



I'm not robot



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## Get in the robot shinji and rei

Fictional character in Neon Genesis Evangelion Shinji IkariNeon Genesis Evangelion character Shinji Ikari with his Eva-01 (background) as a child (left), as a pilot (center) and as a student (right)First appearanceNeon Genesis Evangelion Chapter 1: Angel AttackCreated by Heideaki Annoiced by Japanese: Megumi Ogata English: Spike Spencer (ADV Films Rebuild) Casey Mongillo (Netflix dub) In-universe informationVeskusShinji IkariSpeciesHumanGenderMaleTitleThird ChildNotable relativesGendo Ikari (father)Yui Ikari (mother)Misato Katsuragi (guardian) Shinji Ikari (Japanese: 碇 の の , Hepburn: Ikari Shinji) is a fictional character from the series Neon Genesis Evangelion, created by Gainax. He is the franchise's poster boy and protagonist. In the anime series of the same name, Shinji is a young man who has been abandoned by his father (Gendo), who asks him to fly a moss called Evangelion Unit 01 to protect the city of Tokyo-3 from the angels: creatures that threaten to destroy humanity. Shinji appears in animated feature films series and related media, video games, original pure animation Petit Eva: Evangelion@School, Remodeling of Evangelion films and manga adaptation yoshiyuki Sadamoto. Director Hideaki Anno conceived Shinji as a representation of himself, reflecting his four-year depression after airing his previous Nadia: The Secret of Blue Water. Shinji's insecurity and anachniony are explored by streams of consciousness and internal monologues, with episodes focusing on his introspection. Anno used psychoanalytic theories for his characteristics, including the Freudian psychosexual developmental model. His design was created by Sadamoto. Shinji is voiced by Megumi Ogata in Japanese, and Spike Spencer and Casey Mongillo in English. The character has a mixed response from anime and manga publications. Although its complexity was praised and generally considered realistic, it was criticized for its insecurity and weakness. But Shinji's characterization in spin-offs and the rebuilding of evangelion films has received more positive comments for his bolder and more confident personality, especially in the second installment of the Evangelion: 2.0 You Can (Not) Advance saga. Shinji was placed in popularity surveys and was the subject of a scientific study. Goods based on character, including action figures and perfumes, were published on the market. The concept of Shinji's original sketch by Sadamoto, adapted for the anime series Neon Genesis Evangelion by director Hideaki Anno was deeply depressing for four years before the series' production. [1] After the failure of the sequel Royal Space Force: The Wings of Honnēamise Aoki Uru, Gainax began planning a new series. Themes and ideas from Aoki Uru have been borrowed for a new project, including the concept of not running away. By Gainax Yasuhiro Takeda, the passage was little more than just transposing one show theme to another... Anno inherited something from Aoki Uru – a determination not to run away from trouble – and what we saw in Evangelion was perhaps just a reflection of those feelings. [2] Anno reflected on his depression in the series and invented a world drenched in a vision of pessimism; began to produce with the wish that after the completion of production the world and heroes will change. [1] He originally designed a character similar to Asuka Langley Soryu as the protagonist, following the Gainax tradition of the female protagonist in Gunbuster and Nadia: The Secret of Blue Water. Yoshiyuki Sadamoto, the character designer for Evangelion, objected to the new female protagonist and said that the robot should be piloted by a trained person, and if that person happens to be a girl, then that's fine; but he did not understand why a young girl would pilot a robot. In the end, he proposed the boy as the main character; his relationship with Asuka, who became another main character, was modeled after Nadi's relationship with Jean, her love interest (and eventual husband) in the series. [3] Anno, who accepted Sadamoto's designs, proposed two male friends as protagonists: Toji Suzuhara and Kensuke Aida, who borrowed ideas from ryū murakami ai gensō without fascism. Later, a single male protagonist with two girls was considered. [4] Anno named the new male character Shinji after two of his friends,[5] one of whom was evangelion animator Shinji Higuchi. [6] For his