responses, a number large enough to help me form an idea of what anime fans expect from a translation. However, the results from the questionnaire were not conclusive, as they relied more on personal preference, which led me to believe that a deeper investigation is required to get to the bottom of the subbing versus dubbing issue.

The aim of this study is to analyze the dubbed version and the subtitled version of an anime, focusing on the accuracy of translation, the appropriate choice of vocabulary, idiom, terminology and register, cohesion, coherence and organization, in order to determine which of the two approaches can store the most information from the same audiovisual segment, in order to satisfy the needs of the anime audience. Anime fans, much like comic-book fans in the US, are very particular about the process of translating and what they want from either the subtitled version, or the dubbed version (Jüngst 2004). Therefore, an approach that would satisfy the needs of the anime
audience is the approach that, in the process of translation, retains the most information from the original.

In order to achieve this, an analysis will be conducted on a corpus of one episode from the first season of *Sailor Moon*, and the data will be collected from the three versions of translation: the official English dub version, the official English sub version, and the fanmade English sub version. With the data collected from the questionnaire I have obtained a demographic which has helped me decide on an *anime* to analyze that fits within the said demographic, i.e. female viewers between the ages of 18 and 25. My goal in this study is to establish, among the dubbed version, official subtitled version, and the fanmade subtitled version, which is the one that is better at storing information from an audiovisual segment? As it was previously mentioned, the audience for *anime* is very particular about what is translated and how, therefore the focus will be on which of the three version is better at meeting the needs of the *anime* audience.

The main feature of the study is that it focuses on how both approaches deliver from a foreign text the same information, in the same language (in our case, English).

### 1.1. Research Questions

The choice to dub or to subtitle a foreign programme can be attributed to a number of factors, and there are pros and cons on each side of the argument of dubbing versus subtitling, but the choice depends on a very important question: for whom is the programme dubbed or subtitled?

The initial approach to this study was to determine what anime fans expect from a translation, and that goal was achieved with the help of the pilot survey. As methods of translating audiovisual programmes, both approaches are expected to convey the same amount of information that is offered in the original material. Audiovisual texts are multidisciplinary and, whatever the translation technique, the most important part is the result of the translation, not the translation process. The translation should produce a result that is truthful to the original text, which is why the audience has such high expectations.

Because this study focuses on audiences with at least a basic knowledge of *anime* and no problems reading subtitles, the main research questions are:

1. What are the differences between the two subtitled versions, official and fanmade, and the differences between the two subtitles and the dubbed version?

2. Which one of these three versions can store the most information from an audiovisual segment?
The differences between subtitling and dubbing will be the key elements in deciding which of the two approaches stores the most information. Therefore, the answer to the first research question will provide vital information about the major distinctions between dubbing and subtitling. Focusing on these points, I will conduct an analysis on the three versions of translation (official English dub, official English sub, and fanmade English sub). Knowing what to look for in the comparison part of the study will enable me to determine which approach can convey the same or at least a satisfying amount of information in the translation as it is present in the original text.

Due to the fact that the study will be conducted on one *anime*, one should refrain from generalizing the findings to other dubbed and subtitled versions of *anime*.

1. 2. Background

1. 2. 1 Audiovisual translation

The term audiovisual translation refers to the transfer from one language to another within an audiovisual product, i.e. the transfer of information on screen needed to make an audiovisual programme comprehensible to the audience that is not familiar with the language of the original. There are two basic approaches to translating the spoken language on screen: to change it into written text, or to keep the spoken language, but in English. The former is called subtitling, and the latter is called dubbing. These are the two most widely-used methods of translating audiovisual media and, when it comes to the translator’s invisibility, they are considered to be opposites. In the case of subtitling, the viewers are constantly reminded that they are watching a translation, while dubbing creates the illusion that the characters are speaking in the target language.

As the term suggests, audiovisual programmes are meant to be heard (audio) and seen (visual) at the same time and there is a strong link between what is shown on screen and what we hear. AVT, however, relies heavily on the verbal element. What makes this type of translation harder than, for example, translating a book, is that audiovisual products are meant to be seen and heard simultaneously, as the verbal elements and the visual elements work together to create a meaningful whole, which may constrain the translation process (Koolstra 2002). The audience does not simply listen to the dialogue, there are other key audio elements in an audiovisual segment that can convey meaning, such as background music, background noises, body sounds (crying, laughter, etc.). There is also a vast array of visual information, written information such as street signs, or billboards, names of director, the producer, the cast, etc. at the beginning and end of a movie, and also a character’s facial expression, body language, costume, hair style, makeup, that add to how the message of the audiovisual segment is conveyed to the viewer.
It is important to know how each approach functions and how it differs from the other. Only those advantages and contraints relevant to the analysis in the present study will be mentioned, i.e. those advantages and constraints relevant to the research questions.

1.2.2. Advantages and Constraints of Subtitling

Subtitling, the translation of the dialogue of a foreign-language film shown at the bottom of the screen, is one of the approaches to translating audiovisual media. Luyken et al (1991) defines subtitles as “condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen.” The subtitled material has four elements: the image, the spoken dialogue, the non-verbal sound and the written information on the screen (J. a. Díaz Cintas 2007). These elements work together so that the audience can understand it in the target language.

Advantages of Subtitling

a) Authenticity

One of the main arguments for subtitling is that this approach retains the authentic “flavor” of the original, and the emotional content carried through the intonation of the voice actor / actress's performance is left intact. It is true that subtitling allows the audience to hear the original language while reading the translation on the bottom of the screen, but this method requires that the audience ignore the fact that the language spoken on screen is different from the language in the subtitles and that the translated text should be perceived as the actual spoken dialogue.

This approach allows for a translation untouched by linguistic barriers, as it retains the original actor’s individual speech patterns, voice quality and diction, and other non-verbal elements, such as tone of voice or pitch, accent, male or female voice.

b) Language acquisition

It is true that by watching an audiovisual programme in its original language will help the audience get familiarized with the source language and be able to pick up some words in the foreign language of the subtitled programme (C. P. Koolstra 2002). Language acquisition consists of the spontaneous process of rule internalisation that results from natural language use (Krashen 1981). According to Krashen, any individual with a basic comprehension of a foreign language can increase their ability within the said language through the experience of the language in a comprehensible form. Experiments have proven that participants can learn from unfamiliar languages as well, such as English and Chinese (D’Ydewalle 2007). Therefore, it is not impossible for English speaking viewers to pick up words in Japanese by watching subtitled versions of anime.
As a matter of fact, due to the increase in popularity of Japanese popular culture in Western countries, the Japanese word kawaii has been added to the Oxford English Dictionary (2010).

c) Translator’s visibility

One of the main characteristics of subtitles is that they allow the viewer to compare the two languages at all times. By taking into account the transparency of subtitling as a translation method, the audience can hear at all times the source text and can easily compare it to the translation, making it quite a challenge for the translator who is aware that the process of translation is always monitored by the audience. This way, subtitles help the viewer’s comprehension of the audiovisual product, rather than depriving them the chance to understand the source text independently. The transparent translation of subtitled programmes put a great emphasis on the source language culture, and the foreign elements of the source text are accentuated (C. P. Koolstra 2002).

d) Aesthetic

According to Ivarsson & Carroll (1998), subtitles do not interfere with the non-verbal elements of the language (facial expressions, body language). More so, subtitles can be used to render discursive elements on screen, such as signs, letters, messages, etc. (J. a. Díaz Cintas 2007). The translator subtitling an audiovisual material has an influence only over the spoken dialogue which they need to translate and present in the form of subtitles. The dubbing team, however, has complete control over every aspect of the material: dialogue, animation, soundtrack, etc.

Constraints of Subtitling

a) Spatial constraints

Taking into account the viewer’s reading speed, subtitles are restricted to two lines of text, which does not allow much in terms of long explanations. A maximum of two lines of text for a subtitle is considered to be the norm, while the number of characters depends on each subtitling workstation (J. a. Díaz Cintas 2007). The ideal length of a subtitle is one sentence, with all its clauses, separated on two lines.

b) Temporal constraints

Time wise, when working with subtitles, one must take into account how much on-air time each line of text has, and if that is enough for the viewers to read it. No matter how perfect a translation, if it cannot be read in time, it is unsuccessful as a subtitle. Normally, in English, a number of maximum two lines of subtitles should be presented at a time, with each line consisting of a maximum of 35 characters. This is directly linked to the reading speed of the viewers. The average reading speed of an adult is 3 words per second, which means that in order to read a subtitle of two lines with 35 characters each, a viewer will need at least 4 seconds, 6 seconds being the recommended amount of time (Luyken 1991). If a subtitles of two lines is shown on screen for
more than 6 seconds, the audience will begin to read it again and may believe they are given new, incorrect information (ibid.). The minimum time for showing a subtitle is 1.5 seconds, in order to avoid the effect called “flashing”. According to Luyken et al. any subtitle briefer than 1.5 seconds cannot be read in time and if it is followed by another subtitled scene, the change will cause the subtitle to disappear, creating the “flashing effect”, which is very uncomfortable on the eye.

c) Textual constraints

Due to the space and time constraints of subtitles, information is often filtered when it is transferred from speech to writing. The audience has to concentrate on both the source and the target language that are present simultaneously in the audiovisual product. Due to the nature of subtitles, the viewer concentrates on two types of information: the action on the screen and the translation of dialogue (J. a. Díaz Cintas 2009). As a result, information about the action comes through two channels, one visual and one verbal, making the viewer divide their attention between the two. In addition, if the subtitle has poor timing, this adds to the unsatisfactory viewing experience.

Subtitling being a highly constrained form of translation, speech is often condensed. The condensation of the spoken dialogue can lead to changes in the translation, some utterances being made shorter in translation due to the restriction of the number of characters per line. The shortening of utterances in subtitles can lead to changes in style, written language often being more formal the spoken language. Nuances in speech cannot be fully translated into the written mode. Due to space and time constraints, the translator does not have room for long, wordy explanations (Tveit 2009). Hence, information is often filtered. Depending on the viewer’s comprehension of the original dialogue, nuances can be inferred from tone of voice, intonation, volume, stress, information that transcends linguistic barriers and helps the translation carry the meaning across.

d) Linguistic constraints

Constraints regarding space and time that are particular to subtitling can have an effect on the methods used to translate, such as word order, grammar, or cultural terms.

Linguistic constraints in subtitling, according to Kovačić (1991), refer to the type of discourse elements:

- indispensable elements;
- partially dispensable elements;
- dispensable elements.
The indispensable elements are those that must always be translated, as they carry important plot-related elements, without which the viewers would not be able to understand the plot and follow the action. The partially dispensable elements are those that can be condensed in the subtitles, and the dispensable elements are those that the translators omit completely. Elements that can be omitted are repetitions, internationally known words (e.g. “OK”), linguistic elements that can be retrieved from the soundtrack, exclamations (e.g. “wow”, “oh”, “ah”) ungrammatical constructions, etc.

Omissions of linguistic elements is done in the cases where the information can be retrieved from the soundtrack, such as names or expressions followed by gestures, elements that by being translated into the subtitles would result in duplications and make the subtitle redundant, as the same information can be found in both subtitles and the soundtrack heard by the audience.

e) Aesthetic constraints

The audience watching a subtitled programme is constantly dividing their attention between what is shown on screen and the written dialogue, the subtitles. Some viewers’ opinion is that subtitles shown at the bottom of the screen “crowd out the picture and ruin the composition” (Ivarsson & Carroll 1998).

1. 2. 3. Advantages and Constraints of Dubbing

Dubbing is the technique by which the original soundtrack is replaced by a new English soundtrack. The purpose of dubbed programmes is to make the translated dialogue seem as though it is uttered in the audience’s language. Dubbing as a translation method implies the replacement of the original soundtrack by a new track that tries to be as faithful as possible to the original, by closely following the “timing, phrasing, and lip-movements of the original dialogue” (Luyken et al. 1991).

Advantages of dubbing

a) Aesthetic

In the case of subtitles, the translated dialogue on the bottom of the screen was considered a distraction, but dubbing allows viewers to enjoy the audiovisual product without having to divide their attention between the action on the screen and the translation, i.e. the subtitles. Looking at the debates between fans of subtitling and fans of dubbing, this is arguably one of the most important arguments in favour of dubbing, that by not having to read the subtitles, the composition of the image is left intact and the viewers can enjoy the programme by focusing only on what is
shown on screen. In addition to this, according to Marleau (1982), a dubbed programme requires less mental effort than subtitled programmes, as reading takes up a lot of energy.

b) Accessibility

An argument in favour of dubbing programmes is that no matter the level of literacy of the audience, everyone can enjoy this translated version of the programme. The ability to read or the quality of vision have no bearing on the viewing process, which means that people with poor eyesight, people with reading difficulties, and children can enjoy a dubbed programme.

c) Easy adaptation

Unlike subtitling, dubbing has the advantage of substitution in translation. For example, an untranslatable joke in the source text can be translated into the dubbed version by simply creating a new joke, one that works in the target language. Of course, translators can make the same changes in the subtitles as well, but because the audience can compare the translation to the original at all times, they encounter more restrictions than dubbing. Apart from humour, the dubbed version can provide explanations when parts of the original programme are unknown or difficult to understand for the target language audience (Kilborn 1993).

d) Familiarity

Because the audience hear the programme in their own language, the dubbed version may come across as more familiar than the subtitled version (Mailhac 2000), making it easier to identify with the characters who speak the same language.

Constraints of Dubbing

a) Loss of authenticity

Authenticity plays a big role in audiovisual translation because the audience learns the personality of the characters on the screen by hearing their voice and watching their facial expressions and gestures. When the original voice is replaced by another actor’s voice the authenticity of the original is compromised. The viewer gets queues from intonation, tone of voice, patterns in speech, and these key elements vary from one language to another, and an important part of the acting performance is lost.

b) Lip-synching

Lip synchronicity is one of the biggest issues in dubbed programmes. The target language voice actors need to synchronize their lines to the movement of the character’s mouth, which might lead to modifications in the script, which, in turn, affect the translation of the source text into the target text. The imperfections of lip and sound synchronicity may cause the programme to seem
unnatural and leave a lot to be desired, which is a serious problem in dubbing because a perfect synchronization is difficult to achieve (Koolstra 2002).

It is important to note that to viewers accustomed to watching dubbed programmes will be less disturbed by the asynchronicity of the dubbing, and will often experience dubbed voices as “natural” because the actors speak the same language as the target language audience (ibid.).

e) Censorship

The adaptation in dubbed programmes means that by completely removing the original soundtrack and the spoken text, the viewer cannot compare the translation to the source material, making the viewer more vulnerable to manipulation and censorship.

There are many pros and cons in discussions between the supporters of each camp, and they are almost equal in number. Viewers who prefer dubbing will argue that dubbed programmes are easy to follow and are accessible to a wide range of viewers, while, on the other side of the argument, subtitling is defended with the argument that there is no asynchronicity between lip movement and sound and the original voices of the actors are left intact. Some arguments are prejudiced, and some are false, or biased, but the important thing to remember is that translation problems can occur in both subtitling and dubbing, and they should be taken into consideration when discussing the differences between the two approaches.

Although not discussed in any research, the case of the Crunchyroll website (http://www.crunchyroll.com/) is extremely interesting and it is definitely worth mentioning. Crunchyroll was initially launched as a website similar to YouTube, for the streaming of anime episodes and Japanese films, many of them subtitled by amateurs (fansubbers). If, at first, the site did not seek profit, its only income coming from ads on the website’s pages, it has reoriented itself since then and is now working very closely with Japanese production companies to license anime series for online distribution to Western audiences. According to Hollywood Reporter (2015), Crunchyroll is the 8th-largest video streaming app, and Japan Times (2015) reported it as “the fifth largest streaming subscription base in the United States”. Crunchyroll is a fast and legal way for anime fans who do not live in Japan to watch their favourite anime just hours after having aired in Japan.
2. Prior Research

Although the field of AVT is new to translation studies, there has been an increase in the amount of translation needed for movies, shows, theaters, etc. This had a positive effect on the AVT industry which is now an extremely popular and prosperous discipline in both teaching and research, becoming one of the most thriving fields within Translation Studies.

Studies done in the field of AVT are relatively big in number, most of them concentrating on the main differences between subtitles and dubbing from either a practical point of view, or how certain translation issues are dealt with in both approaches. But when it comes to the distinct characteristics of dubbing and subtitling anime, the research is scarce, most of the debate being held on-line (anime forums, blogs, etc.), between anime fans.

Some of the most prominent studies in AVT focus on how American television shows and movies are translated in European countries (Luyken et al. 1991). The points emphasized in these studies are the translation techniques used in audiovisual translation, what is lost in the translation of this type of media (slang, humour), etc.

Orero’s research on voice-over focuses on how the voice actors help build the reality of the audiovisual programme for the audience of the target language, i.e. the actual features of the voice (2006). Orero’s findings show us that the pitch and tone of the voice, as well as other features such as male or female, play an important role in the construction of the reality in dubbed programmes, especially in non-fiction media where it helps portray “the feeling of authenticity and faithfulness of the content of translation”.

Koolstra, Peeters and Spinhof (2002) have published a number of books about the differences between subtitling and dubbing, as well as pros and cons of using either approach, or how that affects the translation, and their research is heavily referenced in the present study as guidelines for how subtitles and dubbing should be done in an ideal situation. However, they focus on European countries and not on Japan and how Japanese audiovisual media is translated into English.

Research done by Japanese scholars focusing on the translation of Japanese animation can be found in the papers published by Okuhara, Yamada, Tamura, and Adachi.

Okuhara’s research has found that elements related to sexual or violent content, as well as elements related to the Japanese culture, are treated as taboo in the English translation, as it was observed in the broadcast of the Dragon Ball and Dragon Ball Z anime in the United States, anime which was heavily censored in the dubbing process (2009). Her analysis shows us that the American dubbing of anime has censored the sexuality and violence of some scenes, and edited images and dialogue. The company that dubbed Dragon Ball and its sequel, Dragon Ball Z, made some unnecessary modifications to the original anime, according to the study. For example, the protagonist Goku’s fighting style is kung fu in the original Japanese version, but FUNimation
substituted that with karate in the English version. In addition, many of the scenes that were silent in the original were replaced with dialogue in the dubbed version. In her opinion, the changes were made to make the story more Japanese.

Kentaro Yamada has analyzed Hayao Miyazaki’s animated works, with emphasis on the multimodal texts of *Spirited Away* (2004) and *My Neighbor Totoro* (2005). He states:

As Gambier and Gottlieb emphasize, multimedia translation is a product of teamwork among not only translators but also creators of the original versions, directors and producers of the translated versions, dubbing actors and actresses, and distribution companies. Therefore, audiovisual translation is a multifaceted reflection of different ideas on translation.

(2004: 204)

Yamada’s comparison of the two versions focuses on the equivalence in meaning between the Japanese version and its English translation. The differences he sees are related to the background music, background images, and names. Although he considers the English translation of *Spirited Away* to be faithful, he does note that many of the silent scenes in Japanese have been filled with dialogue in the English version, but with the purpose of making the story clearer and reasonable to the target language audience. The same differences in translation can be found in the case of *My Neighbor Totoro*, where the silences in Japanese are avoided, to fit the American audience culture.

Tamura’s work focuses on the translation of Japanese audiovisual media into English, mainly on the addition of words in the process of dubbing and/or subtitling, i.e. amplifying explanation, clarifying information, avoiding silences, and the vocalization of subtitles as functions of the interpolation of dialogue (2010). Tamura uses as material Ghibli movies and she finds five reasons for addition in translation, additions made to help the US audience better understand the source material. The reasons are (a) explanation about cultural gaps, (b) implied meaning, (c) bridged silence, (d) translating information without omission, and (e) adding extra subtitles.

For changes in the translated versions of Ghibli movies and the reasoning behind them, Uchino (2005) studied the English dubbed version of *Spirited Away* and she found twelve types of changes: (a) adding detail explanation, (b) clarifying characters’ personality, (c) making the scenes reasonable and flowable, (d) expressing characters’ emotion clearly, (e) clearly specifying foreshadowing, (f) speaking colloquially, (g) omitting information, (h) generalizing and simplifying information, (i) adding new dialogues to the blanks, (j) making Japanese matters understandable, (k) showing relationships clearly, and (l) adaptation for Western culture.

The translation of silences in Japanese into English has been studied not just by Uchino and Tamura, but according to Adachi (2015), when comparing the Japanese version of Miyazaki’s *Spirited Away* to its English version, there is a difference in the number of silences between the two. This analysis shows us that there is not just a matter of technical adaptation, but that important cultural factors are at play, especially when it comes to animation. Americans believe that animated
films are intended for a younger audience, and due to that belief, a lot of changes are made to the US English version in order to make the source language more accessible and easier to understand. Again, the smaller number of silences in the English version can be explained by the explanations added to make the source material more relatable and easier to understand for the target audience.

Japanese studies done in the field of AVT are focused on the differences between the Japanese text and the English translation, mainly how Ghibli movies are translated and what modifications the Japanese dialogue has suffered in the process and why. Miyazaki’s movies, especially Spirited Away and My Neighbor Totoro, are very popular and very appreciated overseas, but another reason for choosing Miyazaki’s movies is that it is easier to analyze a movie, compared to an entire season of anime, which can have between 12 and 60 episodes.

But Okuhara’s analysis of Dragon Ball shows us that it is possible to conduct the same analysis on a corpus that is much bigger than a movie, and if the title of the study is anything to go by (Do American Children Need to be Protected from Dragon Ball?), the study offers an important insight into the dubbing industry, especially American dubbing industry.

