

I am an EOP, better known as an English only peasant, and in some places, an English Orc Pisser. Both these are sultry monikers, unseemly as they are unfortunate, and a reality of my miserable existence, but even if that be so, I'd like for a better name, some better treatment, akin to how those tortured in the seventh hell would sometimes get a drink from a friendly oni.

Yeah, some small reprieve, just like that.

-And so, let's better un-abbreviate EOP, to augment it, that today henceforth it will be known as 'English Orthogonal Prison'. Now, English and Prison go without saying, but what about Orthogonal? How does it fit? well, "In Euclidean geometry, orthogonal objects are related by their perpendicularity to one another" and Orthogonal etymologically has its genesis in orthogōnios, simply meaning right angled. Conversationally, we know how to effectualize it, whether in contexts of Math, physics, art, Computer Science and so on. Lots of ways, but I'm interested in 'art' here, so let's go with that, though you probably know where this is headed. Artists have a thing they do when they try to conjure a 'vanishing point' ( a [point](#) on the [image plane](#) of a [perspective rendering](#) where the two-dimensional [perspective projections](#) of mutually [parallel](#) lines in three-dimensional space appear to converge—much thanks, wikipedia ) and to that end, put use to perspective lines, otherwise called orthogonal lines. It's a nice way to create the illusion, as just said, of parallel lines converging: A definite impossibility, a mere charade...much the same way all Japanese to English translations go, as I believe the reader is convinced of, and is probably true.

Takeaway here being this, at any rate, that in the vocabulary of artists, orthogonal as a brought up term is correspondent with fabrication, with illusion.

And there you have it. 'EOP' now, to complement its known connotation with a further expounded definition, is an individual for whom only English translations are readable, and for whom the receiving end of a permanent sentence to an orthogonal Prison—that is, an illusory prison staffed by illusory translators who feed impossibilities such as converging parallel lines— is all he'll ever have.

That said, orthogonal prison huh? An orthogonal line building toward, and itself acting as the foundation for one such prison, therefore making it (the prison) the object representation of an impossibility, or holding an impossibility, and the orthogonal lines a bridge toward collapsing said impossibility, in the form of an illusion.

Put another way, the original Japanese eroge, or Light Novel, is in an impossible situation, impossibly locked away from English translations, but the translators construct an orthogonal visage to break beyond that yoke, the result of which, however, will always be illusory. You, the EOP, are only limited to this illusory result, because anything beyond is physically inaccessible, an absolute law, an absolute axiom, subverted possibly through the introduction of supernatural forces. It would take a translator with supernatural prowess to shatter the impossible realisation of a Japanese to English translation. Maybe Nabakov could pull it off.

Anyway, illusory though it is, the stronger the prowess of the translator in question, within this particular construct, and the more faithful to the original Japanese, the more concretized the projection, the more indistinguishable from the original.

Aporia turned Pareidolia.

This way, the Prison in 'English Orthogonal Prison' is as straightforward a prison created independent of its association with English, informing us of a making evitable from this sorry state, that a translation shouldn't be dismissed immediately as being nothing but trash, a venture taken in the service of proliferating failure.

It doesn't have to be like that, but more often than not, you get nothing else, and so the reputation carried around 'EOP' remains unchanged, and the prisons keep being constructed.

Good translations are possible. Not all of them lead to yet another prison.

That brings me to the end of this meaningless quip.

I am sad that I'm an EOP, but let me end this with a quote from Nabokov,

"Three grades of evil can be discerned in the queer world of verbal transmigration. The first, and lesser one, comprises obvious errors due to ignorance or misguided knowledge. This is mere human frailty and thus excusable. The next step to Hell is taken by the translator who intentionally skips words or passages that he does not bother to understand or that might seem obscure or obscene to vaguely imagined readers; he accepts the blank look that his dictionary gives him without any qualms; or subjects scholarship to primness: he is as ready to know less than the author as he is to think he knows better. The third, and worst, degree of turpitude is reached when a masterpiece is planished and patted into such a shape, vilely beautified in such a fashion as to conform to the notions and prejudices of a given public. This is a crime, to be punished by the stocks as plagiarists were in the shoebuckle days."

"We can deduce now the requirements that a translator must possess in order to be able to give an ideal version of a foreign masterpiece. First of all he must have as much talent, or at least the same kind of talent, as the author he chooses. In this, though only in this, respect Baudelaire and Poe or Joukovsky and Schiller made ideal playmates. Second, he must know thoroughly the two nations and the two languages involved and be perfectly acquainted with all details relating to his author's manner and methods; also, with the social background of words, their fashions, history and period associations. This leads to the third point: while having genius and knowledge he must possess the gift of mimicry and be able to act, as it were, the real author's part by impersonating his tricks of demeanor and speech, his ways and his mind, with the utmost degree of verisimilitude."

-from Nabokov's 1941 essay "The Art of Translation"

See you next time.

P.S I am a thankful EOP, despite it all.