surname, he chose the Japanese word Ikari (anchor), which he associates with the names of other characters in the series with naval jargon or Japanese imperial navy warships. [8] Shinji's character was designed to reflect Ann's personality consciously and unconsciously. [10] He was thus represented as a melancholy oral type captured in the oral phase, as Anno considered himself. [11] When assistant director Kazuya Tsurumaki saw Shinji as a reflection of Anna, he avoided portraying him as a brave character because Anno is not so much a hero. [12] Shinji was called by his father to ride a robot, Andno was called by Gainax to direct the animation, he said. [13] Like the other male protagonists of the Gainax series, Shinji was conceived with a weak and uncertain personality. Gainax wanted to reflect the psychological state of animation fans and Japanese society, in which fathers are always at work and emotionally absent. [14] Anno corrected the protagonist at the age of fourteen, when the independence of the mind begins to manifest itself. [15] Sadamoto drew Shinji in a regular summer school uniform with a white shirt, which makes him an average character. [16] He modeled the character on Nadia Arvol of The Secret of Blue Water; his face (especially his eyes) were strongly affected by with just a change of hairstyle. Given that Shinji lacks the enthusiasm and courage of other robot-anime heroes, Sadamoto gave him a different heroic interpretation: rather than a reflection of the hero, a kind of quarry hero. At first, he tried to create a character that would take advantage of the consciousness of today's anime fans. Shinji was initially drawn by slightly different features that were changed by the main staff. In one of Sadamoto's original designs, he had long hair that would cover his face or tremble in the wind. Sadamoto changed his mind and found its original design too wild. [17] Voice Spike Spencer (left) and Casey Mongillo (right) voiced Shinji in the original and Netflix English's dub. [18] In original Japanese, Shinji is voiced by Megumi Ogata in all his appearances in the original series, as well as later films, spin-offs, video games[19][20] and the new rebuild of evangelion film series. Ogata described Shinji as one of the most memorable roles of her career. [21] His characterization required considerable physical and psychological exertion. [22] In the eighteenth episode, Shinji cries and gases for a few seconds during the fight; Ogata felt like a whole body [sore]. [23] Every time a new script came up, every time I turned to a new page I was torn apart by new pain, she said. [24] The redevelopment of the Evangelion oak also posed obstacles. On the last day of recording for the film Evangelion: 2.0 You Can (No) Advance (2009), Ogata was constantly forced to scream: she collapsed on the studio floor, and Anno sat on the floor with her. He praised her work and shook her hand, thanking her for keeping her character's feelings unchanged and for adding her thirteen years of experience to shinji's current. [25] Neon Genesis Evangelion Shinji is the only child of Gendo Rokubungi and Yui Ikari (a student at Kyoto University who became a researcher). [26] When he was three years old, Yui brought Shinji to the Gehrim Research Center in Hakone to see the first activation test of Evangelion 01. In a strange accident, his mother disappears before his eyes; After the accident, Gendo leaves Shinji with a friend of about a decade. [28] Now the commander of nerv agency invites Shinji to tokyo-3[30] to pilot evangelion unit-01 to protect the city from creatures known as angels. Shinji reluctantly agrees and fights Angel Sachiel. After the angel attack, Shinji lives with Misato Katsuragi, Officer Nerv and now his guardian, and attends school in Tokyo-3; [31] He meets Toji Suzuhara and Kensuke Aida, his first true friends. [33] [34] When Angel Ramiel attempts to destroy Nerv Headquarters, Shinji and his fellow pilot Rei Ayanami work together to destroy him. [35] After Ramiel's defeat, a nuclear machine designed to fight the Angels Jet Alone is going crazy, and he and Misato are going to stop it; [36] During this time, Shinji gradually begins to change his attitude and tries to be more open and spontaneous. He also meets Asuka Langley Soryu, eva pilot from Germany, and they beat Angel Gaghriel together in episode eight. [37] In the second third of the series, Shinji, Rei and Asuka face the Angels in quicker succession and Shinji