The research I have read has helped me form an opinion on the industry of AVT, especially the translation of anime into English, and if I compare what I have found out with what the results supplied by the survey, the fans wish to experience their favourite anime in the same way, or at least very close to the way Japanese fans do, they want something authentic, not altered, not censored, not adapted to their culture, they want to learn about a culture that is different from their own, and that is not a bad thing, and definitely not something they should be protected from.

2.1. Contribution

As it has been mentioned previously, there is only a small number of studies done on the subject of dubbing versus subbing in the context of Japanese animation. Most of them, like Adachi or Okuhara’s research, focus on the differences between the original Japanese text and the English translation, but none of them have analyzed the differences between the two ways audiovisual programmes can be translated, i.e. the differences between subtitling and dubbing, with the fans’ expectation in view.

This study aims to offer some insight into the differences in translation in dubbing and subtitling, be it official or fanmade, with an emphasis on how the Japanese language and culture changes (or does not change) when Japanese audiovisual material is translated into English and, more importantly, how these changes affect the viewers, the fans. What this study hopes to find is how dubbing and subtitling meet the needs of the fans and what has a negative effect on the fans’ perception of either version.
3. Relevant Theories and Concepts

The next section then focuses on the specific theories linked to translation. The main theories are the Skopos Theory, domestication, and foreignization.

3. 1. Skopos Theory

The Skopos theory has as rule the fact that the purpose of the target text determines the translation method. The basic concept of the Skopos theory, put forward by the German translator Vermeer in 1978, revolves around what the translator is aiming at in the translation process because a text is an offer of information about the source text and source culture. The theory states that one must translate in accordance with some principle respecting the target text; “the theory does not state what the principle is: this must be decided separately in each specific case” (Vermeer 1996). Skopos comes from Greek, and it means “purpose”. According to this theory, a translation can be neither wrong nor correct, but two, or three or even more translations of the same source text can be achieved using different strategies, in accordance to the skopos outlined by the translator.

In the history of translation studies, a successful translation was considered to be a faithful translation, and while this criterion is very important in the assessment of the quality of a translation, the Skopos theory introduces the idea that translation is made with a certain purpose in mind, and it is directly linked to the role of the translator, the relationship between target and source text, and the translation strategies used.

The reason the Skopos theory is relevant to this study is that both dubbing and subtitling can be correct, but simply be using different translation strategies. What is important is the skopos, the purpose of the translation. It is also worth noting that the genre of the anime will determine how it is translated, depending on its target audience. A skopos-oriented approach allows for a translation that will elicit the most appropriate response from the audience, regardless of the translation techniques used to achieve this.

In order to achieve the skopos of the translation, the translator can use domestication or foreignization as a strategy of translation, which accounts for the differences between translations.

3. 2. Domestication

Domestication (or familiarization) is a strategy in translation and it refers to “an ethnocentric reduction of the foreign text to target-language cultural values, which bring the author back home” (Venuti 1995). Domestication in translation occurs when the translator adopts a fluent style in order to make the source text less strange, less foreign for the target language readers.

In domestication, language is seen as a tool used for communication, where an easy understanding of the meaning and a lack of ambiguous terms is emphasized. This means that the cultural values in the source language are substituted in the translation with the ones of the readers in the target language, helping them to accept more rapidly the translation, without its cultural barriers, and read it more typically and vividly (Venuti 1995).
3. 3. Foreignization

Foreignization refers to “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti 1995). In simpler terms, foreignization means the target text retains some of the foreign elements of the original text. It is not uncommon for translators to use foreignization in their translations, considering that language is an open system and allows new elements of the foreign language to be absorbed.

Due to globalization and a constant cultural exchange between countries, the need to understand foreign cultures has grown stronger and stronger. This requires the translator to introduce foreign elements of the source language into their translation.

3. 4. Relevance to the study

Opting for foreignization in translation does not mean ignoring or repelling domestication, both of them are irreplaceable as tools in translating. They are both strategies relevant to the treatment of foreign texts in translation, and different types of texts employ different strategies, different methods of translation. With this in mind, we can determine the degree to which a source text has been made to conform to the values of the target culture, with emphasis on the extent to which a text has been domesticated or foreignized. Thus, we can determine if the translator has made a conscious decision to domesticate, to familiarize the source text, to make it easier to understand and to conform to target language norms in order for the target language viewers to enjoy it as much as the source language viewers, or if the result of domestication is the elimination of key cultural elements and their replacement with the culture of the target language. Or, in the case of foreignization, the aim is to determine if the source text is intelligible to the audience, or if there are too many foreign elements in the translation, etc.

4. Method

Focusing on the anime subculture and anime fans only, the dubbing versus subtitling debate becomes more than just an issue of translating, it becomes an issue of catering to a group of people who are extremely interested in the Japanese culture, the Japanese language, and the artistic side of Japanese animation (Jüngst 2004).

There are two methods used in this study. One method is the pilot survey, and the other method is the analysis of the two subtitled versions and the dubbed version compared to the original Japanese episode.
4. 1. Questionnaire Survey

As a pilot for this study, a questionnaire (see Appendix 1) was designed to measure the interest in the sub versus dub debate, as well as a preference towards an approach. The questions were formulated in a way so all respondents to the questionnaire could understand the content without any prior knowledge of translation strategies, audiovisual translation, or theories of translation.

The data gathered from the responses to the questionnaire will help create a clearer picture of what the fans expect from a translation and how the two subtitles and the dub compare to their expectations. The questionnaire will also help decide on an anime for the analysis by providing a demographic.

4. 1. 1. Design

The respondents were asked a total number of 20 questions, with an obligatory number of 5 questions for each respondent.

The first two questions are meant to establish a target group that will make it easier to pick an anime that is aimed at the demographic in question, rather than picking a random anime for the study. The next two questions refer to the personal experience with anime of each respondent in order to determine if they watch anime frequently enough to be considered for the study, as it refers to the anime audience in particular. Starting from question number 5, the questionnaire focuses on the issue of dubbing versus subbing in general, and the personal preference of the respondent in particular. Questions 5 to 18 are designed to pinpoint where the audience observed a difference in the translation of the two approaches, as well as providing examples of said differences, if there were any. The last two questions are meant to determine if the ability to detect differences in the translation is related to previous knowledge of the Japanese language and/or culture.

4. 1. 2. Survey

The survey was posted online on an anime blog on Tumblr, on October 6, 2015, for a period of one month.

4. 1. 3. Respondents

The total number of responses to the online questionnaire was 186, with ages between 18 and 25, and a majority of 79% female respondents. Using this questionnaire as a pilot for the study, the results generated helped choose an anime for the analysis. Because 79% of the responses were
from female respondents with ages between 18 and 25, the best choice would be an anime that is aimed at this particular demographic. Audiences who cannot yet read or have poor reading skills are also dismissed from this questionnaire, because it focuses on the differences between subtitling and dubbing. There is no upper age limit.

4. 1. 4. Analysis

Initially, the purpose of the questionnaire was to establish a demographic, and based on that demographic, an anime to be analyzed in the study. But, because the study considers the fans’ needs an important factor in establishing which of the three versions (dubbed, official subtitles, and fanmade subtitles) is the best approach, this study will also use the responses from the survey as reference. The answers to the questions 6, 7, 8, 9, 11, 12, and 18 (see Appendix 1) will be compared to the findings of this study. As an outline, the data collected from the survey be categorized and presented as a table where the dubbed version and the two subtitled version will be compared to, and see which version meets the criteria established as a result of the survey.

4. 2. Translation Analysis

4. 2. 1. Material

This next section focuses on the specific material chosen for the study. Mentioned previously in the Questionnaire section, the demographic of the respondents to the questionnaire has helped decide on an anime to be analyzed. More than half of the respondents (79%) were female, with ages between 18 and 25 (66.7%). In order to apply the results from the survey to the study, it is important that the material is chosen based on the demographic of the questionnaire respondents. A popular anime aimed at a young female audience is Sailor Moon.

Not only does Sailor Moon fit the demographic of the pilot questionnaire, it is also one of the most popular anime of all times and, together with Dragon Ball, they played an important role in the initiation into the anime world. In 1999, Sailor Moon Volume 3 was the bestselling manga in the United States (Mixx Entertainment). By the end of the year 1995, the tankōbon volumes have been sold in over one million copies (Schodt 1996), growing up to 35 million copies in 2012, on the manga’s 20th anniversary (Kodansha Comics USA). Not only that, but the Sailor Moon manga ranked first on the New York Times best seller list (2011) and in Japan, since its release in 1992, Sailor Moon has outselled her superhero competitors (Ludington Daily News).

A look at ratings’ demographic for the Sailor Moon anime shows that out of 8892 users who rated the anime, 4217 of them are females, 72% of whom are aged 18-19 (see fig.1), and 3538 are male. These votes are only from the registered users who provided personal information
pertaining to their gender. The difference of 1093 votes come from users who did not specify a gender and therefore will not be taken into account.

![Figure 1. IMDB user ratings for Sailor Moon, 1995 (IMDB)](image)

The first English dubbed version was released in North America in 1995, and it is one of the most popular anime dubs, as it introduced the world and concept of anime to the North American audience who, until then, did not know much about it (Poitras 2000). According to Poitras, Sailor Moon has defined a generation of anime fans whose first anime experience was Sailor Moon, and is also responsible for the popularity of manga among young female fans. Because of its immense popularity and influence, Sailor Moon has been called the biggest breakthrough in English-dubbed anime.

As such, the material chosen for the purpose of this study is Sailor Moon, and the analysis will be done on the official English dubbed version, official English subtitled version, and the fanmade English subtitled version. The official English dubbed version of the first season was released in North America in 1995, but the official English subtitled version came out after 10 years after the dubbed release. Fans of Sailor Moon who wanted to watch the subtitled version had to resort to fanmade translations, made by VKLL, a fansuber from Canada; these fanmade subtitles were sold on VHS tapes, and although there were mistakes in translation, fans turned to fansubs as they filled a void in the market. The fans who were not satisfied with the quality of the dubbed version, paired with the fact that the VHS tapes were extremely cheap, turned to the subtitled version, albeit illegal, which satisfied the needs of the fans in the absence of an official English subtitled version. When the official US English subtitled version was released in 2003, the majority
of the fans did not buy it. Another official subtitled version was released in 2014 on the online streaming site Hulu, and it quickly became very popular. The fans who had already seen the Japanese version with English subtitles did not want to buy the DVD with the official subtitles, but because the official subtitled version released in 2014 was available online it had a better reception from fans (Anime News Network 2014).

Because the aim of the study is to compare the two methods of translating audiovisual media and how each of the translations convey information to an audience who is very particular about how much information is transferred from the original to the translation, it is very important to take into account how many viewers the subtitled and the dubbed version have had. Considering this fact, the study will be analyzing the official subtitled version released in 2014, which has had a lot more success in terms of number of viewers, unlike the version released in 2003.

**Synopsis**

Tsukino Usagi, a clumsy but kindhearted teenage girl, finds out that she is the legendary “Sailor Moon”, a warrior of justice and love. With the help of a talking cat named Luna and her other “sailor” friends, Sailor Moon fights against the evil Dark Kingdom that attacks the Earth in order to gather energy from humans.

In the first episode, Usagi, having slept late, is rushing to school when she meets Luna, a black cat and rescues her from a group of children. After she removes the Band-Aids that cover a crescent moon bald spot, she remembers she is late for school and starts running. Once at school, Usagi is being made to wait outside in the hallway, while the teacher berates her for having done poorly on her English test, as well as eating before lunchtime. Naru, Umino, and Usagi then talk about Sailor V, a mysterious heroine who recently showed up on the news for having successfully captured a jewel thief. Naru tells Usagi her mother’s jewelry store is having a sale and they both decide to go there after school. Meanwhile, in the Dark Kingdom, Queen Beryl demands Jadeite that he gather energy for their great ruler. Jadeite reveals his plan to gather human energy as a substitute, and sends Morga to Earth to do just so. Usagi, having arrived home, shows her mother her failed test and is promptly kicked out of the house. Back at the jewelry store, Morga is already gathering energy from the humans there, including Naru. After being let inside the house, Usagi is visited by the cat she rescued, who gives Usagi a brooch that helps her transform into Sailor Moon. Both of them head to Naru’s rescue, where Sailor Moon fights Morga and defeats her with the help of Tuxedo Mask. The next day, Naru remembers everything as nothing more than a weird dream.
4. 2. 2. Data Collection

The dubbed episode and the two subtitled episodes, fanmade and official, will be transcribed, as well as the original episode in Japanese together with the romaji version, for readers who cannot read Japanese. The fanmade subtitles are done by the Canadian fansubber VKLL, the official subtitles are provided by Hulu, and the dubbed episode is done by the North American company DiC.

4. 2. 3. Criteria

After the two subtitles and the dub have been transcribed, the study will focus on the differences between the source text in Japanese(ST) and the three target texts, the two subtitles and the dub (TT1, TT2, and TT3), and the differences among the three target texts.

Differences between ST and TT1, TT2, TT3.

The three translations will be compared to the ST and the differences between the ST and any of the TT1, TT2, or TT3 will focus on: accuracy, omission, addition, changes in translation, censorship. Due to the nature of AVT, censorship can occur in translation, but it can occur outside translation, too. The dialogue as well as the animation can be censored and this study will take into account both and all instances of censorship will be pointed out.

Differences among TT1, TT2, and TT3

The study focuses mainly on how the three translations differ from the original and how much information is stored, but there may be cases where the translations differ among each other. The three versions will be compared to each other in those specific cases where the difference in the amount of information is because of different constraints of dubbing or subtitling.

4. 2. 4. Method of analysis

The study will take the shape of an analysis of the two subtitled versions and the dubbed version of an anime episode. In order to establish which of the three versions is better at storing information from an audiovisual segment, the analysis will be conducted on a corpus of 1 episode from the first season of the popular mid-nineties TV animated series, Sailor Moon.

For the purpose of this study, the original Japanese text from the first episode of Sailor Moon, together with the three translations have been converted into written form (Appendix 3).

During the analysis part of the study, each utterance in the original will be compared to the three translations and then the translations will be compared amongst themselves. Constraints of dubbing and subtitling mean constraints of the process of translation, which would account for the
differences between the three versions. It also worth taking into account that fanmade subtitles usually do not respect the rules of subtitling and it should be mentioned when the two subtitles, official and fanmade, are compared.

The analysis will focus on the result of translating the Japanese text into English, not the actual translating strategy used in the process. Dubbing and subtitling are inherently two different approaches to translating audiovisual programmes and as such, they use different translating techniques. The analysis of the three translations will take into account only the translation as a result, and compare the versions to establish which of them carries across the most amount of information from the original.

The focus will be, firstly, on the accuracy of translation. Every vital piece of information in the Japanese version should be accounted for in the translated version. Cases of mistranslation or insufficient transfer of information between the two languages will be noted. Mistranslation cases are those cases where the translation retains approximately the same amount of information, but some parts are translated incorrectly. Changes in translation include the cases where the translation differs completely from the original (the source text is replaced with another, completely different text, in the translation). Word order is also worth noting. In order to keep the translation as close as possible to the original, there are cases when the word order in the target language is similar, if not identical, to the word order in the source language. Fan-made translations imply work done by amateur translators, and in these cases the translation might feel, in some places, unnatural or the sentences might be structured differently than they usually are in English (Díaz Cintas 2009).

All translations should be coherent and cohesive in order to be understood by the audience.

Second of all, the appropriateness of language transfer will be analyzed. This includes: the appropriate choice of vocabulary, idiom, terminology and register. The focus will be on the translation of different levels of language in Japanese into English, differences, if any, between male and female speech patterns, dialects, colloquialisms, cultural terms, etc.

Lastly, the analysis will try to identify censorship, omission, and addition in translation. Any piece of information not accounted for in the English translation should be identified and the reason for not being translated should be determined, if it is because of information censorship, omission because of redundancy in translation, omission because of lack of space or time, cultural terms omitted because they would be hard to understand by the audience, etc.

To avoid speculation, the study will use Tamura (2010) and Uchino’s (2005) works to determine the causes for the differences between the translation and the Japanese material.

The results from the study will be compared to the results from the survey to see if what has been found out as a result of the comparison between subtitling and dubbing is also present in what the fans have said about the two approaches and try to decide if their opinions match the
findings of this study, if their preference towards an approach is justified and backed up by the present study.

**Quality assessment**

In the analysis of the source text and the three target texts, as well as the analysis among the three target texts, the study will use the criteria mentioned by Munday (2009) quoted from the Institute of Linguists' (IoL) Diploma in Translation. It is important to note that the criteria is not made specifically for AVT. The reason it is used in this study is the clarity and the simplicity of the rules.

The criteria are as follows:

- accuracy: the correct transfer of information and evidence of complete comprehension;
- the appropriate choice of vocabulary, idiom, terminology and register;
- cohesion, coherence and organization;

One must bear in mind that audiovisual translation implies more than just an accurate translation of the source text. In the words of Fuentes Luque:

> The successful reception of an audiovisual production [...] depends not only on a good phonetic and character synchrony in the case of dubbing, or reader-friendly presentation in the case of subtitling, but especially on the quality of the translation of the audiovisual text. Viewers are the ultimate and direct receivers of translated audiovisual texts, and their characteristics and expectations seem all too often not to be taken into account before and during the translation process.

(2003: 293)

Good quality in translation is, in our case, a translation that is perceived by the audience as being accurate and appropriate within the context in which it functions. Due to the nature of audiovisual translation, this study will consider as “good” the approach that is better at storing information from audiovisual segment, in this case, *anime* episode.

**5. Results**

This chapter is dedicated to the in-depth analysis of those particular lines in the episode that are relevant to the study, i.e. where there is a clear difference between the original and the three translations, as well as differences between the subtitled versions and the dubbed version, and differences between the two subtitles. The transcripts for the Japanese original episode (and the romaji version), the two subtitles, and the dubbed episode can be found in Appendix 3. Each
example will be numerotated and the corresponding line number from the transcript will be attached to it.

5. 1. Names

One of the most notable differences between the subtitled episode and the dubbed episode is that the dubbing team decided to change the names of almost all the characters, or alter them in some form. The explanation for this major change could be that DiC, the team in charge of dubbing Sailor Moon, wanted to make the names sound more American and appeal to the public. No official reason was released to explain the decision to change the names, so we can only speculate as to what the cause is.

Here is a list of the names in Japanese (with the Japanese spelling) and their equivalent in the dubbed episode:

Table 1. Character names in Sailor Moon

<table>
<thead>
<tr>
<th>Character names in Japanese (with the Japanese spelling)</th>
<th>Character names in the North American Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tsukino Usagi</td>
<td>Serena Tsukino</td>
</tr>
<tr>
<td>Tsukino Ikuko</td>
<td>Mom (her name is never mentioned)</td>
</tr>
<tr>
<td>Tsukino Shingo</td>
<td>Sammy Tsukino</td>
</tr>
<tr>
<td>Sakurada Haruna</td>
<td>Patricia Haruna</td>
</tr>
<tr>
<td>Ōsaka Naru</td>
<td>Molly Baker</td>
</tr>
<tr>
<td>Ōsaka Mayumi</td>
<td>Susan Baker</td>
</tr>
<tr>
<td>Umino Gurio</td>
<td>Melvin Butlers</td>
</tr>
<tr>
<td>Chiba Mamorou</td>
<td>Darien Shields</td>
</tr>
</tbody>
</table>

Luna has the same name in both versions. Jadeite and Queen Beryl keep their original names, but the Dark Kingdom is called Negaverse in the English dub. Also, the Sailor Senshi (Sailor Warrior) are called Sailor Scouts. It is not clear why Dark Kingdom was changed to Negaverse, the name is already in English in the original, ダークキングダム (Dāku Kingudomu).
5.2. Technical differences

Apart from the differences in names and translation, there are several technical aspects that are different between the versions.

Firstly, there is a big difference in the sound quality of the fan subtitled episode and the official subtitled episode, which could account for mistakes in translation.

Secondly, DiC made changes to the actual plot of the episode by changing sequences or removing scenes completely from the episode. Even at the beginning of the episode, the dubbed version features an explanation about the Dark Kingdom and its downfall (around 80 seconds), called Negaverse in the English dub, which is not in the original Japanese episode. In fact, the featured Dark Kingdom animation is taken from a later episode, towards the end of the first season, and gives away a lot of information that is to be explained later in the story, featuring characters like Queen Serenity who does not show up until episode 35 when she is shown for the first time. It is also worth noting that Usagi’s mother and Queen Serenity, two separate characters, are voiced by the same voice actor, which is confusing because the two have nothing in common and only serves to confuse the viewers.

Lastly, the dubbed episode introduced special effects where there are none in the Japanese and the subtitled episode. For example, the first time we see Queen Beryl and the crystal ball, in the original episode, the crystal ball is empty and all black. In the dubbed episode, digital effects are added (lighting balls, etc.). Again, when Usagi removes Luna’s bandages, in the dubbed episode the crescent moon on Luna’s forehead is glowing. Usagi’s transformation into Sailor Moon is also sped up. Compared to the original episode and the subtitled version, her transformation seems as in fast motion. All the relevant alterations to the animation will be pointed out as the study moves forward with the analysis.

The reason I have chosen to specify these alterations so early in the analysis is that they cause the episodes to fall out of sync, thus making the analysis much more difficult. So much so that some lines in the Japanese episode have no equivalent in the dubbed version.

