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Gerdha

TTOTC - The Return Of The Prosecutor (part1)

Fri May 2 04:06:10 2003

80.116.19.114

Wow, these are busy days for TCT members, isn't it??? LOL!!!

Dear Defence Attorney, thanks for your posts, which as always are a perfect representation of your high skills and knowledge, and challenge everyday more this poor Prosecutor to enhance her capacities. I appreciate your vision, even if I don't agree with the whole of your approach. I need so to clarify a couple of misunderstanding my poor English seems to have raised in TTOTC, and to point out also some further reasoning from The Prosecution side.

Agnes, when I talked in my yesterday post about Actarus' being SAD, I was referring to the fact that my first MM about his psychological situation at the beginning of the anime of some months ago did not underline the guiltiness feeling factor at all; in fact I first introduced this topic in my SMM about ep72 later. As you did the reference to that old post of mine in your AoD though, I wanted to underline yesterday (and I used a bad phrasing for sure) exactly what you have then written: the guiltiness feeling has always been in Daisuke's soul since the beginning. So we agree about this point. But the reason behind his guiltiness feeling could be a matter of different interpretations, so I would explain better what I mean.

Yes, I basically think that the explanation to the whole story of Duke Fleed personality lays in the answer to a fundamental question: why Planet Fleed was attacked? This could be of course a matter of another MM but anyway I believe that the only explanation to Actarus' tremendous sense of guiltiness is that he was convinced he was responsible of the attack of Vega to his native planet, and not only for a possible lack of ability in defending his population through Grendizer. Summarising, I think his arranged wedding to Rubina had a fundamental role in the background story, but as I suggested in AoP something should have gone wrong and King of Vega attacked Planet Fleed. Without going into my personal theory details, it's easy to guess that Duke Fleed, who was engaged to Vega's daughter (for whatever reasons) should have played a role in the bad event. From a narrative perspective, in my opinion this is the only answer which reconcile at unity all the aspects of his personality, and explains his attitudes and evolution throughout the anime.

That's why I don't agree with The Defence that his guilt complex was resolved allowing Hikaru to enter the team. I don't see it as the breaking moment of the story under the perspective of Actarus' personality; actually I would say that the first big narrative turning point for Daisuke's character is the end of ep25: Naida's suicide. But the effective main turning point for him follows in reality in a short time: ep30 and the discover of the poisoning injury. If you notice it, in fact, only after the diagnosis of his mortal illness Daisuke starts to accept Hikaru's proactive help (ep34 and followings). But lots of changes in the storytelling arrive anyway after that moment. It's the whole mood of the anime which changes dramatically after ep30.

For me, it's the poisoning injury the real reason behind all the psychological evolution of Actarus around the half of the serie. I have a lack of knowledge in literature as you know, but honestly I don't recall any "classic literature epic hero" sentenced to death for illness for more than the half of a story. It's something that astonished even my stepsister when she translated ep71 for me and I explained her the overall situation in order to help her to understand the content of the episode; she told me that to her knowledge Daisuke Umon is the only main character in the robotic anime history which is presented that way (I mean sick and sentenced to death for such a long time in the story). She was really impressed. That's why I believe that ordinary "literature" schemes for storytelling cannot be applied to Grendizer, and I reiterate that this particular anime was intended to be something innovative and "experimental" so the "anime for kids" and "third chapter of Mazinger saga" labelling were a masquerade to hide its true nature.

Did Actarus overcome the guiltiness feeling during the story arc, as suggested by The Defence? No, at the opposite of Attorney Agnes my answer is negative. I think he took the poisoning injury as the "price" he had to pay for his mistakes. So the guiltiness feeling was not overcome, but hid through the sense of sacrifice his inevitable coming death spread to his spirit. In my opinion, all Actarus actions and attitudes from ep30 to ep71 have to be considered in this perspective, even if we must of course recognise an evolution of his "relationship" with his illness during the 41 episodes (including to accept Alcor using Double Spacer and Venusia's help in ep39). Definitely, it cannot be a coincidence that ep72 is placed in the anime soon after ep70 and ep71. I totally exclude it.

In a way. I would say that the two main topics of Grendizer – the story of the war from one side and of Daisuke's personality from the other – go on a parallel narrative level for the whole anime without contact points up to ep72. The main events in the war (to quote some: Hydargos' death, the arrival of Zuril, the war of conquer becoming a survival problem, the

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destruction of the submarine base,...) don't affect Actarus as a character, while on the other side his personal evolution is presented in episodes not mainly linked to the war arc (ex.: ep9, ep25, ep30, ep32, ep34, ep37-38-39, ep49, ep63, ep70, ep71). Episodes 1 and 72 are the only places where both narrative levels are jointly presented together. And that's why I believe that ep72 represents the real end of Grendizer: the final scene of this episode is the moment where Duke Fleed overcomes finally his guiltiness feeling for good. Actarus' behaviour in ep73 would have no sense without that passage in the story (as I told before, ep74 has a story to be told probably so I don't consider it as a real Grendizer episode).