begins bonding with his peers, especially Asuka, becoming more confident and assertive. When they are sent to fight Angel Leliel, Shinji, receiving praise from Gendo and improving his synchronization score, he is now accepting his role as evangelion pilot. He decides to attack on his own, and is drawn into a parallel universe of Leliel called the Dirac Sea. In the Sea of Dirac, Shinji encounters the angel and his inner self: is liberated from the Angel Yuiem, whose soul is in Eva. [38] After Shinji is forced to fight Eva-03, controlled by Angel Bardiel, with classmate Toji Suzuhara trapped inside, he decides to leave Nerv. Angel Zeruel will maim the other evangelion units and defeat Rei and Asuka. Shinji, arguing with his mentor and Misat's lover Ryoji Kaji, returns to Nerv to protect the city. [39] He merges with her unit and frees Evangelion; However, he is trapped in his core for a month. [40] Although Rei sacrifices himself in the fight against Angel Armisael to save Shinji, she is revived by one of her clones. Asuka escapes and falls into a coma; Toji and Kensuke are fleeing Tokyo-3, and Shinji is getting depressed. In the 20th century, he meets Kawora Nagisa, Asuk's replacement pilot, and they become friends. [41] Kaworu, however, turns out to be the last angel; Shinji is forced to kill him, traumatize him further. [42] [43] During a process called Instrumentality, in which the souls of all mankind come together in a single collective consciousness, confront their traumas and why they behave the way they behave; he believes he's worthless and doesn't deserve love. [44] After speaking to most evangelion actors and seeing his version in a world where he leads a normal life, Shinji realizes that he can be happy; his life is worth living, and he is congratulated by the rest of the cast. [45] [46] The end of evangelion The 1997 film The End of the Gospel continues Shinji's story, portraying his downward spiral into depression and loss of will to live. Shinji visits comatose Asuka in the hospital; when his pleas for attention go unanswered, he reveals Asuko's breasts and masturbates. It remains catatonic, while all nerve personnel, including Misata, are killed in the attack. Shinji then decides to pilot Eva to save those who are still alive because Asuka is now on the surface fighting mass production evas. But he is unable to reach her in time, and when Shinji learns of Asuk's defeat, the evangelion moves on his own. Let him get back into it. After seeing the mutilated corpse of Asuk's unit 02, Shinji summoned a spear named Lance of Longinus (who was on the moon) to Earth. [47] [48] The connection of the spear with Eva evokes the tree of life. [49] Shinji thus has long dream exchanges with Misato, Rei and Asuka about the pain of reality and its tension with them. When she beg for Asuka's attention and she rejects him, Shinji begins with instrumentality, and the soul of mankind is reunited into one existence. After re-evaluating his position and talking to Rei, Kaworu and Yui, he decides that he wants to live in the real world and return to Earth, which gives other people the opportunity to return. Shinji, who has placed grave markers in memory of most of the other characters, wakes up some time later with Asuka lying next to him. [50] Suddenly he tries to strangle her, but stops and breaks down when Asuka regains consciousness and caresses her face. [51] Rebuild of Evangelion [Eva] is a story where the main character witnesses many horrors with his own eyes but still tries to stand up again. It's a story of willpower; a story about moving forward, if only a little. It's a story of fear where someone who has to face unlimited loneliness fears to reach out to others but still wants to try. – Hideaki Anno, announcing the redevelopment of evangelion films[52] As part of the gospel restoration, Shinji returns as the main protagonist; in Evangelion: 1.0 You Are (Not) Alone (2007), the first installment of the saga, Shinji's role is similar to that of the anime series. He is assigned as a pilot for Unit 01 and is working with Rei to defeat Angel Ramiel. [53] In the second installment, Evangelion: 2.0 You Can (No) Advance (2009), Shinji reluctantly continues his duties as a unit-01 pilot. After a battle with Angel Bardiele (when his father forced his Unit-01 to critically injure Asuka), Shinji retires from his duties and leaves Nerv. When Angel Zeruel consumes Rei, Shinji returns and defeats the angel; however, its decisions give