5.3. The Opening

The Japanese version, and the two subtitled versions, official and fanmade, start with the episode’s opening theme, Moonlight Densetsu (translated in English as Moonlight Legend). The fanmade subtitles have translated the lyrics to the opening theme, but the official subtitles chose not to. It is not uncommon for official translations to not translate the opening. However, the dubbed episode starts with a small introduction, reminiscent of Star Wars’s opening crawl, after which the opening theme starts playing. This introduction replaces Usagi’s monologue in the original, where she describes herself:
**I, (1)**

<table>
<thead>
<tr>
<th>Japanese</th>
<th>うさぎ：あたし、月野うさぎ、14歳、中二。性格はちょっとおちょこちょいて、泣き虫かな？</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Usagi: Atashi, Tsukino Usagi, 14 sai, chuuni. Seikaku wa chotto occhokochoide, nakimushi ka na?</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>I am 14 years old in the 8th grade. I’m a bit of a klutz and a crybaby too.</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>I’m Tsukino Usagi, age 14, in the 8th grade. I guess I’m a little clumsy and kind of a crybaby.</td>
</tr>
</tbody>
</table>

**Accuracy.** Both translations are accurate and they convey the message in a clear and concise manner.

**Vocabulary.** “Occhokochoi”, while not a Japanese slang word per se, it is used in spoken informal language, and a good translation would have translated it with an English slang word (in our case, American slang word). The official subtitles chose the word “klutz” which is an American slang word, but the fanmade subtitles chose “clumsy” which, while not inaccurate, is not slang.

**Register.** In the fanmade translation, although the “kana” particle is often difficult to translate in English and make it sound natural, by beginning the sentence with “I guess”, we get the same effect the as “ka na” at the end of the sentence. The official subtitles chose not to translate “ka na”.

**Omission.** The character’s name, Tsukino Usagi, is missing from the official subtitles, but is kept in the fanmade subtitles. The line “I am 14 years old in the 8th grade.” and the next, “I’m a bit of a klutz and a crybaby too.” are shown separately, so the number of characters per line of subtitle cannot be the reason for not translating the name, except omitting information, if we look at the list of reasons for changes in translation made by Uchino.

**Addition.** In the fanmade translation, “kind of” is not necessary, because we already have “chotto” translated as “a little” and there is no word in the original before “nakimushi” to account for the “kind of” in the English translation. One reason for this addition in translation could be that the translator assumed “chotto” applies to both “occhokochoi” and “nakimushi”. According to Tamura’s reasons for addition in translation, this is a case of adding extra subtitles.

After that small introduction, the opening theme is shown, but this time dubbed into English. Apart from that, the opening animation is also changed, for reasons unknown. The dubbed opening has scenes from different episodes in the first season, as opposed to the original opening which has scenes completely different from the scenes in the episodes. The reason for changing the opening animation could be that the Japanese one differed too much from the American openings, and the dubbing company decided to make it more similar to what the American audiences are used to.

The opening theme dubbed in English is not a translation of the Japanese opening theme, but more of a reinterpretation of the song. While the melody of the song is similar, the lyrics and
the instrumentals are very different. So different that a comparison of them would be impossible, since the English dub removed the Japanese lyrics and added new, completely different lyrics to the song (see Appendix 2). The Japanese opening theme, Moonlight Densetsu is a song about love, while the English dub opening theme is similar to a superhero anthem.

The dubbed opening theme also gives away a number of spoilers. The Sailor Moon logo, for example, features five main characters in the English dubbed version, but in the Japanese opening theme, only three main characters are shown, as the other two are introduced a lot later in the story. The original focuses on the more feminine aspects of the anime (the opening theme, the flowers, the pastel colours, the predominance of the colour pink), whereas the dubbed version is geared towards a superhero approach (the opening theme, the characters doing their trademark poses, the city skyline in the background, the logo).

**Episode title**

The episode title is translated in almost the exact same way in both subtitles, but the dubbed version chose to go with a completely different title for the episode:

2, (2)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>夢幻星誕生</th>
<th>Nakimushi Usagi no karei naru henshin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>The Crybaby Usagi’s Beautiful Transformation</td>
<td></td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Episode #1 Crybaby Usagi’s Beautiful Transformation</td>
<td></td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>A Moon Star is Born</td>
<td></td>
</tr>
</tbody>
</table>

If we look at the possible reasons for changes to the English translation offered by Uchino (2005), generalizing and simplifying information could be the cause for the change in the episode title. “A Moon Star is Born” is shorter and more concise than the other two translations.

**Introduction**

3, (3)

**Narrator:** To conquer the moon, Queen Beryl unleashed the awesome power of the Negaforce. Although her world was destroyed, Queen Serenity's last hope was the power of the imperial silver crystal and the crescent moon wand.
Serenity: Only this crystalline wand can combat the power of the Negaforce. Never let our enemies get them or the universe is doomed. But most of all you must protect our dear princess Serena! Understand?

Luna & Artemis: Yes!

Mentioned previously, this addition to the dubbed episode consists of a small introduction given by a narrator who is not present in neither the original, nor the two subtitles, about Queen Beryl and the Negaverse, as well as explaining a little about the Moon and why the Earth is being attacked by the Negaverse. The introduction occurs after the opening theme. This scene introduces characters that are shown later in the original version, characters such as Queen Serenity and Artemis. The reason for the addition of the aforementioned scene could be clarifying characters’ personality, clearly specifying foreshadowing, and showing relationships clearly (Uchino 2005). Queen Beryl is introduced as the main villain, while Queen Serenity, together with Luna and Artemis, are on justice’s side. By telling the viewers that Sailor Moon is the chosen one and that Luna and Artemis are there to help her fight the forces of evil, there is clear foreshadowing, as the ultimate battle will be between Sailor Moon and Queen Beryl.

5.4. Subtitles

This next section focuses on the specific differences between the two subtitled versions and the original episode in Japanese. The differences I will look into are those related to the amount of information that is missing from the translation compared to the source text, or information that has been added in the translation that was not in the source text.

It should be noted that the audio quality of the fanmade subtitles is very poor; the fanmade subtitles were sold on VHS tapes and the audio and video quality is not very good, which could account for some cases of mistranslation or changes in translation in the fanmade subtitles.

5.4.1. Changes in translation

In this section, we will focus solely on those lines that suffered changes in translation. From a total of 273 lines, there are 25 lines that have been changed in the translation process, seven in the official subtitles and eighteen in the fanmade subtitles, but only the most important cases will be mentioned in this section.
4, (4)

Japanese: 育子：うさぎー、8時過ぎたわよ！
Romaji: Ikuko : Usagi, hachi ji sugita wa yo！
Official English subtitles: Usagi! It's after eight o'clock!
Fanmade English subtitles: Usagi, come downstairs this minute.

The fanmade subtitles incorrectly translated line (4). It does not affect the plot in any way, and the next scene explains that Usagi is late for school, but the translator changed the lines completely in their translation.

5, (7)

Japanese: うさぎ：もっと早く起こしてよ、ママのバカ！
Romaji: Usagi : Motto hayaku okoshite yo, mama no baka!
Official English subtitles: Why didn’t you wake me up sooner, Mom?!
Fanmade English subtitles: Has Papa left already?

In this scene, the Usagi talks while brushing her teeth, so it is really hard to make out what she is saying, which could be the reason for the misunderstanding in the fanmade subtitles. The translator could not clearly understand the line and changed the line to something that fits the context.

6, (8)

Japanese: 育子:何度も起こしたわよ～…そのたんびに、ちゃんと返事したじゃないか？
Romaji: Ikuko : Nan do mo okoshitawayo… Sono tanbi ni, chanto henji shita janai?
Official English subtitles: I tried many times. And you told me to go away each time.
Fanmade English subtitles: What are you talking about? He left a while ago.

7, (9)

Japanese: うさぎ:知らないもの！
Romaji: Usagi: Shiranai mon!
Official English subtitles: I don’t remember that!
Fanmade English subtitles: I’m leaving.
There are obvious inaccuracies in the fanmade translation, but it has nothing to do with the translator’s language skills. In this particular scene and the one mentioned before (7), Usagi is brushing her teeth and talking with her mother at the same time. The translator, who translated the dialogue without the transcript but simply by hearing the dialogue and then translating it into English, could not understand what the character was saying. For continuity’s sake, they translated the lines following (7) in a way that would make sense in the context they created.

There is also an inaccuracy in the official subtitles as well. “Sono tanbi ni, chanto henji shita janai” translates to “You replied every time” but the official subtitles translated it as “you told me to go away each time”. The meaning is changed because in the original Usagi’s mother does not say what she replied with, only that every time she tried to wake her up Usagi replied to her and she assumed she was awake.

8, (30)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>桜田春菜：月野うさぎさん！ま～た遅刻なの！？</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Sakurada Haruna : Tsukino Usagi-san! Mata chikoku na no!?</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Usagi Tsukino! You’re late again!</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>Tsukino Usagi-san! Stand out in the hallway!</td>
</tr>
</tbody>
</table>

There is an obvious difference between the two translations. The official subtitles translated the line with only one minor error (the teacher’s line is a question, but in the official subtitles it is a statement). But the fanmade subtitles decided to translate “mata chikoku na no” with “stand out in the hallway”. Applying Uchino’s criteria, it might be in order to make Japanese matters understandable. While not that uncommon in Western schools, in Japan being made to stand out in the hallway is a punishment for students who are late. Because the scene changes from the teacher being mad at Usagi for being late to her standing alone in the hallway, a possible explanation for the change in the translation could be to clarify and explain to the audience why Usagi is standing outside the classroom. It could be argued that this is a case of localization in the fanmade subtitles, but in my opinion, the translator wanted to make it clear to the audience why in the very next scene Usagi is standing in the hallway, because we first hear the teacher telling Usagi she is late and then the scene cuts directly to her standing in the hallway.

The next lines show a few cases of mistranslation in the subtitled versions.
The fanmade subtitles have mistranslated the second part of Naru’s line. She is talking about Usagi eating in the hallway, before the actual lunch hour. The fanmade subtitles have made a mistake in thinking that Naru is comforting Usagi for failing the test. Before line (39), Usagi’s teacher is showing her the failed English test, with a score of 30 points, after which the scene cuts to Naru and Usagi talking, hence the misunderstanding on the translator’s part. “It’s all right. Don’t feel sad.” are words of comfort for the character who failed the test. The official subtitles do not mention Usagi eating specifically, but the “self-control” cannot possibly refer to her grades, which leaves it up to the audience to figure out that Naru is admonishing her for eating.

The same can be said about the first part of Naru’s line, as well. “Shinjiran nai” is not a word of comfort, and the fanmade translation did not translate the same disappointment in the character’s voice because “gee” is an exclamation used to convey sympathy.

The fanmade subtitles incorrectly translated the first part. What Sailor Moon does not understand is not what she is “supposed to do”, but what exactly has happened to her: a talking cat, her transforming into Sailor Moon, being able to hear her friend from a far away location, etc.
11, (239)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>モルガ：セーラームーン！？聞いたこともないわ、そんなもの！</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Moruga : Sērāmūn!? Kiita koto mo nai wa, sonna mono!</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Sailor Moon? Never heard of it.</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>Sailor Moon… So it’s you!</td>
</tr>
</tbody>
</table>

Moruga does not recognize Sailor Moon, who has come to save her friend Naru, and she tells her exactly that. In the fanmade subtitles Moruga’s line changes completely: she recognizes her (“So it’s you”).

12, (245)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>ムーン：どうして、あたしが、こんな目にあわなきゃいけないの…！</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Mūn: Doushite, atashi ga, konna me ni awanakaikenai no…！</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Why? Why is this happening to me?</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>Why do I have to? Why won’t anybody help me?</td>
</tr>
</tbody>
</table>

The second part of Sailor Moon’s line is incorrectly translated in the fanmade subtitles. She does not understand why she has to fight the youma, but in the fanmade subtitles she is wondering why nobody is helping her, thus changing the character’s personality.

5. 4. 2. Omission

The next section will focus on the specific lines where there are cases of omission in translation. Some of the cases of omission are related to dispensable elements in translation, i.e. elements that can be retrieved from soundtrack, exclamations (e.g. “wow”, “oh”, “ah”) ungrammatical constructions, etc. Those specific cases can be found in lines (5) and (209). There are also cases where the names are not included in the subtitle, for example in (146), or cases where particles are missing from the English translation. Some lines are missing altogether from the translation, as it is the case with lines (31) and (201). In total, there are 14 cases of omission (four cases in the official subtitles, and 10 in the fanmade subtitles), but only the relevant cases will be mentioned.
13, (31)

Japanese: うさぎ: ひどい…
Romaji: Usagi: Hidoi…
Official English subtitles: This is terrible.
Fanmade English subtitles: /

14, (32)

Japanese: うさぎ: かよわい女の子を廊下に立たせるなんて…
Romaji: Usagi: Kayowai onna no ko rouka ni tataseru nante…
Official English subtitles: How can she make a cute girl stand in the hallway?
Fanmade English subtitles: It’s not fair to make a cute girl stand out in the hall.

“Hidoi” is missing from the fanmade subtitles as a separate, independent line of subtitle. However, it could be argued that “hidoi” is translated as “it’s not fair”, which is part of the translation for line (32). There is no equivalent in the original for “it’s not fair”, so a logical assumption would be that the information is condensed in one line of subtitle in the fanmade version.

15, (75)

Japanese: ベリル: 幻の銀水晶は、まだ見つかぬのか?
Romaji: Beriru: Maboroshi no ginzuishou ha, mada mitsukaranu no ka?
Official English subtitles: Has the Legendary Silver Crystal been found yet?
Fanmade English subtitles: Has the Silver Crystal been found yet?

“Maboroshi”, meaning “illusion, apparition”, is translated in the official subtitles as “legendary”, but is missing from the fanmade subtitles. Obviously, with a small number of characters, only 32, this could not be the reason for omitting “maboroshi” from the translation.

16, (81)

Japanese: ジェダイト: すでに、我が配下の妖魔、モルガが、人間どものエナジーを集めております…
Romaji: Jedaito: Sude ni, wa ga haika no youma, Moruga ga, ningendomo no enaji wo atsumete orimasu…
Official English subtitles | My Monster Morga is preparing to gather human energy for the ruler.
Fanmade English subtitles | Morgue, one of my youma, is already gathering human energy.

The fanmade subtitles offer the most faithful translation. All the information in the original is accounted for in the fanmade subtitles. The official subtitles have not translated “sude ni” correctly. In the official subtitles, “Morga is preparing to gather human energy”, but “sude ni” means that the action “to gather” is already happening. “Haika”, meaning “subordinate, follower” is missing from the official subtitles. “Haika” is not translated as “subordinate”, but we can infer that from “one of my youma”, meaning “one of my youma subordinates”.

The number of characters is 68 for the official subtitles, and 62 for the fanmade subtitles. 75 is the maximum number of characters, so it could be argued that trying to translate “haika” as well would have resulted in the subtitles exceeding the maximum number of character allowed for a two line subtitle.

5.4.3. Addition

This next section will focus on the cases where information has been added in the translation that was not in the source text. There are only four cases of addition in translation, but this section will only mention the two most relevant cases.

17, (24)

| Japanese | うさぎ：ふん～、でも、結構、似合ってるじゃん！ |
| Romaji   | Usagi: Fun, demo, kekkou, niatteru jan! |
| Official English subtitles | But it does look pretty cute on you. |
| Fanmade English subtitles | The X-mark looks cute on you, though. |

The fanmade subtitles added “the X-mark” to the translation, referring to the band aids on Luna’s head that are in the form of an X. The addition was not necessary as the viewer can clearly see the band aids. If we look at Uchino’s criteria, the reason for the addition could be adding detail explanation; explaining what exactly looks cute.
18, (136)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>うさぎ: それに比べて、あたしは…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Usagi: Sore ni kurabete, atashi wa…</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Compared to that, I’m like nothing.</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>Compared to her, I’m just…</td>
</tr>
</tbody>
</table>

The official subtitles added “I’m like nothing”, to express characters’ emotions clearly (Uchino). “Compared to her (Sailor V)”, Usagi is “like nothing”, meaning someone like her could never become like the amazing Sailor V.

5.4.4. Honorifics

This section focuses on the translation of Japanese honorifics into English. Honorifics are titles added to Japanese names and are used to address or refer to people. Calling someone by their name without any honorifical suffixes implies a high degree of intimacy, which is why the usage of honorifics is very important in the context of Japanese culture. Those familiar with Japanese honorifics are able to understand the relationships between characters just by observing the honorifics attached to their names.

Between the two subtitles, only the fanmade subtitles kept the Japanese honorifics in the English translation, as well as the order of Japanese names, i.e. family name, given name.

19, (4)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>育子: うさぎー、8時過ぎたわよ！</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Ikuko: Usagi, hachi ji sugita wa yo !</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Usagi! It’s after eight o’clock!</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>Usagi, come downstairs this minute.</td>
</tr>
</tbody>
</table>

Ikuko, Usagi’s mother, uses Usagi’s name with no honorifics, as it can be seen in lines (4), (149), and (153). Usually, family members do not use honorifics to address each other, unless they are in a formal setting. It can also be seen when Usagi is talking to her brother, Shingo, and he also addresses her as “Usagi”, line (16).
Usagi’s mother is not the only character who address Usagi without the use of honorifics. Her friend, Naru, is always referring to her as “Usagi”, as it is seen in lines (66), (120), and (270). The lack of honorifics shows how close the two friends are. However, Usagi always uses the honorific “-chan” to address Naru, seen in lines (40), (215), and (218).

If we take a look at Naru and her mother, Naru’s mother addresses her as “Naru-chan”, as opposed to Ikuko who addresses Usagi as simply “Usagi”.

The lack of honorifics does not necessarily mean a close relationship, as we can see when Usagi addresses her classmate, Umino. They are by no means close, but Usagi does not use honorifics with Umino. It is also important to note that Umino is his family name, not his first name. In turn, Umino always attaches “-san” to Usagi’s name, and this further emphasizes that the two are not close friends, lines (41) and (74).

Usagi’s mother addresses Umino as “Umino-kun”, “-kun” being an honorific attached to boys.
Usagi’s teacher addresses her as “Tsukino-san”. By using the family name in the official subtitles, the distance between a teacher and their student is the same. Though it is uncommon for teachers in North America to address their students by their last name, especially younger students, like in our case (Usagi is in junior highschool).

Luna, however, always addresses her as “Usagi-chan”, lines (184), (194), (196), (198), and (201). This is an honorific normally used to address girls.

Jadeite addresses his Queen, his superior, using the honorific “-sama”, lines (79) and (96), and it is a term of great respect. Because in English we have “queen” attached to her name, the honorific is not necessary, we already know there is a difference in status between the two because Jadeite addresses her as “Queen Beryl”, instead of just “Beryl”, and “Queen Beryl-sama” would be too much. To further show this difference in status, Jadeite addresses one of his inferiors, his minion
even, as “Morga”, with no honorific, lines (97) and (259), just like Queen Beryl addresses him as “Jadeite”, again with no honorific, lines (80) and (82).

In summary, the fanmade subtitles kept all the honorifics used in the original, whereas the official subtitles did not. In some cases, like in Queen Beryl’s case, or line (30), the use of honorifics or lack of has the same result in both translations.

### 5. 4. 5. Cultural terms and names

This section will focus on the translation of specific Japanese terms and names into English.

#### 26, (81)

<table>
<thead>
<tr>
<th></th>
<th>Japanese</th>
<th>Romaji</th>
<th>Official English subtitles</th>
<th>Fanmade English subtitles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese</td>
<td>ジェダイト：すでに、我が配下の妖魔、モルガが、人間どものエナジーを集めております…</td>
<td>Jedaito: Sude ni, wa ga haika no youma, Moruga ga, ningendomo no enajī wo atsumete orimasu…</td>
<td>My Monster Morga is preparing to gather human energy for the ruler.</td>
<td>Morgue, one of my youma, is already gathering human energy.</td>
</tr>
</tbody>
</table>

#### 27, (244)

<table>
<thead>
<tr>
<th></th>
<th>Japanese</th>
<th>Romaji</th>
<th>Official English subtitles</th>
<th>Fanmade English subtitles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese</td>
<td>ルナ：戦うのよ…、あの妖魔を、やっつけるのよ！</td>
<td>Runa: Tatakau no yo…, ano youma wo, yattsukeru no yo!</td>
<td>You must fight back and defeat the monster!</td>
<td>Get out there and destroy that youma!</td>
</tr>
</tbody>
</table>

“Youma” is translated as “monster” in the official subtitles, but the fanmade subtitles keep the Japanese word “youma”, without providing explanation, not even in a translator’s note. “Youma” means “ghost, apparition”, but both those terms do not fit with the story, so “monster” is a better translation for it. The fanmade subtitles avoided translating it altogether and kept the original Japanese term.

モルガ, written as Moruga, has two different spellings depending on which version you pick. In the official subtitles the name is Morga, in the fanmade subtitles, the name is Morgue.

The fanmade subtitles also keep the name *Tuxedo Kamen*, without translating “kamen” to “mask”.
## 28, (123)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>衛：痛いじゃないか、おだんご頭。</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Mamoru : Itai janai ka, odango atama.</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Hey, that hurt, bun-head.</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>That hurt, Dumpling Head!</td>
</tr>
</tbody>
</table>

“Odango atama” has a different translation in both subtitles. Obviously, Mamoru refers to Usagi’s hairstyle. In Japanese, a bun hairstyle is called “odango hea” (お団子ヘア), thus making the official subtitles an accurate translation: bun-head. “Odango” can also refer to dango, or “dumpling”, which is a traditional Japanese food. They are both accurate, because both “bun” and “dumpling” have the same round shape, but the fanmade subtitles give a more “Asian” image.