rise to a catastrophic event called The Third Impact. Thanks to this, Shinji will probably save Rei by teaming up with Evangelion. [54] In the third film, Evangelion: 3.0 You Can (Not) Redo (2012), which takes place fourteen years later, Shinji awakens to a world completely altered by the third impact and is treated with the hostility of Misato and others. He places a DSS Choker on it: an explosive device on his neck that will be activated if he approaches the start of the next impact. After learning from Misato that they are part of Wille (a new organization fighting Nerv), Shinji leaves when Rei appears. On the remains of Nerv, he is approached by Kaworu Nagisa, an Eva-13 designed pilot who befriends him. He becomes depressed after Kaworu tells him that humanity makes him responsible for initiating the third impact. After Shinji realizes that he failed to save Rei and The new Rei is a clone, Nagisa convinces him to pilot eva-13 with him. Shinji begins the fourth impact; Eva-13 eats the twelfth angel and rises to divinity. Kaworu is killed by a DSS Choker he took from Shinji to stop the fourth impact. Devastated, Shinji loses the will to live. Asuka rescues him from his input connector and scolds him for acting like a child. Rei the clone appears and follows them as they head along the ruins of Tokyo-3 to be rescued again by Wille. [55] Manga In Yoshiyuki Sadamoto's neon genesis adaptation of Manga, Shinji's characterization is different: it has brown eyes, instead of blue eyes anime series and Rebuild. Sadamoto tried to portray him as an incompetent, young teenager more stubborn, rebellious, childish and apathetic than hideaki's insecure Anna. [56] In the fourth episode of anime, Shinji escapes because he is overcome with responsibility. In manga, he escapes because he realizes that Misato is spying on him and documenting his every move. After the battle against Bardiel (in which his friend Toji dies at the behest of Commander Ikari), Shinji tries to punch his father. [58] Although more distant and distant in manga, he has a close relationship with Rei and is initially apathetic about Asuka. Shinji's relationship with Kaworu (whom he avoids) is difficult; he accuses Kaworu of being cynical and strange, and Kaji is more of a mentor to him. His friendships with Toji and Kensuk are more restrained. Shinji's story is edited, with the introduction of an unnamed aunt, uncle and cousins and memories of his late childhood away from Gendo. [61] A different instrumentality is presented, with Shinji acknowledging the need for human interaction and rescuing Asuka during her struggle against the evangelists of mass production. [62] At the end, you can see how normal life is in a reformed world; he sees Asuka waiting for the train, even though I remember myself only faintly. [63] Sadamoto decided to work on the evangelion manga when he saw Shinji in the first episodes of the original series. He wondered what the world looked like with Shinji's eyes, and changed the main theme from running away or not running away to being as honest with each other as possible. [64] This led Sadamoto to change Shinji's characterization and psychology. He wanted to reflect contemporary teenagers in character and was influenced by the Gulf War, wondering how a 14-year-old would behave on a helicopter. [65] Sadamoto also drew on his own experiences as a teenager, saying his characterization was more like a flunk-out than Anna's version. [17] [66] He conceived Shinji with a clear image that a woman tends to project in his mind, portraying him as a cold, unambitious figure, the type who would commit suicide but could not force himself to do so. was my intention to create a mischievous character who gave up his life, he said. [17] In other media In a scene from the last episode of the animated series, the alternate universe is presented with a different story than the previous episodes; In this parallel reality, Shinji lives with both of her parents and is a normal high school student. [67] [68] He is also the protagonist in the Shinji Ikari Raising Project and the Neon Genesis Evangelion: Angelic Days, where he is portrayed in a different light from his anime counterpart: happier and more stable. The same characteristic is found in Neon Genesis Evangelion: Girlfriend of Steel 2nd. [69] Some spin-offs and video games pair Shinji romantically with Asuka Langley Soryu, Rei Ayanami, Kaworu[70][71] and other characters, including his classmate Hikari