### 5. 4. 6. Censorship

There is also one case that might be considered censorship in translation in the subtitled versions.

## 29, (7)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>うさぎ：もっと早く起こしてよ、ママのバカ！</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Usagi : Motto hayaku okoshite yo, mama no baka!</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Why didn’t you wake me up sooner, Mom?!</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>Has Papa left already?</td>
</tr>
</tbody>
</table>

Upset because she is late for school, Usagi calls her mother “mama no baka”, “baka” meaning “stupid, idiot, fool”. In English, this could come across as rude, so, in order to adapt the content for Western culture, the word “baka” is not translated in neither of the versions.

### 5. 5. Dub

The dubbed episode has suffered the most changes in the translation process. Actually, the changes are so many in number that it would be impossible to analyze all of them. Almost every line in the dub is different from their equivalent in the source text. Therefore, the analysis will focus only on the most drastic changes. Also, because the dub uses different names, American names for the characters, I will use the same names in the analysis.
The first scene that suffered extreme changes in the dub is the one where Serena arrives at school, obviously late because she overslept, and is made to stand out in the hallway by her teacher. She uses this opportunity to eat her bento (lunch box) and is caught by the teacher. The scene cuts to Serena and her friend, Molly talking about Sailor V, when Melvin joins their conversation. The conversation ends with the two girls deciding to go to the jewelry shop owned by Molly’s mother to buy some jewelry on sale. In the original, Serena did not know about Sailor V until Naru had brought it up, but in the dub Serena had already known for a long time about her.

In the dubbed episode, lines (29) to (33) with Serena eating the bento are missing. (34) to (60) are kept in the dub, but are heavily modified. In the original, the dialogue between Melvin, Molly, and Serena is about the test and after, about Sailor V. Umino brags about his grade, a 95, and then Naru changes the subject to talk about Sailor V. In the dubbed episode, however, Melvin offers to be Usagi’s tutor, which she refuses (“Hey, Serena, I heard about your test. Want me to be your tutor?”), “About as much as a tootache…”). Then, Molly starts talking about going to shopping together, to get her mind off the failed test, and both of them start making plans (“We're going shopping.”, “We can get ice cream.”, “And then shop some more.”).

The second major scene that has been changed in the dub is the one where Serena and Molly arrive at the jewelry store. Susan, Molly’s mother, is actually the youma that Jadeite sent to Earth to gather energy. In the original, the girls don’t suspect anything. In the dub, their reaction to Susan/Morga is different.

### 30, (87)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>うさぎ:ん…、すごい人だね！</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Usagi: Un…, sugoi hito da ne!</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Wow, there are so many people here.</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>What a crowd!</td>
</tr>
<tr>
<td>Official English dub:</td>
<td>Molly, what’s going on?</td>
</tr>
</tbody>
</table>

In the source text, Serena and Molly enter the jewelry store and are met with a sea of people who want to buy jewelry on sale, hence Serena’s surprise. In the dub, Serena’s line is changed to something more akin to suspicion at the sight of all the people in the store.

### 31, (89)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>なる:ママったら、やけに、張り切ってるわね…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Naru: Mama ttara, yake ni, harikitteru wa ne…</td>
</tr>
</tbody>
</table>
Official English subtitles | - Mom’s really getting into this.
Fanmade English subtitles | Mama is really getting into this!
Official English dub: | I don't get it. My mom is sure acting strange.

If Molly is simply surprised by her mother’s behavior in the original (and the subtitles), in the dubbed episode, Molly’s attitude changes completely: she finds her mother’s behavior suspicious and is somewhat frightened by it. Applying Uchino’s criteria, the change is done in order to clearly specify foreshadowing, as it is later revealed that Naru’s mother is actually Moruga.

32, (111)

| Japanese | モルガ(まゆみ) で、思い切って、3万円にまけちゃうわ！ |
| Romaji   | Moruga (Mayumi) : Demo, omoikitte, 3 man en ni makechau wa! |
| Official English subtitles | But I’ll give it to you for 30,000 yen. |
| Fanmade English subtitles | But for you I’ll mark it down to 30,000 yen. |
| Official English dub: | It's a flawless twenty carat diamond! For you, ten dollars. |

Molly’s mother offers a discount, from 500, 000 yen to 30, 000 yen as a special offer to Serena who is Molly’s friend. She mentions nothing about carats. In the dub, the ring is “a flawless twenty carat diamond” that costs only ten dollars, which is indeed a very low price for a flawless diamond ring, unlike 30, 000 yen, which is about 250 dollars.

33, (114)

| Japanese | なる：すごいわね、全く… |
| Romaji   | Naru : Sugoi wa ne, mattaku… |
| Official English subtitles | Oh my gosh, unbelievable. |
| Fanmade English subtitles | Unbelievable! |
| Official English dub: | Serena, this is way weird! |

“Sugoi” is accurately translated as “unbelievable” in both subtitles, but not in the dub, where it is translated as “weird”. This completely changes the way see characters react to a situation: in the subtitles, Molly is amazed by how many people there are in the store and the huge discounts, but in the dub, Molly finds the whole situation “weird” and is very wary of everything that is happening.
34, (115)

Japanese うさぎ：50万円が、3万円かぁ…、欲しいな！
Romaji Usagi : 50 man en ga, 3 man en ka…, hoshii na！
Official English subtitles 500,000 yen is 30,000 ? I want it…
Fanmade English subtitles From 500,000 yen to 30,000 yen?!
Official English dub: What’s up with your mom, Molly? I’ve never seen her like this before.

The dub makes a lot of changes to the line, so much so that it differs completely from the source text. If in the original, Serena is contemplating buying the diamond ring, in the dub she comments on the suspicious behaviour Molly’s mother is exhibiting. Again, this changes the way the viewers perceive a character.

35, (116)

Japanese なる：パパにおねだりしちゃいなよ…
Romaji Naru : Papa ni onedari shichai na yo…
Official English subtitles You can ask your dad.
Fanmade English subtitles Why don’t you ask your father to get it?
Official English dub: I don’t know, but I’m worried.

Due to the changes done to the translation, the dub differs greatly from the original. (116) is more of an answer to the question in (115):

(115) What’s up with your mom, Molly?

(116) I don’t know, but I’m worried.

In the original, Molly suggests that Serena ask her father for money to buy the diamond, but in the dub the girls are talking about Susan’s strange behaviour (strange only in the dub, in the original girls do not suspect anything).

5. 5. 1. Changes in translation

There are three cases of errors in translation in the dubbed episode, i.e. lines (91), (143), and (194).
In (91), Molly’s mother offers a discount of 90% for all the jewelry, but in the original there is no percentage mentioned, just that the jewels are on sale. “Doremo, oyasuku nattemasu” became “everything […] is 90% off”.

In (143), Serena fails her algebra test. In the original, she fails her English test, so the dub changed the target next, probably because in the dub, Serena is speaking in English and having her fail an English test would mean she is not proficient in her own language, but failing a Maths test would make more sense for the North American audience.

In (194), to prove that she is indeed Sailor Moon, Luna gives Serena a brooch that will help her transform into Sailor Moon. In the dub, the brooch is a “locket”.

There are a few cases where a character’s line is attributed to another character, therefore completely changing the lines in the translation. For example:

37, (34)

Japanese うさぎ：へへえ、朝食抜きだもんねー、いっただきまー…
Romaji Usagi : He hee, choushoku nukida mon ne, ittadakimasu…
Official English subtitles Oh right, I did skip breakfast this morning. Time to dig in…
Fanmade English subtitles I’ve been saving this for myself. Here goes!
Official English dub: Hey! Did you hear? There's a new Sailor video game out, I saw it on TV.

38, (50)

Japanese なる：あっ、ねえ、ねえ、セーラーV がさ、また現れたんだって！聞いた？
Romaji Naru : Ah, ne, ne, Sērā V ga sa, mata arawaretan datte ! Kiita?
Official English subtitles Did you hear that Sailor V appeared again?
Hey, hey… Sailor V stopped a jewel robbery last night. Did you hear?

We're going shopping. By the time you get home, your mom will have forgotten all about that dumb test.

It is actually Naru who brings up the topic of Sailor V, not Usagi. This scene suffered so many alterations and there are so many lines cut from this scene that, compared to the original and the subtitles, it feels like two different conversations.

The same thing happens in (102), Usagi is shown as talking when in fact it was Naru’s line. Usagi says “Konnichi wa!”, which translates to “Hello”, but in the dub Usagi’s greeting is translated as a continuation of the line before.

(101) Molly/Naru: Serena and I came to see some…
(102) Serena/Usagi: Rhinestone jewelry!

5. 5. 2. Omission

The dubbed episode has no translation for the writing in the background, such as billboards or signs, as we can see in lines (29), (84), and (85). Not only that, but most scenes that contain writing in the background are deleted from the dubbed episode.
The lines are missing from the dub because in the original, Sailor Moon finds out that her friend Molly is in trouble because once she transforms into Sailor Moon, she is able to hear her cries for help. In the dub, Sailor Moon knows she is in trouble because Luna tells her in (190).

5. 5. 3. Addition

Most of the added lines in the dubbed episode have the purpose to further explain events and clearly specify foreshadowing (Uchino 2005), or to fill in scenes with no lines, as Tamura calls it, bridged silence. This type of addition occurs ten times.

Another type of addition in the dubbed episode can be seen in lines (38) and (127), where the way a character perceives another character or an event is changed completely.

41, (38)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>春菜：そう！</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Haruna: Sou!</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>That’s right!</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>That’s right!</td>
</tr>
<tr>
<td>Official English dub:</td>
<td>Have your mother sign this and return it to me.</td>
</tr>
</tbody>
</table>

Instead of simply translating the “sou” in Japanese, the dub added a lot more information. Applying Uchino’s criteria, the reason might be adding new dialogues to the blanks, as adaptation for Western culture. It is a common practice in American schools for teachers to ask the students to show their parents the tests they failed or did poorly, in order to have them signed. That way, the teacher knows the parents are aware of their children’s situation.

42, (127)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>衛：もっと、勉強しろ！おだんご頭！</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Mamoru : Motto, benkyou shiro ! Odango atama !</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>You’d better study harder, bun head.</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>You should study more, Dumpling Head.</td>
</tr>
<tr>
<td>Official English dub:</td>
<td>Are you stupid, or just incredibly lazy?</td>
</tr>
</tbody>
</table>

Darien’s advice to study more is translated as an insult in the dubbed episode; he calls her “stupid” and “lazy”. There is no reason for Darien to be this rude to her, and the dub’s translation reflects poorly on his characterization.
It is not the only time the dub translates characters’ lines with insults at Serena’s address.

5. 5. 4. Censorship

There are two cases that could be considered censorship in translation, and two cases of visual censorship.

The first case of censorship can be seen in the scene where Serena arrives home and her mother asks about her test. In the original, when she finds out her Serena failed the test, she kicks her out of the house and does not let her inside until a few hours later. In the dub, the scene is changed completely. The dub skips lines (155) and (156), as well as (158) to (165). The reason they censored the mother’s lines is because, as punishment for getting only a 30 on her test, Serena is kicked out of the house, a punishment unacceptable to the American audience, who might view this as too harsh a punishment for a child. Thus, Serena is sent to the library, instead of locking her out of the house.

43, (153)

| Japanese       | 育子：う～！さ～！ぎぃ～！ |
| Romaji         | Ikuko : U! Sa! Gi! |
| Official English subtitles | Usagi ! |
| Fanmade English subtitles | USAGI !! |
| Official English dub: | A 30? You said you studied! You know what you need to do? |

44, (157)

| Japanese       | / |
| Official English dub: | Usagi’s mom: Go back to the library to study for the test. |

(157) is added in the dub because of the censored lines before it.

45, (166)

| Japanese       | うさぎ：マーマー！ウチに入れてよ！ |
| Romaji         | Usagi : Mama ! Uchi ni irete yo ! |
The scene cuts directly to Usagi in her room. The scenes (158) to (165) that are missing from the dub show Serena’s brother coming home and sees his sister crying at the door.

Presumably having returned from the library, in the dub, Usagi asks her mother to let her inside the house. Because the dub had to change the lines to account for Serena staying outside for so long, they made a few changes. Serena asks to be let inside the house because she has studied for too long and wants to rest.

46, (175)

| Japanese | うさぎ：やっと、入れてもらった… |
| Romaji   | Usagi: Yatto, irete moraeta… |
| Official English subtitles | Thank goodness, she finally let me in. |
| Fanmade English subtitles | Mom finally let me inside! |
| Official English dub: | Studying so hard is very very tiring. |

Again, because of the censorship in the dub, some of lines have to be changed in order to make sense in the context of the scene. In the original (and the two subtitles), Serena is relieved her mother finally let her inside, whereas in the dub, she is relieved she is finally at home and done studying.

The second case of censorship happens towards the end of the episode.

47, (258)

| Japanese | / |
| Official English dub: | Morga: I shall return! |

In the original, Moruga is killed by Sailor Moon when she uses her tiara (“Moon Tiara Action”), but in the dub, she lives. Line (258) is added in the dub to give the implication that Sailor Moon had not killed her. In the original, Moruga turns to dust and that is the end of her, but in the official dub, it is heavily implied that Moruga simply disappears, and while she turns to dust, we can hear
her say “I shall return”. The reason is that on-screen death are usually prohibibed in children’s programmes.

The third case of censorship happens when Moruga attacks Molly and is trying to choke her, line (224). This scene has no equivalent in the dub because it shows Molly being harmed by her mother. There are implications of child abuse, even though Molly is not really being attacked by her mother, so the scene is cut from the dub.

The last case of censorship has to do with the animation. Sailor Moon is attacked by the people under Moruga’s influence and one of them is shown attacking Sailor Moon with a broken bottle. This scene was cut from the dub to avoid showing such violence. Not only that, but the fighting scene is sped up and where the frame with the broken bottle should have been, in the dub we see Moruga rushing towards Sailor Moon, leaving the impression that she is the one attacking her.

5. 6. Other differences

If we compare the dub to the subtitles, the first thing we notice is that the soundtrack (opening theme, background music, etc.) in the dubbed episode is different from the original episode, and the two subtitles. If we compare the two subtitles, the difference between the two is the font colour chosen for the subtitles. Also, the cases where two character are talking at the same time are dealt with differently: the official subtitles place a hyphen in front of the line of dialogue spoken by each different character:

E.g. (88) Mayumi: - Please go ahead and try them on.

(89) Naru: - Mom’s really getting into this.

In the fanmade subtitles, to signal that there are two separate lines of dialogue, spoken by two different characters, or that one line of subtitle is the translation of a sign in the background, and the other is a line spoken by a character, they use different font colours (yellow for the character, green for the background sign). Also, it seems that the fanmade subtitles try to incorporate some of the emotions that the characters are exhibiting into the subtitles. For example, if a character is screaming, the fanmade subtitles write the word or words in capital letters.

E.g. (159) Ikuko: STAY OUT!

Another problem we see in the dubbed episode is that it also has some problems time-wise. The dub introduced at the beginning of the episode a scene cut from a later episode where they explain about the Negaverse and the Negaforce, as well as why Luna is sent to Earth. This scene, with a duration of 80 seconds, will inevitably extend the overall duration of the episode. To account for this extra time in the episode, many scenes are sped up in the dub. Sailor Moon’s transformation
scene, the fight with Moruga and the people under her influence, the “Moon Tiara Action” scene, they are all sped up so that they take up much less time. The sped up scenes, combined with the scenes that were cut in the dub, could account for the missing 80 seconds from the original that were replaced by the intro. However, I took it upon myself to check how many seconds from the original episode have been cut in the dub and the total is 135 seconds. The extra time, the 55 seconds that remain unaccounted for in the episode can be explained by the presence of a segment at the end of the episode, titled “Sailor Says”, segment not present in the Japanese version, where Sailor Moon gives a moral of the day for the children watching the episode. This called “Sailor Says” segment is a collection of scenes from the episode with Sailor Moon’s voiced dubbed over, giving advice to children watching the anime.

48, (75)

<table>
<thead>
<tr>
<th>Japanese</th>
<th>ベリル：幻の銀水晶は、まだ見つからぬのか？</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romaji</td>
<td>Beriru : Maboroshi no ginzuishou ha, mada mitsukaranu no ka ?</td>
</tr>
<tr>
<td>Official English subtitles</td>
<td>Has the Legendary Silver Crystal been found yet?</td>
</tr>
<tr>
<td>Fanmade English subtitles</td>
<td>Has the Silver Crystal been found yet?</td>
</tr>
<tr>
<td>Official English dub:</td>
<td>The oracle says it’s time to attack the other dimension to unleash the power of the Negaforce!</td>
</tr>
</tbody>
</table>

In the Japanese episode, Queen Beryl uses “nu”, the archaic form of “nai” (used for the negative form of the verb). This character always uses archaic words and it is used as means of characterization, but there is no difference in register in either translation between how Queen Beryl speaks and how the other characters speak.

6. Discussion

The data analysis has shown that there is indeed information loss between the original Japanese episode and its English translation, be it subtitles, official or fanmade, or dub. Significant differences have been found especially in the dubbed version, where the English dubbed episode differs so drastically from the original that a line by line analysis has proved nigh impossible. For the two subtitled version, it was easy to pinpoint the differences between the source and the target text because every line uttered in Japanese had an equivalent in at least one of the subtitles. The dub, however, made various changes and some scenes are unrecognizable.

When we compare the results from the questionnaire with the fans’ responses, to the data gathered from the analysis, it is easier to see which version meets the needs of the fans. They want
a translation as accurate and as close to the original as possible. Basically, they want an authentic viewing experience. It can be easily seen in the responses to the questionnaire.

First of all, understanding everything that is being said is important. Even if there are terms that have no equivalent in English, or jokes that cannot be translated, the fans prefer a translator’s note or extra subtitles to explain to them what the English translation cannot:

- “I prefer to read pretty long translator notes that actually explain a joke based on e.g. Japanese pop culture than to see them being changed completely”
- “add some extra explanations for the "special" words”

Second of all, they want the “feel” of the Japanese language in the translation, i.e. a foreignized translation. This means that honorifics should be kept and even the names used in the original should not be translated into English. For example:

- “the characters' relationships feel more real with the honorifics, which are rarely included on dubs and official translations”
- “I prefer the fansubs as they usually keep the original terms, names and wordings, while official subs often translate them to better accommodate Western and mostly American culture”
- “I personally prefer it when they use words like "Sensei" and "senpai" in the subs”
- “honorifics and name order are in their original form [in the fansubs] which often gives more insight to the characters' relationships with each other”

Just like honorifics and names, fans want an authentic Japanese experience, not an American version of the anime. What this authenticity requires from the translator is that they keep those elements that are not found in Western cultures, or those specific personality traits that do not fit what an American might say or do.

- “most dubbed versions of anime will change up the whole concept of what a character is really saying”
- “the dubs change the original content to make it westernized”
- “they Americanize things horribly in order to appeal more to American audiences and in the process lose the true spirit of the original Japanese”

To summarize, what the audience, i.e. the fans want is a translation that is not localized at all, or one without excessive localization.

For those fans who have an interest in the Japanese language, being able to hear the character speaking in Japanese and at the same time reading the English translation is a way to learn Japanese. Learning through translation is a widely used technique in teaching foreign languages, and as it was mentioned among the advantages of subtitling, language acquisition has been studied and proved true, which means that fans can, indeed, pick up words from Japanese and learn them by reading the translation in the subtitles.

- “I studied Japanese so I prefer to watch anime with the original audio and subbed so I can understand the part where my ability fails me”
- “helps me build up a bit of my vocabulary and understand grammar structure”
“I am also studying the Japanese language and it helps to listen to it and immerse oneself in the accent and nuances”

Lastly, accessibility is very important. Some times, one of the main reasons for choosing one over the other is how easy it is to watch the dubbed version or the subtitled version. With the help of the internet, anime are only one click away. There are legal sites, like Crunchyroll, where fans can watch episodes hours after they have aired in Japan, which offers both subtitled and dubbed versions of the same anime.

- “[fansubs] are easier and faster to find online”
- “Some anime doesn't even get an official subtitles”
- “Some animes never get dubbed versions to begin with”

The analysis has laid bare the differences between the three version, and what is obvious is that there exists an inevitable loss of information. The above examples made it clear what fans expect from a translation. To help visualize how much information is actually lost in each of the three versions, the responses from the questionnaire will be used as criteria and to which the data collected in the analysis will be compared. For the criteria, only those that were found in at least 5 responses to the questionnaire will be taken into account.

Table 2. Questionnaire criteria compared to the three versions

<table>
<thead>
<tr>
<th>#</th>
<th>Criteria from the questionnaire</th>
<th>Official subtitles</th>
<th>Fanmade subtitles</th>
<th>Dub</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Use of original names, terms, expressions</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Use of honorifics</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Extra explanations/Translator’s notes</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Accessibility</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>5.</td>
<td>Availability</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>6.</td>
<td>Translation for the opening/ending theme</td>
<td></td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>7.</td>
<td>Translation for non-verbal elements (non-spoken language)</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>No censorship</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>No changes in translation</td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Language acquisition</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
</tbody>
</table>
Like this, it is clear which areas the three versions are lacking. Out of 12, the official subtitles meet eight criteria, the fanmade subtitles meet nine criteria, and the dub meets three.