Horaki[72] and original characters such as Mana Kirishima, an extroverted transfer student who was first featured in the neon video game Genesis Evangelion: Girlfriends of Steel,[73][74] and Mayumi Yamagishi, an introverted girl presented in the neon genesis of the Evangelidon video game: 2 Impressionnd. [75] In Neon Genesis Evangelion: Shinji Ikari Raising Project is presented as a childhood friend of Asuka and a distant cousin of Rei Ayanami. [76] In Petit Eva: Evangelion@School, Shinji is portrayed as a boy terrified by the idea of adolescence, but popular with students of Tokyo-3 City Nerv High School. [77] In Evangelion: Detective Shinji Ikari, Kaji and Kaworu are portrayed as private detectives who ask Shinji for help and investigate a mysterious case. [78] In Evangelion: Anima, set three years after the end of Evangelion with a different scenario of instrumentality, Shinji is 17 years



old: He grows his hair and is a good friend of Rei and Asuka. First, he pilots a type 01 Type F evangelion unit, and after the Eva0.0 (Quatre) attack and the unification of his soul with the Eva-01, he pilots the Super Evangelion moss and his enhancements. [80] In addition to video games based on the original animated series, Shinji appears in media outside the Evangelion franchise, such as Monster Strike,[81] Tales of Zestiria,[82] Puzzle & Dragons,[83] and a crossover episode of Shinkansen Henkei Robo Shinkalion, in which ogata and pilots of the 500 Type Eva transformable train are expressed. He is a playable character in the Super Robot Wars video game series, where he and other Evangelion characters work with characters from other Mecha series. Shinji has falls in love with other characters like Lynn Minmay (sparking jealousy in Asuka, who tries to capture his attention). [86] In other fights, Eva Unit-01 goes berserk after a fight with the fourth angel and he fights Kouji Kabuto and Mazingar Z. Later he rejoins the fight against the angels with Rei Ayanami. [87] Characterizations and themes I tried to include all of myself in the Neon Genesis Evangelion – A broken man who couldn't do anything for four years. The man who ran away for four years, the one who just wasn't dead. Then one thought. You can not escape, came to me, and I restarted this production ... I don't know what the outcome will be. That's because in me, the story isn't finished yet. I do not know what will happen shinji, misato or rei. I don't know where life takes them. Because I don't know where life takes production employees. – Hideaki Anno on Evangelion before its original broadcast on 17. In his relationships, he tends to be passive and apologetic. [91] [92] [93] [94] He also avoids the choice of clothing, wears clothes provided by others. Unlike the stereotypical hero, especially the moss genre, he is more apathetic than courageous. [96] According to his voice actress Megumi Ogata, he did not act as an anime character, but he usually spoke very softly and sparingly, and it was as if he had suddenly been drawn into the anime world. Upon his arrival in Tokyo-3 he repeats I must not run away in an attempt to face my duties. [99] In the 20th episode, he remembers fleeing the experimental site where his mother died and provoking an obsession with not running. [101] Anno described his attitude as compulsive to suggest that escape is always bad, with the idea that there are things you get and things you lose when you run away. In the last episode, he inserted a line if something really hurts, it's okay to run away, reflecting his belief that if you don't pick something, it's the same as dying. [102] Character designer Sadamoto described Shinji as a kind of character who would encapsule himself in the shell of his own work. [17] Assistant Director Kazuya Tsurumaki disagreed: Shinji is the exact opposite of what the conventional impression of him is... he is not cowardly and indecisive; he is stubborn and does not give any thought to other people. [103] Hideaki Anno described him as a cowardly young man who convinced himself that he was a completely useless man. [1] [104] His childhood trauma leads him to doubt the value of his existence, to be depressed, and to seek a raison d'être that will enable him to live, among other things; [105] He also wonders why he pilots the Eva-01 in the second part of the series. [106] The last two episodes focus on Shinji's journey and psyche; [107] in the stream of consciousness, he admits that he fears himself and his father. [108] However, despite the tension between him and his father, Shinji tries to trust him. [110] [111] He also desires acceptance and is very concerned about how others perceive him; [112] in fact, it pilots the Eva-01 for others[113][114] rather than heroism or idealism. [115] According to Italian researcher Fabio Bartoli, Shinji is the perfect representative of the Otaku generation: a young man with relationship problems, accustomed to spending a lot of time at home. Bartoli wrote that the last scene of the anime, in which the boy breaks the glass prison (ending his psychoanalytic session), may allume shinjinruji (のの類, lit. new human race): the Japanese generation born in 1970, who is also known as crystal-zoku (の族, lit. crystal crystal). [116] The writer Andrea Fontana agreed when she saw him as representing otaku and their inability to connect with others. Fontana also saw in the development Shinji's exhortations to Anno otaku, Japanese society and young people to break the crystal cage in which they locked up and looked confidently at their neighbor. [117] Critics analyzed the conflicting relationship between him and his father and compared him to the protagonists of the works of director Yoshiyuki Tomina, especially Amura Ray, the main character in Mobile Suit Gundam. [118] [119] However, according to Toshio Okada (former President of gainax studio and friend with Anne), Evangelion and Gundam offer different answers: one of the main themes of Gundam was the desire of the protagonist to be recognized by other people, and Evangelion explores the concepts of heroism, salvation and redemption. [120] On the other hand, the academic Christophe Thouny interpreted Shinji as a messiaan figure. [121] Japanese writer Kazuhisa Fujie also noted that his name may be a play on words with shinjin (の), a God-man Japanese adjective for Jesus. [122] [Shinji's] analysis is shrinking from human contact. And he tries to live in a closed world where his behavior condemns him, and he abandons the attempt to understand himself. .... Both [Shinji and Misato] are very afraid of being hurt. Both are inappropriate-lacking a positive attitude-for what people call heroes adventure. – Hideaki Anno[1] Gualtiero Cannarsi, editor of the Italian adaptation of the series, noted that Shinji is trying to make friends and has a cool, laconic, reserved attitude. Like Arthur Schopenhauer's hedgehogs Parerga and Paralipomena, Shinji is afraid to be hurt and withdraws from human contact; in fact, he suffers from the dilemma of the hedgehog. [123] [124] Although his relationship with Misato Katsuragi follows Schopenhauer's concept, Cannarsi noted that in the fourth episode (Hedgehog's Dilemma), the characters approach without hurting each other. [125] Schopenhauer originally named his concept a porcupine dilemma; director Anno chose an alternative translation instead, because he wanted to portray Shinji as a hedgehog (an animal with smaller, blunter thorns than a porcupine, indicating a greater treat for the character). [126] [127] Film The End of Evangelion, Shinji decides to live with other people, rejects instrumentality and acceptance dilemma. [128] [129] Critics noted that because the mother had traumatically lost her mother, she was seeking compensation from the women around her[130][131] and in Eva-01 (because it contained her soul). [132] The academic Susan J. Napier also interpreted the Angels as father figures who must be destroyed by Shinji. [134] Anime News Network reviewer Mike Crandol noted that Shinji depends on unit 01 in the first part of the series and negatively affects the symbiotic relationship. Crandol described his entry into Eve-01 as a Freudian return to the womb and his struggle to free Eve as his rite of passage into masculinity. [135] Anno also described Shinji as a boy with a strong Oedipa complex for his father, Gend. The lilpál triangle is supplemented by a common interest in Rei Ayanami, a genetic clone of Yui Ikari. [137] [138] Yuichiro Oguro, editor of the additional materials included in the Japanese edition of the series, interpreted the neon Genesis Gospel plot as a reinterpretation of the Oedipus legend, in which Shinji feels loved and hated by both parenting characters at the same time. According to Anna Shinji, he symbolically kills his father and steals his mother. [139] Eva-01 can be seen as a mother's breast and a source of deep ambition for the character. To handle this ambience, Shinji split her breasts into good