What the analysis proved is that in the case of Sailor Moon, the version that meets the expectations of the fans and the version that satisfies their needs is the fanmade subtitled version, but only because of two key elements: the use of honorifics and lack of censorship. The fanmade subtitles, with its share of changes and errors in translation, manages to convey the same amount of information as the official subtitles, though the official subtitles are not far behind. One could speculate that fans might be willing to overlook a few errors in translation as long as the overall meaning is not changed.

However, it is important to look at the number of occurrences of addition, omission, errors in translation, etc. in both subtitles to get a clearer picture:

Table 3. Number of occurrences for problems in translation for the two subtitles

<table>
<thead>
<tr>
<th>#</th>
<th>Problems in translation</th>
<th>Number of occurrences in each translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Official subtitles</td>
</tr>
<tr>
<td>1.</td>
<td>Changes in translation</td>
<td>7</td>
</tr>
<tr>
<td>2.</td>
<td>Omission</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>Addition</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>Censorship</td>
<td>1</td>
</tr>
</tbody>
</table>

The number of changes in translation is visibly bigger in the fanmade subtitles, with the exception of addition, where the numbers are equal. If we look at this table, the matter becomes less simple; while it is true that the fanmade subtitles match more of the fans’ requirements than the official subtitles, simply because the former uses honorifics in translation and the latter does not is not enough to give a clear answer. Yes, honorifics are kept in the fanmade subtitles, but these subtitles also have a big number of errors and changes in translation that cannot be overlooked. The changes in translation and the omission could be attributed to the fact that the fanmade subtitles have interpreted, rather than translated, some lines. It could be considered a free translation, as it is very possible the translator of the fanmade subtitles did not have the transcript for the episode/s and translated what they could hear and understand, as it happens with interpreters.
This could account for the omitted information or the condensed information in the fanmade subtitles.

In most cases, translators who work on the official subtitles also work closely with the Japanese company that made the anime, who wants a certain English translation for some words or terms. For example, when Neon Genesis Evangelion got translated into English, the Japanese company clearly specified they want “shito” (lit. “apostle”), to be translated as “angel” (Cavallaro 2008). The official translation for “senshi” is “guardian”, as it was translated as in 2003, in 2014, and when Sailor Moon got a new anime remake in 2014, under the name Sailor Moon Crystal, the official subtitles kept the same translation, i.e. “guardian” (“Pretty Guardian Sailor Moon Crystal”). Fanmade subtitles are often frowned upon because the translators often leave words untranslated in English, as we have seen in the Sailor Moon fanmade subtitles that youma was not translated in English, and this is considered a lazy translation (Díaz Cintas 2006). However, if we look at what the fans want and expect from a translation, it is the exact opposite. They want to absorb as much information as possible from the source text. Even the smallest things, as keeping the names in the same order as in Japanese: Tsukino Usagi, as opposed to Usagi Tsukino. In fact, there are several cases where the official subtitles keep the same word order in a sentence as the Japanese version.

These are all points relating to foreignization, because if we look at what the fans expect from a translation, we see that they are interested in the foreign culture, in our case, the Japanese culture, and want as much contact as possible with it, be it honorifics, word order (for example, names), humour, cultural terms, etc. This is most obvious in the fanmade subtitles, where the Japanese culture is extremely visible, from the use of words like youma and the use of honorifics, missing from the official subtitles. But even though the official subtitles do not use honorifics, they are still more foreignized than the dub. The dub is a perfect example of domestication. All the cultural terms referring to Japan have been replaced by American cultural terms. Even the names of the characters have been changed to sound more “American”, the English test became an algebra text, etc. The domestication of the original in the dub can be explained by the Skopos theory. Originally, the anime was aimed at a very young audience, therefore all the changes in translation, the addition, the censorship were done to accommodate a show for American children. The target audience for Sailor Moon in America is different from the target audience in Japan. The translation in the dubbed episode makes more sense if we think about who it was translated for, for what skopos.

An interesting case can be seen in line (30), where Usagi is standing in the hallway. The change between the scenes is brusque, Usagi is seen running towards school, and the next scene is her standing in the hallway. For a Japanese audience it is easy to make the connection between Usagi being late and her standing in the hallway as punishment, but for an American audience the connection might not be as clear. The dub cuts the line completely from the translation, but there is a clear difference in translation between the two subtitles. The fanmade subtitles, considering they were done in the ‘90s, it is safe to assume the audience for Sailor Moon might not have been as familiarized with Japanese culture as an audience might be today. This could be the reason why
the fanmade subtitles translated the line as “Stand out in the hallway!”, and not as “You’re late”. The official subtitles released in 2014 did not add this extra explanation. The audience and the skopos of the two translations are different: the fanmade subtitles had as skopos to keep as much information from the source text and make sure the audience understands, if not all, then most of the culturally relevant pieces of information. Whereas the official subtitles have as skopos to speak to a much larger audience, anime fans or not.

Similar to our study is the anime Ace Attorney (in Japanese, Gyakuten Saiban: Sono "Shinjitsu", Igi Ari!) released in 2016. The anime streaming site Crunchyroll released two versions of subtitles for it. One subtitle is foreignized, with the characters original names (Naruhodou Ryuuichi) and cultural elements left intact (e.g. names of traditional Japanese foods). The other subtitle is domesticated, with the characters’ names changed to American names (Naruhodou Ryuuichi becomes Phoenix Wright), the onigiri becomes burger and so on. Instead of doing only one subtitle, the team of translators decided to release two versions for two categories of watchers. Because the translators who work now for Crunchyroll used to make fansubs, they are familiarized with what the fans expect from a translation and what to focus on.

If we look at Okuhara’s study, “Do American Children Need to be Protected from Dragon Ball?” (2009), we notice the same pattern in Sailor Moon as the author did in Dragon Ball. The dub has made so many changes to the animation, the plot, and even the characters’ personalities, that at times it feels like a completely different story. I think that the mistake dubbing companies make is the assumption that anime are only for younger audiences, who cannot fully grasp the more complicated parts of a story and need to have things explained to them as simple as possible. There are, of course, anime not aimed at a younger audience, plenty actually, but Sailor Moon is not one of those anime. It is a story with girls, for girls, it has characters that girls of any age can identify with. The reason behind the censored scenes is understandable, but when it comes to the other heavily altered scenes it is hard to understand why the dubbing team went through so much trouble to change harmless dialogue, like the scene where Usagi, Naru, and Umino are talking about Sailor V. Is it not better for them to talk about a real female superhero who fights bad guys, than it is for three highschoolers to talk about how to hide a failed test and going shopping to forget about it?

Without focusing too much on its negative aspects, the dub also has its credits. The official subtitles, as all official subtitles do, did not translate the opening theme, but the dub did, and while it has its shortcomings, the song is the same, and quite catchy, if I might add. If we look closely at line (157), in the original, Serena is locked out of the house as punishment for failing the test, but in the dubbed episode, she is sent to the library to study. In the original, her mother has only one line (“Usagi!”), but in the dub there are two lines, with a total of 103 characters. This was possible because in the anime what we see is Serena being pushed outside the door, so the movement of the characters’ mouths is not visible. Mentioned in the background section, dubbing has the advantage of easy adaptation, making it easy to add extra explanations in the
translation without the audience knowing that some parts are not present in the original. In Japanese, Naru Osaka has a Kansai accent, and in the dub, Naru, renamed Molly, has a thick Brooklyn accent, which is a reasonable equivalent, especially if we consider that there are no differences in speech between Naru and the rest of the characters in the two subtitles. But one of the most important aspects of the dub is that it allowed Western audiences to become familiarized with anime. People of every age had the opportunity to watch Sailor Moon on TV and the dub created a path for anime in Western culture, especially considering the immense success Sailor Moon has had in North America.

The method of investigation has helped find answers to the research questions. The pilot survey helped choose Sailor Moon as a test anime for the study, primarily due to its popularity. The data analysis showed that there are indeed differences in the amount of information between each translated version and the original. The subtitled versions store much more information than the dubbed version, and there are numerous examples that prove that there is a higher degree of information loss in the dub. The method was successful because it provided a clear picture of how much each translation differs from the original, and it helped pinpoint exactly what were the main changes in translation and how they affected the way viewers perceive the audiovisual programme.

7. Conclusions

Subtitling and dubbing have been compared as if they were two different methods of translation. But as we have seen, there are variations in the way each method is used because subtitling can take two forms, official and fanmade, so these methods are not as clearly defined as one would think. And with dubbing there are numerous liberties that the translator can take and there is no strict set of rules they must follow. It should also be mentioned that because this study focuses on just one episode from one anime, the findings might not be relevant in the case of other anime, and it is best that we avoid generalizing.

The success of an audiovisual translation, be it subtitling or dubbing, goes hand in hand with the number of fans who watch the programme. It is clear to see why the Sailor Moon dub had such little success, and why the official subtitles released on DVD 10 years later had even less success. In 2003, when an official subtitled version of Sailor Moon got released for the first time, the fans had already seen the anime with fanmade subtitles, so no one was willing to buy the subtitled version. When Hulu decided to translate Sailor Moon and release the episodes online in 2014, the reaction was different. The fans could watch an official translation of the anime without buying the DVD because this new version was available online to everyone (to specify, Hulu can only be watched by audiences in the United States).

The most important aspect of this study is that it focuses on translation as an interactive product, a continuous two-way transfer between the anime and its viewers, because translation does not exist in a vacuum. Like the Skopos theory tells us, each translation is made with a certain
purpose in mind, and this is exactly why the translators should take into account what the fans want, because they are the consumers of these translations, this is the audience for which the translation is made, and so we cannot ignore their voice.

Also, it is worth taking into account how much the audience is exposed to the source language culture and how much they know about it. Considering everyone has access to internet now, compared to the ‘90s, when Sailor Moon first aired, the audience comes into contact with a larger amount of information, information which might account for a less domesticated translation in some areas because the audience knows more about the Japanese culture now than they did 20 years ago.

Because the present study has focused only on the US dubbed version, a topic for future research could be an investigation into the nature of censorship, not only in the US but in other countries as well and see what the standards for censorship are and how it affects the viewing experience. Another interesting topic for future studies comes from the questionnaire, similar to Orero’s study on voice-over (2006). 94 of the responses to the questionnaire, which is almost half of the responses, said that voice actors are the main reason for choosing between dub or subtitles. Almost 50% of the responses to the questionnaire say that Japanese voice actors are the reason they choose to watch subtitled anime. Of course, from a translator’s point of view, it is hard to argue whether the quality of the voice acting has any bearing on the amount of information offered to the audience, but it is worth looking into. Tone of voice, inflections, volume, register, they might all have an influence on the way a character is perceived by the audience, and further research could focus on a matter even more complex that subtitling versus dubbing, which is to see if language itself has anything to do with how an audiovisual programme is perceived and how characters in the dub differ from the characters in the original, provided that the dubbing has accurately translated everything.
References


Appendices

Appendix 1. Questionnaire

Question 1:
1. Age
   - under 12
   - 12 – 18
   - 18 – 25
   - over 25

Question 2:
2. Gender
   - female
   - male
   - other

Question 3:
3. How often do you watch anime?
   - every day
   - a few times a week
   - a few times a month
   - very rarely

Question 4:
4. Have you been watching anime for a long time?
   - yes, since I was a child
   - no, I only started recently
   - for a few years now
   - other

Question 5:
5. Do you watch dubbed anime or subbed anime?
   - dub
   - sub
   - both

Question 6:
6. Give some reasons as to why you prefer to watch the dubbed version.

Question 7:
7. Give some reasons as to why you prefer to watch the subbed version.

**Question 8:**

8. What determines you to choose between either sub or dub?

**Question 9:**

9. Can you give examples of good dubbed anime? (maybe provide some reasons why you think so)

**Question 10:**

10. Do you prefer fanmade subtitles or official subtitles?

   - fanmade subtitles
   - official subtitles
   - both

**Question 11:**

11. Why do you prefer fansub?

**Question 12:**

12. Why do you prefer official subtitles?

**Question 13:**

13. Did the dub version ever feel unnatural? E.g. some culture related terms didn’t translate well into the dubbed version?

   - yes
   - no

**Question 14:**

14. Were the subtitles accurate?

   - yes
   - no
   - other

**Question 15:**

15. Did the fanmade subtitles use too many Japanese related terms? (E.g. honorifics like “-san”, “senpai”)

   - yes
   - no

**Question 16:**

16. Have you ever watched both the sub and the dub version of the same anime?

   - yes
Question 17:
17. Did you find any differences/discrepancies between the two versions?
   - yes
   - no

Question 18:
18. How did the sub version differ from the dub version? Or vice versa, how did the dub version differ from the sub version?

Question 19:
19. Are you interested in the Japanese culture?
   - yes
   - no

Question 20:
20. Can you speak Japanese?
   - yes
   - no
Appendix 2. Opening Theme

- *Sailor Moon*, season 1, episode 1 – ムーンライト伝説 (*Moonlight Densetsu*); *Sailor Moon* opening theme, original Japanese version, with romaji and English translation.

*Moonlight Densetsu*, written by Oda Kanako, composed by Komoro Tetsuya, performed by DALI.

ゴメンね 素直じゃなくて
Gomen ne sunao janakute
I’m sorry I’m not honest
夢の中なら云える
Yume no naka nara ieru
I can say it in my dreams
思考回路はショート寸前
Shikou kairo wa shooto sunzen
My thoughts are about to short circuit
今すぐ 会いたいよ
Ima sugu aitai yo
want to be with you right now
泣きたくなるよな*moonlight*
Nakitaku naru you na *moonlight*
The moonlight makes me want to cry
電話も出来ない*midnight*
Denwa mo dekinai *midnight*
I can’t even call, it’s midnight
だって純情 どうしよう
Datte junjou doushiyou
But I’m so innocent, what should I do
ハートは万華鏡
Haato wa mangekyou
My heart’s a kaleidoscope
月の光に 導かれ
Tsuki no hikari ni michibikare
We are led by the light of the moon
何度も 巡り会う
Nando mo meguriau
We meet by chance again and again
Seiza no matataki kazoe uranau koi no yukue
The countless shining stars above us foretell love’s whereabouts

同じ地球に生まれたの　ミラクル・ロマンス
On the same Earth, a miracle romance

も一度　ふたりでweekend
Just one more weekend together

神様　かなえてhappy-end
God, please give us a happy end

現在・過去・未来も
In the present, past, and future

あなたに首ったけ
‘I’ll always be in love with you

出会った時の　なつかしい
When we first met, that so very dear

まなざし忘れない
Glance you gave, I’ll never forget

星座の瞬き数え　占う恋の行方
The countless shining stars above us foretell love’s whereabouts

不思議の奇跡クロスして
A wondrous miracle approaches us

不思議な奇跡クロスして
Changing coincidences into chances, I love this way of life

巡り会う
We meet by chance again and again

Seiza no matataki kazoe uranau koi no yukue
The countless shining stars above us foretell love’s whereabouts
Onaji kuni ni umareta no mirakuru romansu
Born on the same Earth, a miracle romance
信じているのミラクル・ロマンス
Shinjite iru no mirakuru romansu
I do believe in that, a miracle romance

- Sailor Moon, season 1, episode 1; Sailor Moon opening theme, English dubbed version.
  Written by Andy Heyward.

Fighting evil by moonlight
Winning love by daylight
Never running from a real fight
She is the one named Sailor Moon

She will never turn her back on a friend
She is always there to defend
She is the one on whom we can depend
She is the one named Sailor...

... Sailor Venus
... Sailor Mercury
... Sailor Mars
... Sailor Jupiter

With secret powers
All so new to her
She is the one named Sailor Moon

Fighting evil by moonlight
Winning love by daylight
With her Sailor Scouts to help fight
She is the one named Sailor Moon
She is the one named Sailor Moon

She is the one . . . Sailor Moon
Appendix 3. Transcripts

The transcripts are written in the following order:
(a) Japanese (1992, TV Asahi)
(b) Romaji
(c) Official subtitles (2014, VIZ Media)
(d) Fanmade subtitles (1995, VKLL)
(e) Dubbed (1995, DiC Company)

Sailor Moon, season 1, episode 1

(1)
(a) あたし、月野うさぎ、14歳、中二。性格はちょっとおっちょこちょいで、泣き虫かな？
(b) Atashi, Tsukino Usagi, 14 sai, chuuni. Seikaku wa chotto occhokochoi de, nakimushi ka na ?
(c) I am 14 years old in the 8th grade. I’m a bit of a klutz and a crybaby too.
(d) I’m Tsukino Usagi, age 14, in the 8th grade. I guess I’m a little clumsy and kind of a crybaby.
(e) FROM A FAR AWAY PLACE AND TIME EARTH’S GREATEST ADVENTURIE IS ABOUT TO BEGIN

[OPENING THEME]

[Episode title]

(2)
(a) 泣き虫うさぎの華麗なる変身
(b) Nakimushi Usagi no karei naru henshin
(c) The Crybaby Usagi’s Beautiful Transformation
(d) Episode #1 Crybaby Usagi’s Beautiful Transformation
(e) “A Moon Star is Born”

(3)
(e) Narrator: A thousand years ago, our moon was home to great civilization ruled by Queen Serenity. Everything was peaceful until the arrival of evil Queen Beryl.
(e) Queen Beryl: Ha, ha, ha, ha! First the moon shall be mine, then the universe!
(e) Narrator: To conquer the moon, Queen Beryl unleashed the awesome power of the Negaforce. Although her world was destroyed, Queen Serenity’s last hope was the power of the imperial silver crystal and the crescent moon wand.
(e) Serenity: Only this crystalline wand can combat the power of the Negaforce. Never let our enemies get them or the universe is doomed. But most of all you must protect our dear princess Serena! Understand?
(e) Luna & Artemis: Yes!
(e) Narrator: In moonbeam crystals, the queen sent the princess and the children of the moon to the future on Earth. Their memories lost to them all, the queen's cat advisors, Luna and Artemis, must find the princess so she will at last be safe. And so our story begins!

(4)
(a) 育子：うさぎー、今時過ぎたわよ！
(b) Ikuko : Usagi, hachi ji sugita wa yo！
(c) Usagi! It’s after eight o’clock!
(d) Usagi, come downstairs this minute.

(5)
(a) うさぎ：はっ！?
(b) Usagi : Ah!?
(c) Huh!
(e) Oh, no! I’m late for school again!

(6)
(a) うさぎ：もう…
(b) Usagi : Mou...
(c) Jeez…

(7)
(a) うさぎ：もっと早く起こしてよ、ママのバカ！
(b) Usagi : Motto hayaku okoshite yo, mama no baka!
(c) Why didn’t you wake me up sooner, Mom?!
(d) Has Papa left already?
(e) Mother! Why didn’t you wake me up in time for the first bell?

(8)
(a) 育子：何度も起こしたわよ〜…そのたんびに、ちゃんと返事したじゃない？
(b) Ikuko : Nan do mo okoshitawayo… Sono tanbi ni, chanto henji shita janai?
(c) I tried many times. And you told me to go away each time.
(d) What are you talking about? He left a while ago.
(e) I did, Serena darling, three times. And each time you said you were getting up right away.

(9)
(a) うさぎ：知らないもん！
(b) Usagi : Shiaranai mon！
(c) I don’t remember that!
(d) I’m leaving.
(e) And you believed me?

(10)
(a) 育子：あっ、うさぎ！
(b) Ikuko : Ah, Usagi！
(c) Usagi…
(d) Usagi…
(e) Serena!

(11)
うさぎ: なぁに、急いでんの!
(a) Usagi: Nani, isoiden no!
(b) What? I’m in a hurry.
(c) What?
(d) What?
(e) I gotta go!

育子: お弁当、いらないの?
(a) Ikuko: Obentou iranai no?
(b) You don’t need your lunch?
(c) You forgot your lunch.
(d) You aren’t you forgetting something, dear?

うさぎ: ん…いる。
(a) Usagi: Fun…Iru.
(b) Huh…? I do…
(c) Is that all?
(d) What? Oh, yeah…

うさぎ: いってきますー!
(a) Usagi: Ittekimasu!
(b) See ya, Mom!
(c) See you later.
(d) Bye, mom! See you after school!

うさぎ: はー、朝って、何で来るの?もう、眠いなぁ…
(a) Usagi: Haa, asatte, nande kuru no? Mou, nemui na…
(b) Why does morning have to come so early? I’m so sleepy.
(c) Gee, why does morning have to come?
(d) I’m so sleepy. Why can’t today be Saturday?

子供 A: えええい!
(b) Kodomo A: Eeey!
(c) Hey!
(e) Hold it still.

子供 A: ぶさいく猫～…
 子供 B: ほらほら～…へ～へ～へ～…
(b) Kodomo A: Busaiku neko…
       Kodomo B: Hora hora…heheheh…
(c) - Cat, cat!
       - Do something!
(e) I can feel its tongue.
       I’m trying!

うさぎ: はああっ! コ~ラ! やめなさいい!!
(a)
(b) Usagi : Haaa ! Kora ! Yamenasai !
(c) Ah ! Hey ! Stop it !
(d) Hey! Stop that!
(e) Hey, stop it! Leave that cat alone!

(19)
(a) 子供：ぎゃああ！
(b) Kodomo : Gyaah !
(c) - Yeow !
   - Yeow !
(e) Let’s go!