and bad. [140] Oguro described Berserk Unit 01 as bad breasts; on the other hand, he interpreted Yui as a good boob who eventually saves Shinji during battles with angels. [142] In the twentieth episode of Weaving Story 2: Oral Stage, Shinji is trapped in Eva-01 (which dissolves into his Input Plug); in the stream of consciousness, has Freudian visions that include breastfeeding Yui. [143] [144] With the help of his mother, Shinji is symbolically reborn, founding the will to live and regain his hope. [145] He also features associated with oralism, the personality of addicted, weak individuals who see other people as tools to satisfy them. [146] According to Freudian theory, oral personalities were not sufficiently fed during weaning. For Oguro, with the vision of his mother's breast Shinji addresses his oral fixation, becoming a more self-conscious individual. [147] In the last two episodes, he sees other people's good and bad sides; Anno compared him to a child and his ambivalent relationship with his mother during the oral phase. [102] Shinji's Oedipus complex will eventually be resolved in the latest episode, which ends with subtitles to My Father, Thank You and My Mother, goodbye (indicating his entry into adulthood). [148] [149] The cultural impact of Shinji's popularity character was popular in Japan. After the first start of the series, Shinji placed second among the most popular moment in the Animeage Grand Prix poll. In the next two years, he came first. At the 1997 Anime Grand Prix, Shinji received about 1,200 votes, more than double those of the other character. Megumi Ogata finished second in the voice-actor rankings for three years. [151] [152] Shinji was also the sixth most popular male character in August 1996 and the eleventh most popular in July 1998. [153] [154] In 2002, he ranked 77th [155] [156] Shinji also topped newtype magazine's popularity rankings, finishing third and first in August and September 2009. [157] He finished third in October and was the most popular evangelist. In March 2010, Newtype quoted him as the most popular male character of the 1990s. [160] In 2014, foreigners living in Japan were asked: What character do you want to look like?. Amid a wide range of responses, Shinji finished seventh. [161] In 2012, Fuji TV asked for 14,000 fans to name the best anime hero; Shinji finished 20th. In 2016, he finished 13th in the Anime News Network poll of the most powerful pilots in Japanese animation. [163] [Shinji's] critical response is one of the finest, most popular and reliable characters in anime history. Interestingly, it's also a punchy, whiny little whine. But you know what? We were all there. We don't like Shinji because of what she represents in herself: that part of us that is prone to giving up and abandoning personal responsibility because life is unfair and we think we should be able to rely on other people to make everything better for us while ignoring the fact that these other people have their own problems. But at the same time, when we don't like Shinji and what he reminds us of, we totally understand him. – Nick Verbon, Unreality Magazine[164] The character generated mixed opinions and divided anime critics. [165] Some criticized Shinji's insecurity, vulnerability, and lack of temperament and determination. [168] Pete Harcoff, reviewer of the Anime Critic website, praised Neon Genesis Evangelion but criticized Shinji as ineffective and disappointing. [170] Them Anime Reviewers noted the character's constant anxiety in the TV series as a negative feature. Raphael See found Evangelion a bit clichéd, or just occasionally irritating, and criticized Shinji's pessimism. [172] Japanator ranked him among the characters with no chance in fact, saying that he really sucks as an Eva pilot and has the backbone of a jellyfish. Comic Book Resources also criticized Shinji as a stereotypical, talented male protagonist with a harem. [174] Other critics praised the character's realism. [175] [176] By Susan J. Napier, still wins the championship for the most psychologically complex (or simply neurotic) male character that has ever been created. [177] IGN editor Chris Mackenzie ranked him 25th. In Anime Invasion magazine, Jen Contino praised Shinji's characterization and rated him the ninth best anime character of all time. [179] In 2013, Anime News Network editor Lynzee Lam put him at the top of seven crying heroes in Japanese animation for his motivation and psychological realism. [180] Exploring