(20)
(a) うさぎ：ん～…、全くもう…
(b) Usagi : Un…, mattaku mou…
(c) Little brats…
(d) Honestly!
(e) Rotten brats !

(21)
(a) うさぎ：可哀そうにね～、よしよし…
(b) Usagi : Kawaisouni ne, yoshi yoshi…
(c) You poor thing, are you okay?
(d) Oh, poor thing. There, there.
(e) You poor thing. Did those creepy kids hurt you, kitty?

(22)
(a) うさぎ：あら、絆創膏貼られちゃったの？
(b) Usagi : Ara, bansoukou hararechatta no?
(c) Seriously? They put a bandage on you?
(d) Hey, Band-Aids on your head?
(e) You’re okay.

(23)
(a) うさぎ：はがして欲しいのね！はい、はい！
(b) Usagi : Hagashite hoshii no ne! Hai, hai!
(c) You want me to take it off? Okay.
(d) I’ll take them off for you. Ok! OK!
(e) But how about I take this bandage off of you.

(24)
(a) うさぎ：ふん～、でも、結構、似合ってるじゃない！
(b) Usagi : Fun, demo, kekkou, niatteru jan!
(c) But it does look pretty cute on you.
(d) The X-mark looks cute on you, though.

(25)
(a) うさぎ：はっ、三日月ハゲ！
(b) Usagi : Ha, mikkazuki hage!
(c) Ah, a crescent moon bald spot!
(d) Hey! A crescent moon bald spot!
(e) Huh? Is that a crescent moon?

(26)
(e) Luna: This girl….I sense something.

(27)
(a) うさぎ：はあっ！ーー！こんな事してる場合じゃないんだー！
(b) Usagi : Haaa! Ah! Konna koto shiteru baai janakatta!
(c) Yikes! I don’t have time for this!
(d) Oh no! I don’t have time for this!
(e) Nice kitty…. Oh, great! Now I’m really late!

(28)
(e) Luna: Could she be the one?

(29)
(a) 区立十番中学校
(b) Kuritsu Juuban Chuugakkou
(c) JUBAN PUBLIC MIDDLE SCHOOL
(d) Sign: Juban Middle School

(30)
(a) 桜田春菜：月野うさぎさん！ま～た遅刻なの！？
(b) Sakurada Haruna : Tsukino Usagi-san! Mata chikoku na no!?
(c) Usagi Tsukino! You’re late again!
(d) Tsukino Usagi-san! Stand out in the hallway!

(31)
(a) うさぎ：ひどおおい…
(b) Usagi : Hidoi…
(c) This is terrible.

(32)
(a) うさぎ：かよわい女の子を廊下に立たせるなんて…
(b) Usagi : Kayowai onna no ko rouka ni tataseru nante…
(c) How can she make a cute girl stand in the hallway?
(d) It’s not fair to make a cute girl stand out in the hall.

(33)
(a) うさぎ：ううっ…、お腹すいた～…
(b) Usagi : Uu…, onaka suita…
(c) I’m hungry.
(d) Oh, well…getting hungry.

(34)
(a) うさぎ：へへえ、朝食抜きだもんねー、いっただきまー…
(b) Usagi : Eh, choushoku nukida mon ne, ittadakimasu…
(c) Oh right, I did skip breakfast this morning. Time to dig in…
(d) I’ve been saving this for myself. Here goes!
(e) Hey! Did you hear? There’s a new Sailor video game out, I saw it on TV.

(35)
(a) 春菜：月野さん、何してんの！？
(b) Haruna : Tsukino-san, nani shiten no!?
(c) What are you doing, Tsukino?
(d) Tsukino-san, what do you think you’re doing?
(e) Serena, you need more studying and less TV.
春菜: そんな事だから、赤点を取るんですよ!

Haruna: Sonna koto dakara, akaten wo torun desu yo!

This kind of attitude is exactly why you’re failing!

This is why you get grades like this!

There isn’t any excuse for failing this exam.

うさぎ: げええ！30点…

Usagi: Geh! 30 ten…

A 30 percent?!

AHH!! Thirty points!

I failed? How can that be?

春菜: そう!

Haruna: Sou!

That’s right!

That’s right!

Have your mother sign this and return it to me.

なる: もう、うさぎったら、信じらんなーい!女の子のくせに、早弁なんてさー…

Naru: Mou, Usagittara, shinjiran nai! Onna no ko no kuse ni, haya ben nante sa…

Gosh, you’re unbelievable, Usagi. You seriously need to learn some self-control!

Gee, Usagi. It’s all right. Don’t feel sad.

Chill out, Serena, it’s just one lousy test. It’s not like it’s the end of the world.

うさぎ: ん、だって、育ち盛りなんだもん。親友なら、あたしの気持ち、分かってくれるでしょ?なるちゃん…

Usagi: Un, datte, sodachizakari nan da mon. Shinyuu nara, atashi no kimochi, wakattekureru desho? Naru-chan…

But I’m a growing girl. You’re my best friend, so you understand how I feel, right, Naru?

You don’t understand. I’ll get in trouble, Naru-chan.

You don’t get it, Molly. If my mom finds out I flunked that test, she’ll ground me and cut my allowance, and I won’t get to play the new game!

海野: うさぎさん！テスト、どうでした?

Umino: Usagi-san! Tesuto, doudeshita?

How did you do on your test, Usagi?

Usagi-san, how did you do on the test?

Hey, Serena, I heard about your test. Want me to be your tutor?

うさぎ: うっ、海野…

Usagi: U…, Umino…

Ugh, Umino…

About as much as a tootache…
(43)
(a) なる：この落ち込みを見りゃ、分かるでしょ～。ダメだったに決まってるじゃな～い～！
(b) Naru : Kono ochikomi wo mirya, wakaru desho. Dame datta ni kimatteru janai!
(c) Can’t you tell she’s upset? Of course she did badly.
(d) You wouldn’t understand. She failed the exam.
(e) You’re such a dweeb, Melvin. She doesn’t need a tutor, she needs a trip to the mall to get her mind off this.

(44)
(a) なる：あっ！傷ついた？ごめん…
(b) Naru : Ah! Kitsuita? Gomen…
(c) Oh, were your feelings hurt? Sorry.
(d) I shouldn’t have told. I’m sorry.
(e) Tell your mom you’re at my house studying.

(45)
(a) 海野：そんなに、落ち込む事、ないですよ！
(b) Umino : Sonna ni, ochikomu koto, nai desu yo!
(c) Don’t be upset.
(d) Oh, I blew off the last test too.
(e) You’re going shopping?

(46)
(a) 海野：僕も、今回、手を抜いたもんで、100点取れなくて～！
(b) Umino : Boku mo, konkai, te wo nuita mon de, 100 ten torenakute!
(c) I slacked off a little this time, too, so I only got a ninety-five percent.
(d) I only got a ninety-five.
(e) What’s more important than your grades? I didn’t study and I only got a 95.

(47)
(a) 海野：まっ、テストなんて、ゲームですよ…
(b) Umino : Ma, tesuto nante, gēmu desu yo…
(c) Oh well, it’s just a test.
(d) What did you get?
(e) How will I explain this to my parents?

(48)
(a) なる：やな奴ね！
(b) Naru : Yana yatsu ne！
(c) What a jerk.
(d) Eighty-five.
(e) Do we care?

(49)
(a) うさぎ：ううううう…
(b) Usagi : Uuuuu…
(e) Maybe he’s right！

(50)
(a) なる：あっ、ねえ、ねえ、セーラーVがさ、また現れたんだって！聞いた？
(b) Naru : Ah, ne, ne, Sērā V ga sa, mata arawareta datte! Kiita?
(c) Did you hear that Sailor V appeared again?
(d) Hey, hey… Sailor V stopped a jewel robbery last night. Did you hear?
(e) We’re going shopping. By the time you get home, your mom will have forgotten all about that dumb test.

(51)
(a) うさぎ：セーラーV？
(b) Usagi : Sērā V?
(c) Sailor V?
(d) Sailor V?
(e) Do you really think so?

(52)
(a) なる：そ、そ！宝石強盗の、犯人を捕まえちゃったのよ！
(b) Naru : So, so! Houseki goutou no, han nin wo tsukamaechatta no yo!
(c) Yeah, she caught a jewelry thief.
(d) That’s right. She caught the thief.
(e) I know so. I saw some major awesome boots on sale.

(53)
(a) うさぎ：へええ！すごーい！
(b) Usagi : Eh! Sugoi!
(c) Wow, that’s amazing!
(d) Hey, that’s great!
(e) We can get ice cream.

(54)
(a) なる：すごいよね！
(b) Naru : Sugoi yo ne!
(c) I know!
(d) She’s great, isn’t she?
(e) And then shop some more.

(55)
(a) うさぎ：セーラーVって何？
(b) Usagi : Sērā V tte nani?
(c) Who is Sailor V, anyway?
(d) What’s a Sailor V?
(e) Can we look for some earrings?

(56)
(a) なる：知らないのに、感心しないでよ！
(b) Naru : Shiranai no ni, kanshin shinaide yo！
(c) Don’t act impressed if you don’t know what I’m talking about!
(d) Don’t act like you know what something is when you don’t!

(57)
(a) 海野：セーラーVとは！今、ちまたを賑わせている、セーラー服の、正義の味方！
(b) Umino : Sērā V to wa！Ima, chimata wo nigiwaseteiru, sērā no fuku no, seigi no mikata!
(c) Sailor V is a crime fighter in a sailor uniform that everyone’s been talking about lately.
(d) Sailor V is a mysterious girl in a sailor suit who captures criminals.
(a) セー！ラー！ブイ！
(b) Sē ! rā ! V !
(c) Sai…!…lor! V!
(d) Sai-! lor-V

(59)
(a) 海野：実は、警視庁の特捜班って、噂もあるんです…
(b) Umino : Jitsu wa, keishichou no tokushouhan tte, uwasa mo arun desu…
(c) Rumor has it that she’s part of the police special investigation unit.
(d) Rumor has it she’s a special police investigator.

(60)
(a) わさぎ：ふ～ん～…、そんなのが、現れたんだ…世紀末ね…
(b) Usagi : Hmm…, sonna no ga, arawaretan da… Seikimatsu ne…
(c) Hmm, so someone like that has appeared. What’s this world coming to?
(d) Is that so ? That’s wild.

(61)
(a) なる：でもさ、宝石って、綺麗だもん…
(b) Naru : Demo sa, houseki tte, kirei da mon…
(c) But jewelry is so beautiful.
(d) But, jewels are so pretty and they cost so much.
(e) Good idea! We can go to my mom's jewelry store.

(62)
(a) なる：強盗しかう気持ち、分かるわぁ！
(b) Naru : Goutou shichau kimochi, wakaru wa!
(c) I understand why you would want to steal it.
(d) I can understand wanting to steal them.
(e) She's got some major cool stuff!

(63)
(a) わさぎ：そうよねぇ、あたし、ダイヤのリングが欲しい…
(b) Usagi : Sou yo ne, atashi, daiya no ringu ga hoshii…
(c) I agree. I would love to have a diamond ring.
(d) Oh yes, so can I. I wish I had a diamond ring.
(e) I could use some new barrettes for my hair.

(64)
(a) なる：あたし、ルビーのピアス～！
(b) Naru : Atashi, rubī no piasu!
(c) I want ruby earrings.
(d) I like ruby earrings!
(e) Oh, she’s got all kinds of great things.

(65)
(a) わさぎ：はははっ！憧れちゃう！
(b) Usagi : Hahahah! Akogarechau!
(c) Me too! I’d love a pair of them!
(d) That’d be great, Naru!
(e) Molly: You've got to see it!

(66)
(a) なる：そーだ、うさぎ！
(b) Naru : Sou da, Usagi!
(c) Oh, I know, Usagi.
(d) Yeah Usagi.
(e) It will blow you away!
(67)
(a) なる：うちの店でも、昨日から、宝石のバーゲンやってんのよ
(b) Naru : Uchi no mise demo, kinou kara, houseki no bāgen yatten no yo.
(c) A sale just started yesterday at our jewelry store!
(d) There’s a great bargain sale at my mother’s jewelry store!
(e) Diamonds, rubies, emeralds…
(68)
(a) なる：来ない？
(b) Naru : Konai?
(c) You wanna come?
(e) All kinds of stuff! Even some rhinestones!
(69)
(a) うさぎ：宝石のバーゲン！？
(b) Usagi : Houseki no bāgen!? 
(c) A jewelry sale?
(d) Wonderful! Bargain sale!
(e) I love those!
(70)
(a) なる：あたしたちに買える指輪とか、あるのよ！
(b) Naru : Atashitachi ni kaeru yubi wa toka, aru no yo!
(c) There are rings and other things that even we can afford to buy.
(d) Maybe there’s a ring we can buy!
(e) She’s got lots of them in lots of colours.
(71)
(a) うさぎ：うそぉ！？行く！行く！
(b) Usagi : Uso!? Iku! Iku!
(c) Are you serious? I’m there!
(d) No way! Let’s go! Let’s go!
(e) Pink? And purple?
(72)
(a) なる：じゃ、帰りにおいでよ！
(b) Naru : Ja, kaeri ni oide yo!
(c) Then stop by on your way home.
(d) Cool!
(e) For sure!
(73)
(a) うさぎ：うん！絶対、行くう！はー！早く、学校、終わらないかなぁ！
(b) Usagi : Un! Zettai, iku! Ah! Hayaku, gakkou, owaranai ka na!
(c) Okay, I’ll be there for sure. Oh, I wish school was already over!
(d) This is great! Let’s hurry up and get there!
(e) What are we waiting for! Let’s go!

(74)

(a) 海野：うさぎさぁん…
(b) Umino : Usagi-san…
(c) Usagi…
(d) Usagi-san…
(e) Serena. Beautiful but a shopaholic.

(75)

(a) ベリル：幻の銀水晶は、まだ見つからぬのか？
(b) Beriru : Maboroshi no ginzuishou ha, mada mitsukaranu no ka ?
(c) Has the Legendary Silver Crystal been found yet?
(d) Has the Silver Crystal been found yet?
(e) The oracle says it’s time to attack the other dimension to unleash the power of the Negaforce!

(76)

(a) 妖魔たち：はい…
(b) Youmatachi: Hai…
(c) No…
(d) No.
(e) Yes! Yes!

(77)

(a) ベリル：大いなる、我が支配者は、十分なエナジーを求めておられる…
(b) Beriru: Oinaru, waga shihaisha wa, juubunna enajī wo motomete orareru…
(c) Our great ruler needs a massive amount of energy.
(d) Our Great Leader needs energy.
(e) But to do so I shall require a great deal of energy.

(78)

(a) ベリル：銀水晶が手に入らぬのなら、まずは、人間どものエナジーを捧げよ！
(b) Beriru : Ginzuishou ga te ni hairanu no nara, mazu ha, ningendomo no enajī wo sasage yo!
(c) Until we obtain the Silver Crystal, we’ll have to make due by offering human energy to our ruler instead.
(d) If we don’t have the Silver Crystal we must use the energy of humans.
(e) We shall get it from the planet Earth. Jadeite, present yourself and tell me of your progress there.

(79)

(a) ジェダイト：クインベリルさま…
(b) Jedaito : Kuin Beriru sama…
(c) Queen Beryl.
(d) Queen Beryl…
(e) Yes, Queen Beryl.

(80)

(a) ジェダイト：その役目、このジェダイトに、おまかせを…
(b) Jedaito: Sono yakume, kono Jedaito ni, omakase wo…
(c) Please leave that duty to this Jadeite.
(d) I, Jadeite, am ready.
(e) As we speak, my servant Morga is on the other side preparing to gather energy.
(a) ジェダイト：すでに、我が配下の妖魔、モルガが、人間どものエナジーを集めております…
(b) Jedaito : Sude ni, wa ga haika no youma, Moruga ga, ningendomo no enajī wo atsumete orimasu…
(c) My Monster Morga is preparing to gather human energy for the ruler.
(d) Morgue, one of my youma, is already gathering human energy.
(e) The humans are weak and helpless and they will yield to our will and then nothing will stand in the way of the great Negaforce.

(82)
(a) ベリル : お前に任そう。ジェダイト…
(b) Beriru: Omae ni makasou. Jedaito…
(c) I will leave it up to you, Jadeite.
(d) You will bring it to me, Jadeite.
(e) Do not fail me, Jadeite, I need their energy.

(83)
(a) ジェダイト : は…
(b) Jedaito : Ha…
(c) Yes, ma’am.
(d) Yes.
(e) Yes, my Queen.

(84)
(a) 十番町商店街
(b) Juubanchou shoutengai
(c) JUBAN DISTRICT
(d) Sign : Juban Shopping Center

(85)
(a) 大安売 明日まで
(b) Ooya suuri Ashita made
(d) Sign : Bargain – Until Tomorrow

(86)
(e) Susan: Come on in! Everyone's welcome. Make me an offer.

(87)
(a) うさぎ: ん～…、すごい人だね～!
(b) Usagi : Un…, sugoi hito da ne !
(c) Wow, there are so many people here.
(d) What a crowd!
(e) Molly, what’s going on?

(88)
(a) まゆみ: 毎度、ごひいきに、ありがとうございます！いらっしゃいませ！いらっしゃいませ！どうぞ、お手にとって、ごらんなさい!
(b) Mayumi: Maido, gohiiki ni, arigatou gozaimasu! Irasshaimase! Irasshaimase! Douzo, gojiyuu ni, ote ni totte, gorannasai!
(c) Thank you all for coming today. Welcome. Welcome to our store. Please go ahead and try them on.
(d) Thank you for shopping here! Everything is reduced!
(e) Welcome ladies! Here's your chance to own diamonds, sapphire...
(89)
(a) なる：ママだったら、やけに、張り切ってるわね...
(b) Naru: Mama ttara, yake ni, harikitteru wa ne...
(c) - Mom’s really getting into this.
(d) Mama is really getting into this!
(e) I don't get it. My mom is sure acting strange.
(90)
(a) うさぎ：商売に目覚めたんじゃない？
(b) Usagi: Shoubai ni mezametan janai?
(c) Maybe she’s become more business-oriented.
(d) Why is she so excited?
(e) Yeah. What did she put in her coffee this morning?
(91)
(a) まゆみ：さあ、いらっしゃいませ！どれも、お安くなってますよ！
(b) Mayumi: Saa, irasshaimase! Doremo, oyasukunattemasu yo!
(c) Welcome! Everything’s on sale.
(d) Welcome everyone! Everyone enjoy yourself!
(e) Today only, everything in the store is ninety per cent off. Please feel free to try on anything.
(92)
(a) まゆみ：愚かな人間ども...
(b) Mayumi: Orokana ningen domo...
(c) Foolish humans...
(d) Stupid humans.
(e) And surrender your frantic energy to Queen Beryl and the Negaforce.
(93)
(a) モルガ(まゆみ)：我らが大いなる支配者に、エナジーの全てを捧げるがよい！
(b) Moruga (Mayumi): Warera ga ooi naru shihaisha ni, enajī no subete wo sasageru ga yoi!
(c) Offer all your energy...to our great ruler.
(d) All their energy will go to feed our Great Leader.
(e) For I am Morga, loyal disciple to the Negaverse, and my jewels will drain away all your energy!
(94)
(a) ジェダイト：集まってくる...
(b) Jedaito: Atsumattekuru...
(c) Energy is being collected from those clueless humans
(d) It comes freely...
(e) You have done well, Morga.
(95)
(a) ジェダイト：宝石の輝きに、魅せられた、愚かな人間どものエナジー。
(b) Jedaito: Houseki no kagayaki ni, miserareta, orokana ningen domo no enajī.
(c) who are drawn to the sparkle of those jewels...
(d) The energy of stupid humans bewitched by jewels.
(e) So much greed! So much energy! Queen Beryl will be most pleased! Feed the Negaforce, foolish humans!
(96)
(a) ジェダイト：クインベリルさまも、さぞかし、お喜びになるであろう...
(b) Jedaito : Kuin Beriru sama mo, sazokashi, oyorokobi ni naru de arou...
(c) I’m sure Queen Beryl will be very pleased.
(d) Queen Beryl will be pleased when I present this to her.
(e) Queen Beryl will soon triumph.
(97)

(a) ジェダイト：モルガよ！さらに、多くのエナジーを集めよ！
(b) Jedaito : Moruga yo! Sara ni, ooku no enajī wo atsume yo!
(c) Morga, keep collecting more energy.
(d) Morgue, continue gathering human energy.
(e) Prepare them, Morga, for her triumphant arrival.
(98)

(a) モルガ(まゆみ)：はい...
(b) Moruga (Mayumi) : Hai…
(c) Gladly.
(d) Yes.
(e) With pleasure.
(99)

(a) なる：マーマ！
(b) Naru: Mama!
(c) Mom.
(d) Mama!
(e) Momma!
(100)

(a) モルガ(まゆみ)：あっ！あら、お帰り、なるちゃん！
(b) Moruga (Mayumi) : Ah! Ara, okaeri, Naru-chan!
(c) Oh, welcome home, Naru.
(d) Oh Naru-chan, you’re here.
(e) Oh, Molly, what a surprise!
(101)

(a) なる：お友だち、連れてきたのよ！
(b) Naru : Otomodachi, tsurete kita no yo!
(c) I brought a friend.
(d) Can you show some jewelry to my friend?
(e) Serena and I came to see some …
(102)

(a) うさぎ：こんにちは～！
(b) Usagi : Konnichi wa!
(c) Hello.
(d) Hello!
(e) Rhinestone jewelry!
(103)

(a) モルガ(まゆみ)：まあ、よくいらして下さったわ！
(b) Moruga (Mayumi) : Ma, yoku irashite kudasatta wa!
(c) It’s so nice of you to come.
(d) So, you want to see some jewelry?
(e) Rhinestones? Don’t be silly now girls.