the differences between Evangelion: 2.0 You Can (Not) Advance the Film and the original animated series, Jitendar Canth posted on myReviewer.com: To the relief of many, Shinji is not so much a whiner anymore, and he shows that he has a spine on more than one occasion in this film. [181] Ramsey Isler called him the greatest anime character of all time and praised his originality and realistic characterization. Isler concluded: It's a character who challenges the audience by not giving them a superficial, vicarious power fantasy, as if you're getting out of so many other anime. He's pathetic, but that's what makes him great. That's what makes it a real work of art. [182] Shinji's role in Rebuild of Evangelion was better received because he was friendlier to other characters than he was in the TELEVISION series. [184] Martin Theron of the Anime News Network, reviewing Evangelion 1.0: You Are (Not) Alone, praised Shinji's realism. [185] Theron called the scene in Evangelion: 2.22 You Can (Not) Advance, where Shinji saves Rei Best Scene on the Best (and Most Notable) website from 2011: This is the first time in the entire franchise that he's going after something warmly because he wants it, rather than because he's expected or has no choice. [186] Despite criticism of the third film, many reviewers praised Shinji's interactions with Kawora. [187] [188] Other critics considered them melodramatic: [189] Among them, Nicoletta Christina Browne of THEM Anime Review, who criticized their relationship, finds it rushed, artificial and unclear. [190] Legacy Shinji-decorated taxis in Sapporo Shinji-themed goods include clothing,[191] action figures, collectible models,[192][193] perfumes,[194] and beverages. [195] The character was used for advertising campaigns by the Japan Racing Association[196] and for a culinary company specializing in miso soups; Shijimi from Lake Shinji also attracted tourists to the lake and its soup. [197] [198] With Shinji Ikari, according to Comic Book Resources, Neon Genesis Evangelion had a significant influence on Japanese animation, showing a more realistic, insecure and fragile protagonist than other past series of moss. [199] Guilty Crown employee Ryo Oyama compared Shū Ōma (series' main character) to Shinji: Both are in their own world, and they do not come out of this world. According to Oyama, Sho 2011 is a version of Shinji, but Shinji has a more passive pessimistic attitude. [200] Asa Butterfield agreed, comparing Shinji to Ender Wiggins in Ender's Game (which he played). According to Butterfield, both characters withdraw from the world, face new experiences and fight against unknown enemies. [201] Lain Iwakura (main character of the Lain series experiments), Simon of Gurren Lagann,[203] Daisuke Dojima of Revisions,[204] and the main character Cyborg She[205] were compared to Shinji anime critics. In the fourth episode of niger's drama wa Haji da ga Yaku ni Tatsu, a character named Shinji (former friend of Mikuri, female protagonist) appears. [206] Shinji is also referred to by Steven Universe in the show of the same name, parodying the series' last scene. [207] British band Fightstar included Shinji Ikari on the bonus disc deluxe edition of their album One Day Son, This Will All Be Yours. [208] Open Mike Eagle named the song from his album Anime, Trauma and Divorce Headass (Idiot Shinji). [209] Kong: Skull Island director Jordan Vogt-Roberts also named the character Gunpei Ikari after him. [210] Reference Text was copied/edited from Shinji Ikari on the Evangelion wiki, which is released under creative commons attribution-share alike 3.0 (Unported) (CC-BY-SA 3.0). ^ a b c d e Sadamoto, Yoshiyuki (December 1998) [1995]. What were we trying to do here? Neon Genesis Evangelion, vol. 1. Essay by Hideaki Anno; translated by Mari Morimoto, an English adaptation of Fred Burke. San Francisco: SEE Media LLC. p. 170-171. ISBN 1-56931-294-X. ^ Takeda, Yasuhiro (2002). Noteteki Memoirs: Studio Gainax and the men who created Evangelion. ADV Manga. 164-165. ISBN 1-4139-0234-0. ^ Interview with Sadamoto Yoshiyuki. Der Mond: The Art of Yoshiyuki Sadamoto - Deluxe Edition. Kadokawa Shoten. 1999. ISBN 4-04-853031-3. ^ Takekuma Kentaro, ed. (March 1997). 庵野秀二/バゲの (in Japanese). Otto Shuppan. 134–135. ISBN 4-87233-316-0. ^ Neon Genesis Evangelion Film Book (in Japanese). 3. Kadokawa Shoten. 56.57. ^ Gainax Co-Founder's Sinking of Japan Comes to UK DVD. 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