(104)
(a) モルガ(まゆみ)：混んでますけど、ゆっくり、見てってちょうだいね！
(b) Moruga (Mayumi) : Kondemasu kedo, yakkuri, miteitte choudai ne!
(c) It’s a bit crowded but please take your time and look around.
(d) I’ll be glad to show some to you.
(e) Help yourself to some diamonds instead. There are plenty to go around.

(105)
(a) うさぎ：はぁ～い！
(b) Usagi : Hai!
(c) Okay…
(d) Okay!
(e) Diamonds?

(106)
(a) モルガ(まゆみ)：そうだわ！なるちゃんのお友だちなら、さらにオマケしちゃうわ！
(b) Moruga (Mayumi) : Sou da wa ! Naru-chan no otomodachi nara, sara ni omake shichau wa!
(c) And because you’re Naru’s friend, I’ll give you an even bigger discount!
(d) For Naru-chan’s friend, I’ll make it real cheap.
(e) Why, yes! Any friend of Molly’s deserves nothing but the best.

(107)
(a) うさぎ：本当ですか！?
(b) Usagi : Hontou desu ka !?
(c) Really ?
(d) Really ?
(e) I can’t believe this.

(108)
(a) うさぎ：やった！ラッキー！
(b) Usagi : Yatta ! Rakkī!
(c) All right, score!
(d) All right! Lucky!
(e) I totally can’t believe this!

(109)
(a) モルガ(まゆみ)：ダイヤなら、これなんかどう？50万円の品なんだけど…
(b) Moruga (Mayumi) : Daiya nara, kore nanka dou? 50 man en no shin nan da kedo…
(c) If you like diamonds, how about this one? It’s 500,000 yen, but…
(d) How about this diamond ring? It costs 500,000 yen.
(e) Here, Serena, would you like to try on this ring?

(110)
(a) うさぎ：50万円！
(b) Usagi : 50 man en!
(c) 500,000 yen…?
(d) 500,000 yen…
(e) Would I!
83

(111)
(a) モルガ(まゆみ)：でも、思い切って、3万円にまけちゃうわ！
(b) Moruga (Mayumi) : Demo, omoikitte, 3 man en ni makechau wa!
(c) But I’ll give it to you for 30,000 yen.
(d) But for you I’ll mark it down to 30,000 yen.
(e) It's a flawless twenty carat diamond! For you, ten dollars.

(112)
(a) なる＆うさぎ：50万円が、3万円！？
(b) Naru & Usagi : 50 man en ga, 3 man en !?
(c) 30,000 yen for 500,000 ?
(d) From 500,000 yen down to 30,000 yen!
(e) Twenty carats….ten dollars?

(113)
(a) オバサン客：ちょっと！
(b) Obasan kyaku : Chotto !
(c) I’ll buy it!
(d) SOLD!
(e) Mine!

(114)
(a) なる：すごいわね、全く…
(b) Naru : Sugoi wa ne, mattaku…
(c) Oh my gosh, unbelievable.
(d) Unbelievable!
(e) Serena, this is way weird!

(115)
(a) うさぎ：50万円が、3万円かぁ…、欲しいなぁ！
(b) Usagi : 50 man en ga, 3 man en ka…, hoshii na…
(c) 500,000 yen is 30,000 ? I want it…
(d) From 500,000 yen to 30,000 yen?!
(e) What’s up with your mom, Molly? I’ve never seen her like this before.

(116)
(a) なる：パパにおねだりしちゃいなよ…
(b) Naru : Papa ni onedari shichai na yo…
(c) You can ask your dad.
(d) Why don’t you ask your father to get it?
(e) I don’t know, but I’m worried.

(117)
(a) うさぎ：うん…、でも、英語、赤点とっちゃったしねえ…
(b) Usagi : Un…, demo, eigo, akaten tochatta shi ne…
(c) Yeah, but seeing how I failed my English test…
(d) But I got a thirty on my exam.
(e) This place is totally whacko, Molly. What's going on?

(118)
(a) あ、そっか！
(b) Naru : Ah, sokka !
(c) Oh, right…
(d) Oh yeah.
(e) Where are you going?

(119)
(a) うさぎ：今月のおこづかい、もう無いし…
(b) Usagi: Kongetsu no okodukai, mou nai shi…
(c) I spent all my allowance this month too…
(d) I don’t even have any of my allowance left.
(e) I think I’ll take a nap before showing my mom my grades.

(120)
(a) なる：強く生きるのよ…、うさぎ。
(b) Naru : Tsukyoku ikiru no yo…, Usagi.
(c) There’s always a next time, Usagi!
(d) Chin up, Usagi.
(e) Okay, see you tomorrow, Serena!

(121)
(a) うさぎ：もう少し、勉強しとけばなぁ…
(b) Usagi : Mou sukoshi, ganbaru shitokeba na…
(c) If only I had…studied a little more…
(d) I wish I had studied for that exam.
(e) Oh no! How can I tell mom I flunked another test?

(122)
(a) うさぎ：ええい！抹殺！
(b) Usagi : Eh ! Massatsu !
(c) Oh, just die already, you stupid test!
(d) Oh, forget it!
(e) How can I show her this thing?

(123)
(a) 衛：痛いじゃないか、おだんご頭。
(b) Mamoru : Itai janai ka, odango atama.
(c) Hey, that hurt, bun-head.
(d) That hurt, Dumpling Head!
(e) Hey, watch it, Meatball Head!

(124)
(a) うさぎ：あ、ごめんなさ…！
(b) Usagi : Ah, gomen nasu… !
(c) Ah, sorry…
(d) I’m sorry…
(e) Oh, sorry.

(125)
(a) 衛：30点…？
(b) Mamoru : 30 ten… ?
(c) 30 percent…！
(d) A thirty?
(e) A thirty!

(126)
(a) うさぎ：あああ！
(b) Usagi: Aaah!
(c) Ah.
(e) No…!

(127)
(a) 衛：もっと、勉強しろ！おだんご頭！
(b) Mamoru: Motto, benkyou shiro! Odango atama!
(c) You’d better study harder, bun head.
(d) You should study more, Dumpling Head.
(e) Are you stupid, or just incredibly lazy?

(128)
(a) うさぎ：よ、余計なお世話よ！
(b) Usagi: Yo, yokeina osewa yo!
(c) That’s…none of your business!
(d) What business is it of yours?
(e) Huh, how dare you! Give me that!

(129)
(a) うさぎ：なんだってのよ…、全くもう…
(b) Usagi: Nandatte no yo…, mattaku mou…
(c) What on earth…? How dare he…
(d) Why did he have to say that? Gee…
(e) The nerve on that guy calling me Meatball Head.

(130)
(a) うさぎ：変なやつ…
(b) Usagi: Henna yatsu…
(c) What a weirdo.
(d) He’s strange.
(e) Still, he sure is cute.

(131)
(e) Darien: Something about that girl…

(132)
(a) うさぎ：あっ…、セーラーV？
(b) Usagi: Ah…, Sērā V?
(c) Hm?
(d) Sailor V?
(e) Oh!

(133)
(a) うさぎ：もう、ゲームになっちゃってるの？
(b) Usagi: Mou, gēmu ni nacchatteru no?
(c) They already made Sailor V into a video game ?!
(d) A video game already?
(e) The new Sailor video game.

(134)
(a) うさぎ：あ…いなあ～…、セーラーVちゃんなんてさ、テストも関係ないし
(b) Usagi: Ah…, ii na…, Sērā V-chan nante sa, tesuto mo kankei nai shi
(c) Oh, it must be so nice to be Sailor V. She has no tests to worry about.
(d) Wow, she’s so cool. Sailor V doesn’t have to worry about tests and school.
(e) I wish I could be like Sailor V. She’s so beautiful and smart.

(135)
(a) うさぎ：悪者退治なんて、スカッとしそうだし…
(b) Usagi : Warumono taiji nante, sukatto shisou da shi…
(c) and I bet taking down bad guys feels super awesome…
(d) She just conquers the bad guys.
(e) Something exciting is always happening in her life. Not like mine.

(136)
(a) うさぎ：それに比べて、あたしは…
(b) Usagi : Sore ni kurabete, atashi wa…
(c) Compared to that, I’m like nothing.
(d) Compared to her, I’m just…
(e) Who am I kidding? I’ll never be like Sailor V.

(137)
(e) Serena: Not with grades like this!

(138)
(a) うさぎ：あ…、だ…こんなテスト、持って帰りたくない…
(b) Usagi : Ah…, da…Konna tesuto, mottekaeritakunai…
(c) I don’t wanna bring this test home!
(d) Oh, I don’t want to take this test home.
(e) Mom’s going to blow a gasket when she sees this!

(139)
(e) Serena: What am I going to do?

(140)
(a) ルナ：月野うさぎ…、とうとう、見つけたわよ…
(b) Runa : Tsukino Usagi…, toutou, mitsuketa wa yo…
(c) Usagi Tsukino… I’ve finally found you.
(d) Tsukino Usagi… at last I’ve found her!
(e) I can’t believe it! This crybaby? She’s the one?

(141)
(a) 「月野謙之 育子 うさぎ 進悟」
(b) Tsukino Kenji       Ikuko Usagi Shingo
(c) TSUKINO RESIDENCE
(d) Sign : The Tsukino Family

(142)
(a) うさぎ：た、だいま!
(b) Usagi : Tadaima!
(c) I’m home.
(d) I’m home!

(143)
(a) 育子：お帰りなさい。遅かったじゃないの。
(b) Ikuko : Okaeri nasai. Osokatta janai no.
(c) Hi, you’re back. You were late today.
(d) Welcome home. How was school?
(e) So, how did you do on yesterday’s algebra test?
(144)
(a) うさぎ：んふうん！ちょっとね！
(b) Usagi: Ummm! Chotto ne!
(c) Yeah, a little.
(d) It was okay.
(e) A test? In algebra?
(145)
(a) 育子：さっき、そこで、海野君にあったわよ。テスト、返してもらったんだって?
(b) Ikuko : Sakki, soko de, Umino-kun ni atta wa yo. Tesuto, kashite morattan datte?
(c) I just bumped into Umino. I heard you got your test back today.
(d) I found out from Umino-kun that you got your tests back today.
(e) You know, the one you were studying for the other night with Melvin.
(146)
(a) 育子：海野君、95点だったってね…
(b) Ikuko : Umino-kun, 95 ten datta tte ne…
(c) He said he got a 95.
(d) Umino-kun got a ninety-five on his.
(e) You two were up so late at the library. Melvin's mom said he got a 95, and they're very disappointed.
(147)
(a) うさぎ：ん、ああ！、そう！、ははは…！すごいねぇ！
(b) Usagi : Un, ah ! Sou ! Hahaha ! Sugoi ne !
(c) Oh really…? That’s awesome.
(d) You don’t say… Amazing, isn’t it?
(e) Oh yeah, that algebra test.
(148)
(a) うさぎ：海野のやつ、ベラベラしゃべんなよ…
(b) Usagi : Umino no yatsu, berabera shaben na yo…
(c) Darn Umino…that blabbermouth..
(d) Stupid Umino, why did you go and tell her?
(e) Well…
(149)
(a) 育子：で？うさぎは何点だったの？
(b) Ikuko : De? Usagi wa nan ten datta no?
(c) So what did you get, Usagi?
(d) Well, what did you get?
(e) Serena, come on, tell me how did you do.
(150)
(a) うさぎ：あ、いや…、あの、それが、実は…、なんだ…、そのう…
(b) Usagi : Ah, iya…, ano, sore wa, jitsu wa…, nanda…, sono…
(c) Err…aiya…well, that’s the thing…actually…umm…
(d) Well… Um… That is… Uh…
(e) Well, you see… I… It’s like this… I, uhm, well…
(a) 育子：見せて…
(b) Ikuko: Misete…
(c) Can I see it?
(d) Let me see.
(e) Let me see.

(152)
(a) うさぎ：はい…
(b) Usagi: Hai…
(c) Okay.
(d) Yes, ma’am.
(e) Okay.

(153)
(a) 育子：う～！さ～！ぎぃ～！
(b) Ikuko : U! Sa! Gii!
(c) Usagi!
(d) USAGI!!
(e) A 30? You said you studied! You know what you need to do?

(154)
(a) 育子：うさぎ：はい…！
(b) Ikuko : Hai…!
(c) Yes…?
(d) Yes…
(e) No?

(155)
(a) 育子：こんな点取ってきて
(b) Ikuko : Konna ten tottekite
(c) How can you get a grade like this!
(d) How could you do this bad?

(156)
(a) 育子：もう、おウチに入れてあげないわ！！
(b) Ikuko : Mou, ouchi ni irete agenai wa!
(c) You don’t deserve to be let into the house!

(157)
(e) Usagi’s mom: Go back to the library to study for the test.

(158)
(a) うさぎ：マーマーマー～！
(b) Usagi : Ma…ma…!
(c) - Mom!
(d) Mama!
(e) Mother, no!

(159)
(a) 育子：知りません！
(b) Ikuko : Shirimasen!
(c) - I don’t want to hear it!
(d) STAY OUT!
うさぎ:ぎゃああっ!
(a) Usagi: Gyaaa!
(b) Ouch!

進悟:な~に、やってるんだよ！バ~カうさぎ！また閉め出しくってやんの…
(b) Shingo : Nani, yatterun da yo! Baka Usagi! Mata shimedashikutte yan no…
(c) What the heck are you doing, stupid Usagi. You got kicked out again?
(d) What's this? Did Mom lock you out again, stupid Usagi?

進悟：俺はもう少し出来のいい、姉がほしいねぇ
(b) Shingo : Ore wa mou sukoshi deki no ii, ane ga hoshii ne...
(c) I sure wish I had a brighter sister.
(d) I wish I had an older sister that wasn’t so dumb.

うさぎ:あんた!弟のくせに、何よ!
(b) Usagi : Anta! Otouto no kuseni, nani yo!
(c) How dare you talk to me like that!
(d) What did you say?

うさぎ:セーラーVキーッ…ク!!
(b) Usagi : Sērā V ki…ku!!
(c) Sailor V kick!
(d) Sailor V kick!

うさぎ:いったあああああい!!
(b) Usagi : Ittaaaaaaaaai!!
(c) Ouch...
(d) OUCH.

うさぎ:マーマー!ウチに入れてよ!
(b) Usagi : Mama! Uchi ni irete yo!
(c) Come on, Mom! Please let me in!
(d) Mama let me in!
(e) Please, it’s too late in the afternoon to study. It’s bad for the brain!

客 A:変ねえ…、なんだか、めまいが…
(b) Kyaku A : Hen ne…, nanda ka, memai ga…
(c) That’s strange…I’m getting dizzy…
(d) This is strange. I feel dizzy…
(e) Something’s wrong… I feel very strange.

オバサン客：もう…、力が、抜ける…
(b) Obasan kyaku : Mou…, chikara ga, nukeru…
(c) I feel weak…
(d) Keep away from my pearls...
(e) Oh, mercy me, I feel as if I’m going to faint.

(169)
(a) なる: はっ… みんな、急に、どうしちゃったのかしら…
(b) Naru: Ha… minna, kyuuni, doushichatta no kashira…
(c) What’s wrong with everyone all of a sudden, Mom?
(d) Everybody’s passing out.
(e) Mama, I’m scared.

(170)
(a) なる: ねぇ、ママ？
(b) Naru: Nee, mama ?
(c) Hey, mama !
(e) What’s happening to all your customers?

(171)
(a) なる：ママ！？
(b) Naru: Mama!? 
(c) Mom?
(d) Mama ?
(e) Momma ?

(172)
(a) モルガ(まゆみ)：大分、エネルギーが集まったわ…
(b) Moruga (Mayumi) : Daibu, enajï ga atsumatta wa…
(c) Yes, this should be enough energy for now…
(d) I have nearly gathered it all!
(e) Hahahah….

(173)
(a) なる：ママ？
(b) Naru : Mama?
(c) Mom…
(d) Mama?
(e) Momma!

(174)
(e) Morga: I’m not your mother, Molly dear.

(175)
(a) うさぎ：やっと、入れてもらえた…
(b) Usagi : Yatto, irete moraeta…
(c) Thank goodness, she finally let me in.
(d) Mom finally let me inside!
(e) Studying so hard is very very tiring.

(176)
(a) うさぎ：いっぱい泣いたから、疲れちゃったぁ…
(b) Usagi : Ippai naita kara, tsukarechattaa…
(c) I’m exhausted from crying so much.
(d) I’m tired from crying so hard.
(e) All those books, all those words…

(177)
うさぎ：ママも、あんなに怒らなくてもいいのにい…

Usagi: Mama mo, anna ni okunnakutatte ii no ni,…

Mom didn’t have to get that upset.

Why does my mother always check on my tests?

It can’t be too good for a person, how does Melvin do it?

(a) うさぎ：宿題もやる気しないし…,
(b) Usagi: Shukudai mo yaru ki shinai shi…,
(c) Oh gosh, I don’t feel like doing my homework.
(d) I’m too tired to do homework.
(e) I’m so sleepy.

(a) うさぎ：ちょっと寝ちゃおっと…
(b) Usagi : Chotto nechaotto…
(c) Oh gosh, I don’t feel like doing my homework.
(d) I’m too tired. Oh, sleep.

(a) うさぎ：こういう時、寝つきがいいと、便利よね…
(b) Usagi : Kou iu toki, netsuke ga ii to, benri yo ne…
(c) Being able to fall asleep easily comes in handy at times like this.
(d) I’ll take a nap.

(a) うさぎ：はっ!?三日月ハゲの猫!
(b) Usagi : Ha!? Mikkaduki hage no neko!
(c) Ah! The cat with the crescent moon bald spot.
(d) Oh! It’s the cat with the crescent moon bald spot.
(e) Huh! You scared me! What’re you doing here?

ルナ: Hage janai wa yo, shitsurei ne...

Runa : Hage janai wa yo, shitsurei ne...
(c) It’s not a bald spot. How rude.
(d) It’s not a bald spot.
(e) Why Serena, I came to see you, of course, who else?

ルナ: あたしの名前はルナ! あなたを探していたのよ! うさぎちゃん!

Runa: Atashi no namae wa Runa! Anata wo sagashiteita no yo! Usagi-chan!
(c) My name is Luna. I’ve been looking for you, Usagi.
(d) My name is Luna. I’ve been looking for you, Usagi-chan.
(e) My name is Luna, and I have been searching for you for a very long time.
ルナ: あ…、そうそう、始めに、お礼を言わなくちゃね。どうも、ありがとう。
Runa: A…, sou sou, hajime ni, orei wo iwanakucha ne. Doumo, arigatou.
(c) Oh, but first I must thank you.
(d) Oh yes, thank you for taking the Band-Aids off.
(e) You are the chosen one and I have been sent here to guide you on the path to your ultimate destiny.
ルナ: 絆創膏はがしてくれて、助かったわ。ああされていると、しゃべれないし、探知能力は鈍るし…
Runa : Bansoukou hagashite kurete, tasukatta wa. Aa sareteiru to, shaberenai shi, tanchi nouryouku wa niburu shi…
(c) I appreciate you taking off the bandage for me. With it on, I can’t talk…and it also dulls my sensory powers.
(d) That was a bad trick. I couldn’t talk or use my sensing powers.
(e) I wasn’t sure if you were the one the first time we met. But I have been watching you.
ルナ: イタズラされて、困ってたのよ…
Runa: Itazura sarete, komatteta no yo…
(c) I thought I was done for when those kids put it on.
(d) I was really in a fix.
(e) And now I absolutely know that you…
ルナ:でも、おかげで、やっと会えたわ。
Runa: Demo, okage de, yatto aeta wa.
(c) But because of that, it led me to you.
(d) But I’m glad to have met you through this trouble.
(e) …are the Sailor Scout of the Moon.
うさぎ: おやすみ!
Usagi: Oyasumi!
(c) Good night.
(d) Goodnight.
(e) I’m hallucinating!
ルナ:うさぎちゃん! これは、夢じゃないのよ!
Runa: Usagi-chan! Kore wa, yume janai no yo!
(c) Usagi! This isn’t a dream!
(d) Usagi-chan, this is not a dream.
(e) No, you’re not, Serena. You’re Sailor Moon, and your friend Molly is in big trouble.
ルナ: うさぎちゃんってば!
Runa: Usagi-chantteba!
(c) Usagi!
(d) Usagi-chan, come on!
(e) You have got to help her!
(192)
(a) ルナ：いいわ。じゃ、夢を覚ませてあげる！
(b) Runa : Ii wa. Ja, yume wo samasasete ageru!
(c) Okay, in that case, I’ll wake you up.
(d) I know what will wake you up.
(e) You don’t believe me? Well, allright then, I’ll prove it to you.
(193)
(e) Serena: What is that?
(194)
(a) ルナ: あなたにプレゼントよ。うさぎちゃん。
(b) Runa : Anata ni purezento yo. Usagi-chan.
(c) It’s a gift for you, Usagi.
(d) This is a present for you, Usagi-chan.
(e) It’s a special locket, just for you.
(195)
(a) うさぎ：うそ、あたし、これ貰っていいの！？
(b) Usagi : Uso, atashi, kore moratte ii no !?
(c) Are you serious? This is for me?
(d) No way! I can have this?
(e) Wow, for me? It’s beautiful.
(196)
(a) ルナ : うさぎちゃん、今、東京には、変な事件が…
(b) Runa : Usagi-chan, ima, Tokyo ni ha, henna jiken ga…
(c) Usagi…Right now, strange things
-are happening in Tokyo…
(d) Usagi-chan, there are a lot of strange things happening all over Tokyo.
(197)
(a) うさぎ：やった！ありがと！
(b) Usagi : Yatta! Arigato!
(c) -Yay! Thank you!
(e) How should I wear it? On my school uniform, or as a necklace?
(198)
(a) ルナ : うさぎちゃん！ちゃんと、聞いて！
(b) Runa : Usagi-chan! Chanto, kiite!
(c) Usagi, listen!
(d) Usagi-chan, listen!
(e) Serena, it’s not just a piece of jewelry. Listen to me!
(199)
(a) ルナ : 今、東京には、変な事件が、続発しているの。
(b) Runa : Ima, Tokyo ni wa, henna jiken ga, zokuhatsu shiteiru no.
(c) Like I said, strange things are happening in the city.
(d) Right now, there are a lot of strange things…
(e) Do you hear what I’m saying?
(200)
ルナ：警察には、手に負えない事件ばかりよ。敵があらわれたの！
Runa : Keisatsu ni wa, te ni oenai jiken bakari yo. Teki ga arawareta no!

ルナ：敵があらわれたの！…happening all over Tokyo. You have to beat this enemy.
Runa : Teki ga arawareta no!

ルナ：うさぎちゃん！その敵を、あなたが倒すのよ！
Runa : Usagi-chan ! Sono teki wo, anata ga taosu no yo!

ルナ：あなたは、選ばれた戦士なの！
Runa : Anata wa, erabareta senshi na no!

ルナ：そして、もう一つの使命は、仲間と一緒に、あたしたちのプリンセスを、探し出す事！
Runa : Soshite, mou hitotsu no shimei wa, nakama tō issho ni, atashitachi no purinsesu wo, sagashidasu koto!

ルナ：まだ、あたしの言ってる事が信じられないのね…
Runa: Mada, atashi no itteru koto ga shinjirarenai no ne…

うさぎ: なんだか、かっこいい!
Usagi : Nanda ka, kakkoii!

うさぎ: ううん!信じる!信じるぅ!
Usagi : Uun! Shinjiru! Shinjiru!

ルナ：うさぎちゃん！その敵を、あなたが倒すのよ！
Runa : Usagi-chan ! Sono teki wo, anata ga taosu no yo!

ルナ：あなたは、選ばれた戦士なの！
Runa : Anata wa, erabareta senshi na no!

ルナ：そして、もう一つの使命は、仲間と一緒に、あたしたちのプリンセスを、探し出す事！
Runa : Soshite, mou hitotsu no shimei wa, nakama tō issho ni, atashitachi no purinsesu wo, sagashidasu koto!

ルナ：まだ、あたしの言ってる事が信じられないのね…
Runa: Mada, atashi no itteru koto ga shinjirarenai no ne…

うさぎ: なんだか、かっこいい!
Usagi : Nanda ka, kakkoii!

うさぎ: ううん!信じる!信じるぅ!
Usagi : Uun! Shinjiru! Shinjiru!

ルナ：うさぎちゃん！その敵を、あなたが倒すのよ！
Runa : Usagi-chan ! Sono teki wo, anata ga taosu no yo!

ルナ：あなたは、選ばれた戦士なの！
Runa : Anata wa, erabareta senshi na no!

ルナ：そして、もう一つの使命は、仲間と一緒に、あたしたちのプリンセスを、探し出す事！
Runa : Soshite, mou hitotsu no shimei wa, nakama tō issho ni, atashitachi no purinsesu wo, sagashidasu koto!

ルナ：まだ、あたしの言ってる事が信じられないのね…
Runa: Mada, atashi no itteru koto ga shinjirarenai no ne…

うさぎ: なんだか、かっこいい!
Usagi : Nanda ka, kakkoii!

うさぎ: ううん!信じる!信じるぅ!
Usagi : Uun! Shinjiru! Shinjiru!

ルナ：うさぎちゃん！その敵を、あなたが倒すのよ！
Runa : Usagi-chan ! Sono teki wo, anata ga taosu no yo!

ルナ：あなたは、選ばれた戦士なの！
Runa : Anata wa, erabareta senshi na no!

ルナ：そして、もう一つの使命は、仲間と一緒に、あたしたちのプリンセスを、探し出す事！
Runa : Soshite, mou hitotsu no shimei wa, nakama tō issho ni, atashitachi no purinsesu wo, sagashidasu koto!

ルナ：まだ、あたしの言ってる事が信じられないのね…
Runa: Mada, atashi no itteru koto ga shinjirarenai no ne…

うさぎ: なんだか、かっこいい!
Usagi : Nanda ka, kakkoii!

うさぎ: ううん!信じる!信じるぅ!
Usagi : Uun! Shinjiru! Shinjiru!

ルナ：うさぎちゃん！その敵を、あなたが倒すのよ！
Runa : Usagi-chan ! Sono teki wo, anata ga taosu no yo!

ルナ：あなたは、選ばれた戦士なの！
Runa : Anata wa, erabareta senshi na no!

ルナ：そして、もう一つの使命は、仲間と一緒に、あたしたちのプリンセスを、探し出す事！
Runa : Soshite, mou hitotsu no shimei wa, nakama tō issho ni, atashitachi no purinsesu wo, sagashidasu koto!

ルナ：まだ、あたしの言ってる事が信じられないのね…
Runa: Mada, atashi no itteru koto ga shinjirarenai no ne…

うさぎ: なんだか、かっこいい!
Usagi : Nanda ka, kakkoii!

うさぎ: ううん!信じる!信じるぅ!
Usagi : Uun! Shinjiru! Shinjiru!

ルナ：うさぎちゃん！その敵を、あなたが倒すのよ！
Runa : Usagi-chan ! Sono teki wo, anata ga taosu no yo!

ルナ：あなたは、選ばれた戦士なの！
Runa : Anata wa, erabareta senshi na no!

ルナ：そして、もう一つの使命は、仲間と一緒に、あたしたちのプリンセスを、探し出す事！
Runa : Soshite, mou hitotsu no shimei wa, nakama tō issho ni, atashitachi no purinsesu wo, sagashidasu koto!

ルナ：まだ、あたしの言ってる事が信じられないのね…
Runa: Mada, atashi no itteru koto ga shinjirarenai no ne…

うさぎ: なんだか、かっこいい!
Usagi : Nanda ka, kakkoii!

うさぎ: ううん!信じる!信じるぅ!
Usagi : Uun! Shinjiru! Shinjiru!
(b) Runa: Sou? Dattara ne..., kou sakende mite.
(c) Okay then... Repeat the words...
(d) Okay. Then if you believe me say this:
(e) It's no dream. I'll prove it, Serena. Just repeat after me.

(208)
(a) Runa: 「ムーン・プリズムパワー・メイクアップ」
(b) Runa: « Mūn purizumu pawā! Meiku appu! »
(c) Moon Prism Power, Make Up!
(d) “Moon Prism Power – Make Up”.
(e) Moon Prism Power.

(209)
(a) Usagi: はっ!
(b) Usagi: Ha!
(d) Okay.
(e) Okay.

(210)
(a) Usagi: ムーン・プリズムパワー・メイクアップ!
(b) Usagi: Mūn purizumu pawā! Meiku appu!
(c) Moon Prism Power, Make Up!
(d) Moon Prism Power – Make Up!
(e) Moon Prism Power!

(211)
(a) Mūn: うそ! 何これ!? は、わたし、変身しちゃった!
(b) Mūn: Uso! Nani kore!? Ah, watashi wa, henshin shichatta!
(c) No way, what on earth? I’ve transformed.
(d) No way! What’s this? I’ve transformed!
(e) Ah! What happened? This dream is getting weirder and weirder. I’ll never study that hard again.

(212)
(a) Mūn: なんのよ、ねぇ、どういう事？教えて!
(b) Mūn: Nanna no yo, ne. Dou iu koto? Oshiete!
(c) What’s going on? What’s this about? Please tell me!
(d) What am I going to do?
(e) I want to play Sailor V video games, I don’t want to live them!

(213)
(a) Naru: 助けて! 誰か! 助けて!
(b) Naru: Tasukete! Dare ka! Tasukete!
(c) Help! Someone, please help!
(d) Help me, please! Somebody, help me!
(e) Help me! Somebody please help me!

(214)
(a) Naru: 助けて! ママが!
(b) Naru: Tasukete! Mama ga!
(c) Help, mom’s...
(d) Help Mama!

(215)
(a) ムーン：これは、なるちゃんの声…
(b) Mūn : Kore wa, Naru-chan no koe…
(c) That’s Naru’s voice…
(d) I hear Naru-chan’s voice.
(216)
(a) ムーン：どういう事！?
(b) Mūn : Dou iu koto!?
(c) What’s going on?
(d) What does it mean?
(e) That’s Molly.
(217)
(a) ルナ：やっと、信用した？
(b) Runa : Yatto, shyyou shita?
(c) Do you finally believe me?
(d) Are you finally convinced?
(e) That’s right. She’s in big trouble.
(218)
(a) ムーン：よく分かんないけど、なるちゃんが危ないみたいなの!
(b) Mūn: Yoku warannai kedo, Naru-chan ga abunai mitai na no!
(c) I don’t know what’s going on, but Naru seems to be in trouble.
(d) I don’t understand what I’m supposed to do. Naru-chan is in trouble.
(e) Yeah, but what can I do to help? You keep forgetting I’m just a kid.
(219)
(a) ルナ：うさぎちゃん。あなたは、セーラームーンになったの！
(b) Runa : Usagi-chan. Anata wa, Sērāmūn ni natta no!
(c) Usagi, you’ve become Sailor Moon.
(d) Usagi-chan, you’ve become Sailor Moon.
(e) You are Sailor Moon. You will know what to do when you look into your heart.
(220)
(a) ルナ：さあ、早く、助けにいくのよ！
(b) Runa : Saa, hayaku, tasuke ni iku no yo!
(c) Hurry, go help her!
(d) So hurry up and go help her.
(e) Believe in yourself.
(221)
(e) Sailor Moon: Okay.
(222)
(a) なる：助けて！
(b) Naru : Tasukete！
(c) Help！
(d) Help me!
(e) Somebody please help me!
(223)
(a) なる：苦しい…
(b) Naru : Kurushii…
(c) I…I can’t breathe…
(d) I can’t breathe!
(e) Ah…ugh…
(224)
(a) なる：やめて、ママ！
(b) Naru : Yamete, mama!
(c) Stop, Mom…
(d) Stop it, Mama!
(225)
(a) モルガ : わたしは、お前のママなんかじゃないよ！
(b) Moruga : Watashi wa, omae no mama nanka janai yo!
(c) I'm not your mother.
(d) I’m not your Mama!
(e) There’s no one to help you now, little girl.
(226)
(e) Molly: Ugh, help me!
(227)
(a) モルガ : お前のママは、地下室に、閉じ込めてあるのさ！
(b) Moruga : Omae no mama wa, chikashitsu ni, tojikomete aru no sa!
(c) I’ve locked your mom up in the basement.
(d) Your mother is tied up in the basement.
(e) Soon, you and your kind will cease to exist.
(228)
(a) モルガ : お前を殺した後で、一緒に、あの世へ送ってやろうね…
(b) Moruga : Omae wo koroshita ato de, issho ni, ano yo e okutte yarou ne…
(c) After I kill you, I’m going to send you both to the world of the dead.
(d) But I know exactly what to do with you.
(e) Once Queen Beryl unleashes the Negaforce she will destroy you.
(229)
(a) ムーン : なるちゃんから、離れなさい！
(b) Mūn : Naru-chan kara, hanarenasai!
(c) Get away from Naru!
(d) Let Naru-chan go!
(e) Let her go.
(230)
(e) Morga: What’s that?
(231)
(e) Sailor Moon: I said, let her go.
(232)
(a) モルガ : 誰だ！？お前は？
(b) Moruga : Dare da!? Omae wa?
(c) Who are you?
(d) Who are you?
(e) And who are you?
(233)
(a) ムーン : えっ、えと…、あたしは…
(b) Mūn : E, etc., atashi wa…
(c) Uh, I’m...
(d) Er, I… uh…
(e) Uhm, well… My name is …
(234)
(a) ムーン：愛と正義の！
(b) Mūn : Ai to seigi no!
(c) I’m the pretty guardian…
(d) For love and justice…
(e) I am Sailor Moon…
(235)
(a) ムーン：セーラー服美少女戦士！
(b) Mūn : Sērāfuku bishoujo senshi!
(c) who fights for love and for justice…
(d) The beautiful sailor-suited soldier…
(e) The champion of justice!
(236)
(e) Sailor Moon: And I say, in behalf of the Moon,
(237)
(a) ムーン：セーラームーン！
(b) Mūn : Sērāmūn!
(c) I am Sailor Moon!
(d) Sailor Moon!
(e) I shall right wrong and triumph over evil!
(238)
(a) ムーン：月に代わって、おしおきよ！
(b) Mūn : Tsuki ni kawatte, oshioki yo!
(c) In the name of the Moon, you will be punished!
(d) In the Moon’s name, I’ll punish you!
(e) And that means you!
(239)
(a) モルガ：セーラームーン！？聞いたこともないわ、そんなもの！
(b) Moruga : Sērāmūn!? Kiita koto mo nai wa, sonna mono!
(c) Sailor Moon? Never heard of it.
(d) Sailor Moon… So it’s you!
(e) Sailor Moon? Never heard of you.
(240)
(a) モルガ：さあ、目覚めよ！我が大いなる支配者にエナジーを捧げし、奴隷どもよ！！
(b) Moruga : Saa, mezame yo! Waga ooi naru shihaisha ni enajî wo sasageshi, dorei domo yo!!
(c) Now awaken! Slaves who have given energy to our great ruler!
(d) All of my minions, arise and destroy her!
(e) And I’m sure I never will again. Arise, my children, and serve the great power that is the Negaverse!
(241)
(a) ムーン：うわあ！何よ！あんたたち！
(b) Mūn: U, uwaa! Nani yo! Anta tachi!
(c) What are you guys?!
(d) What’s the matter with all of you?
(e) Luna, help me, I don’t know what to do.

(242)
(a) ムーン：きゃああ、何これ！？血が出てる！
(b) Mūn: Kyaa, nani kore!? Chi ga deteru!
(c) Oh no, I’m bleeding.
(d) Ah! I’m bleeding!
(e) Ow, that hurt. I don’t wanna do this anymore

(243)
(a) ルナ：何やってんの！？セーラームーン！
(b) Runa: Nani yatten no!? Sērāmūn!
(c) What are you doing, Sailor Moon!
(d) What are you doing Sailor Moon?
(e) Sailor Moon, what are you doing?

(244)
(a) ルナ：戦うのよ…、あの妖魔を、やっつけるのよ！
(b) Runa: Tatakau no yo…, ano youma wo, yattsukeru no yo!
(c) You must fight back and defeat the monster!
(d) Get out there and destroy that youma!
(e) You must fight this evil monster, or the whole universe will cease to exist.

(245)
(a) ムーン：どうして、あたしが、こんな目にあわなきゃいけないの…！
(b) Mūn: Doushite, atashi ga, ko na me ni awanakyaikenai no…!
(c) Why? Why is this happening to me?
(d) Why do I have to? Why won’t anybody help me?
(e) I don’t wanna play this game anymore.

(246)
(a) ムーン：あああ！おウチに帰る！
(b) Mūn: Aaa! Ouchi ni kaeru!
(c) I…I wanna go home now…
(d) I can’t do it!
(e) I wanna go home!

(247)
(a) モルガ：とどめだ！
(b) Moruga: Todome da!
(c) Time to finish you off.
(d) This is it!
(e) Fine! I’ll send you away for good.

(248)
(a) モルガ：誰だ！？
(b) Moruga: Dare da!?
(c) Who are you?
(d) Who are you?
(e) Now, who might you be?

(249)
(a) タキシード仮面：私は、タキシード仮面！
(b) Takushīdo Kamen: Watashi wa, Takushīdo Kamen!
(c) I’m Tuxedo Mask!
(d) I am Tuxedo Kamen!
(e) I am Tuxedo Mask!

(250)
(a) タキシード仮面：泣いているばかりでは、何も解決しないぞ！セーラームーン！
(b) Takushīdo Kamen: Naiteiru bakari de wa, nanimo kaiketsu shinai zo! Sērāmūn!
(c) Crying won’t solve anything, Sailor Moon!
(d) Nothing will be solved if you just cry, Sailor Moon.
(e) Sailor Moon, look into your heart and find the warrior within you. It is your destiny.

(251)
(a) ムーン：そんな事、言ったって…
(b) Mūn: Sonna koto, ittatte…
(c) Yeah, but…
(d) I can’t help it!
(e) But I don’t want to be a warrior.

(252)
(a) モルガ：な、泣くな！
(b) Moruga: Na, nakuna!
(c) Stop crying!
(d) STOP CRYING!!
(e) Stop that idiot’s crying!

(253)
(a) ルナ：ティアラを取って、「ムーン・ティアラ・アクション」と叫んで、投げて！
(b) Runa: Tiara wo totte, “Mūn tiara akushon” to sakende, nagete!
(c) Take your tiara off, throw it at her and yell “Moon Tiara Action”!
(d) Now take your tiara and throw it while saying “Moon Tiara Action”.
(e) Sailor Moon, quickly, throw your tiara and then say “Moon Tiara Magic”!

(254)
(a) ムーン：何で、そんな事しなきゃいけないの！
(b) Mūn: Nande, sonna koto shinakya ikenai no!
(c) Why do I have to do that?
(d) Why would I do that?
(e) What for, Luna? What good is that going to do?

(255)
(a) ルナ：いいから、早く！
(b) Runa: Ii kara, hayaku!
(c) Never mind, just do it.
(d) JUST DO IT!
(e) Just do it!

(256)
ムーンとティアラのアクション！

ムーン：ムーン・ティアラ・アクション！

Mūn: Mūn tiara akushon!

Moon Tiara Action!

Moon Tiara – Action!

Moon Tiara Magic!

ムーンはっ、うそ～…

Mūn: Ha, uso…

No way!

No way!

Huh, I did that?

Morga: 我将返回！

Morga: I shall return!

ジェダイ：モルガ…、申し訳ない…、馬鹿め…

Jedaito: Moruga…, shikujittana…, baka me…

Morga… you failed me, you fool.

Morgue, you have failed. Fool.

What? The energy…. Someone will pay dearly for this.

タキシード仮面：見事だ！セーラームーン！

Takushīdo Kamen: Migoto da! Sērāmūn!

Well done, Sailor Moon.

That was great, Sailor Moon.

You have done well, Sailor Moon. And now, Molly’s mother and all the other women are free.

タキシード仮面：今夜の事、憶えておこう…

Takushīdo Kamen: Konya no koto, oboete okou…

I won’t forget what happened here tonight.

I’ll remember what happened tonight.

Others will test you.

Tuxedo Mask: Do not be afraid, I will fight with you.

ルナ：よくやったわ！セーラームーン！

Runa: Yoku yatta wa! Sērāmūn!

You did well, Sailor Moon.

Well done, Sailor Moon.

Are you alright, Sailor Moon? Speak to me.

ムーン：素敵…

Mūn: Suteki…

He’s so cute!

He’s gorgeous!

What a hunky guy!
なる：ねえ、夕べ、素敵な夢を見たの！
(a) Naru: Nee, yuube, sutekina yume wo mita no!
(b) I had this wonderful dream last night.
(c) Say, I had a wonderful dream last night.
(d) Serena, you’re not going to believe this but my mom and I had the strangest dream last night.
(e) A guardian of justice named Sailor Moon beat down a monster.
(f) An evil monster was after me and … someone named Sailor Moon saved me.
(g) That we were attacked by this hideous monster and that this beautiful warrior named Sailor Moon saved us.

生徒 A: え? あたしも、おんなじ夢見たわ!
(a) Seito A: E? Atashi mo, onnaji yume mita wa!
(b) What? I had the same dream.
(c) Oh! I had the same dream.
(d) What? Are you kidding? I had the same dream.

生徒 B: あ、あたしも!
(a) Seito B: A, atashi mo!
(b) Me too.
(c) Me too.
(d) Yeah, me, too!

なる: え、不思議!
(a) Naru: E, fushigi!
(b) Wow, that’s weird.
(c) That’s weird.

なる：え、うさぎ！うさぎ！
(a) Naru: Nee, Usagi! Usagi!
(b) Hey, Usagi, Usagi?
(c) What about you, Usagi? Usagi!
(d) Very weird. Serena, isn’t that the weirdest?

なる：聞いてよ!
(a) Naru: Kiite yo!
(b) Serena?
うさぎ：ん…、うるさいなぁ…あたしだったら、疲れているんだから、もう少し、寝かせてよ…

Usagi: Un…, urusai naa… Atashittara, tsukareteirun dakara, mou sukoshi, nekasete yo…

Be quiet. I’m so tired. Please let me sleep a little more!

Be quiet, I just want to get some sleep.

Hey, you guys, could you please keep it down? I was up late last night and I just need a little bit more sleep.

うさぎ：おやすみ…

Usagi: Oyasumi…

Good night.

Goodnight.

Good night.