I would add furthermore that the fact both ep25 and ep72 share the same developing staff cannot be at all considered a casualty. Both eps share the same director, scriptwriter and artistic director. In particular, Tomoharu Katsumata (ep director) left Grendizer exactly after directing ep25, and came back only for ep63 and ep72. It's not possible that this fact is a coincidence; at contrary, the only explanation to his presence in ep72 is that his skills were needed to guarantee something. And I believe that the visual aspects of ep72 are there to prove that no confusion is possible between the feelings designed for Duke Fleed meeting the two women of his past. I don't care about dialogues and dubbing performances, they cannot cancel what it's drawn, and the now proven coherency in the designing staff (it was only an hypothesis in the AoP) can automatically exclude any mistake in displaying the intentions of the authors. I will anyway come back on visual aspects of ep72 in Matrioska n°3 analysis, because they are essential in the interpretation of the episode and consequently to understand the relationship status between the characters.

And on a further note, I would remind to The Court and The Public that the original Japanese title of ep72 is "The Long Distance Homeland Star". Planet Fleed is the main character (yes, I use purposely this word) of ep72. Rubina is only the trick to carry everybody – both on the screen and on the sofa - where everything started and everything is entitle to end. Daisuke Umon has already had a second chance in ep71 when Morusu cured the poisoning injury; in ep72 life is offering a second chance to Duke Fleed. Choosing to take or refuse this opportunity is what stays behind Actarus' behaviours during the whole episode. Rubina was for sure linked to the attack to Fleed, and Rubina is communicating the planet is coming back to life. Rubina was intended to make him the King of Vega (with or without effective powers is not important) and Rubina is willing to reprise the story from the same point. The only difference now is that life has gone on in the meantime for him – differently to the impression Rubina gives in her attitude – and he is passed through a set of experiences who has made him a different person.

(end of part 1)

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Gerdha

TTOTC - The Return Of The Prosecutor (part2)

Fri May 2 04:07:20 2003

80.116.19.114

(part 2)

Overcoming a guiltiness feeling is probably one of the most difficult task for a human being (in the extensive meaning we have discussed a long time ago), and the only way to succeed is to understand who we are and our own personal story. It's the thought of his native planet, of the fleedian survivors that could come back home, of the salvation he can offer to earthlings and vegans, the awareness that now he cannot hide anymore that makes Actarus decide to go to the appointment with Rubina in the night – we are not told why, but the only logical explanation is for accepting the wedding proposal. In a few hours (the balcony scene takes place in the afternoon) he must decide what to do of his own life, and if to sacrifice his desires and personal plans for the goods of millions of people. Rubina represents the past he desperately tried to escape from for years, and destiny is asking him to link once again his life to hers. But one thing we know for sure: during the whole serie Daisuke is a character with a high sense of duty. We don't know if this is a personal attitude he had also in Fleed (the reason of the attack to Fleed lays for me in the answer to this question) but for sure it's sense of duty that he shows in lots of occasions. Sense of duty is often linked to guiltiness feeling. And overcoming the latter is often a matter of freedom from sense of duty. And it's this final liberation that explains for me the final scene of ep72. Grendizer for me it's not a matter of literature schemes, but of psychology.

Rubina dies in Duke Fleed's arms to save his life. I agree with Suzi about the fact that we are not shown the terrible injuries she for sure suffered and that it was certainly a terrible vision. But this does not explain anyway his desperate reaction for me, and the only other examples of desperation (which is a different thing respect to sadness or deeply emotion) in Actarus in the whole anime are located in ep25 and to some extent in ep9. It's a fact, unless proven otherwise. I would like to underline a comment I made in my AoP but probably was not evidenced clearly. I never said Duke Fleed felt bad sentiments towards Rubina, but that he did not love her. What I believe given the story I have seen for 72 episodes (and I am not referring to dialogues here) is that he was in love for Naida on Fleed and loved Venusia on Earth. I reiterate that I don't see anything in ep72 apart from a couple of ambiguous dialogues and a short desperate cry after Rubina's death which can prove a love affair between the Princess of Vega and Duke Fleed.

Of course I highly appreciate all the analysis of Advocate Agnes about the development process of Daisuke Umon's personality during the anime, and I could agree with most of her considerations. But for me they are not answering the AoP. The Defence has in fact still to explain a different theory from The Prosecution's referring to these points:

- 1) if Duke Fleed was so in love with Rubina to display a similar reaction for her death, why we did not get any news about this lovestory before ep72, why he is shown displaying that kind of feelings for Naida in ep25, why he never searched for Vegalia's aid before?
- 2) why Actarus did not communicate to his sister that Planet Fleed is coming back to life returning from the first meeting with Rubina? One thing we know for sure about Phenicia is that her biggest desire was to have the possibility to come back to Fleed. Now Daisuke owned the big news, and he took it for himself. I am strict to TTOTC rules here, because this point is the same in all the versions available. What's the Defence explanation?
- 3) if Actarus was so deeply in love with Rubina, why he did not rush to her arms once she has proven her identity (see the difference with ep25, where he did not ask any proof to Naida about hers and literally flies to embrace her – remember that the design team is the same in both eps)? And why he drove back to the Centre instead to fly around the grass or destroy Zuril's spacecraft soon?
- 4) if Actarus is deeply in love with Vegalia, why he is not happy at the Research Centre?
- 5) The Defence Attorney talked a while ago about "parallel love of exchanging students syndrome" (or something to this extent): being in love for more than one person at the same time. So if I have understood correctly, the theory of the Defence is that Duke Fleed loved Naida, Venusia and Rubina at the same time. Well, it's an interesting theory, but it would need to be proven. What proof can bring the Defence about it?
- 6) Is there anything apart the desperate scream at her death that can prove Duke Fleed's love for Rubina throughout the whole anime? Because we are talking about a possible sentiment which existed in Actarus' soul for the entire duration of the anime
- 7) what's the alternative explanation of the Defence of the final scene of ep72, where Actarus is shown facing the sunrise with tearless eyes a few moments after the death of the woman he is believed to love for years and years?

I thank the whole Court and everybody for the kind attention. This trial is totally amazing and an incredible journey

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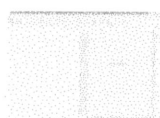
throughout myself. And now I am challenged to another main topic: the relationship between Daisuke and Hikaru - I have left purposely aside an answer to the proposed view of The Defence about Hikaru Makiba, because I think to explain my different point of view there. Without convincing proves from the Defence about my question n° 5, I believe Matrioska n°3 is one of the key to find the definitive right lecture key of ep72.

With my deepest respect,
Gerdha, Prosecutor General

:~)))))))))

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Suzi

Impressive but

Fri May 2 19:40:37 2003

210.8.232.2

That is quite impressive presentation but a few comments:

"If you notice it, in fact, only after the diagnosis of his mortal illness Daisuke starts to accept Hikaru's proactive help (ep34 and followings"

This humble jury member does not agree to the above based on the following evidence:

Daisuke accepted proactive help from Hikaru before the breakdown of his mortal wound as shown in ep 27, therefore I don't see that this wound had any effect in his accepting help from Hikaru.

If anything the discovery of the this grim diagnosis made him more adamant on destroyibg the Vegans and eliminating the danger on Earth before this wound got his life.

"I think he took the poisoning injury as the "price" he had to pay for his mistakes. So the guiltiness feeling was not overcome, but hid through the sense of ..."

I certainly disagree to the above, Daisuke never expressed such thoughts. He never considered that wound a "punishment", if he did consider it as a price to pay he would not have persisted in fighting it. In other words, if he thought it was a price for his mistakes, he would not have sought help from Dr Umon to relieve his pain. He should have put up with the pain and tolerated it as a kind of self torture to "pay for his mistakes".

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Jérôme
impressive!! The judge resigns!!!
Fri May 2 18:47:41 2003
212.198.0.96

I can't take it anylonger, you make feel completely foolish and stupid!! How can I ever decide which of you is right or wrong!!!???

Both Agnès and You, dear Gerdha, have perfect analyses but not on the same level.

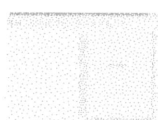
You have a really good explanation of the narrative arc of Grendizer while Agnès is more in the psychological analysis of the series. And it's true that somehow you made your point as well in a very surprising way because I can't but agree with you. The injury and the death sentence of Actarus is really important in the interpretation one can make of the anime! I would add that somehow he was resolve even after being cured by Pollux to die in order to save Planet Earth. That way his sacrifice would have triggered peace and somehow as in chemistry or in a metamorphosis his death would have transformed the whole anime and its content. But it didn't and I'm back to what I've written about Aristotle, this would have raised issues in the one hand, how can a hero die when he's cured and powerful enough to defeat his enemy? On the other hand, the ending we know raises other questions since we are still discussing it, and especially how can a brother and a sister on their own rebuild an entire planet? and repopulate it???

So that's the whole thing about Grendizer, it is a conventional narrative story in a way (epic, good/evil, etc.) but at the same time it leaves the viewer completely astray, lost in all the perspectives he/she tries to identify and among which he/she can't decide the most satisfying one.

I still have to read part2!!!

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Suzi
further comments from the Jury
Fri May 2 20:08:32 2003
210.8.232.5

"Sense of duty is often linked to guiltiness feeling. And overcoming the latter is often a matter of freedom from sense of duty."

I don't understand this please explain, as I have a high sense of duty but certainly don't feel guiltiness. Sense of duty stems from awareness of responsibilities and personal abilities. Guiltiness come only if one knows that he has to do a certain job and knows that he has the capacity to do but he doesn't do it.

"I agree with Suzi about the fact that we are not shown the terrible injuries she for sure suffered and that it was certainly a terrible vision. But this does not explain anyway his desperate reaction for me, and the only other examples of desperation (which is a different thing respect to sadness or deeply emotion) in"

If the Honourable PG reviews my post about this bit, she will notice that I did not say that seeing Rubina in such a horrific state was solely responsible for Duke Fleed's devastating reaction to her death. What I said was that the combination of the horrible sight PLUS the physical sensation of her death PLUS the guiltiness he felt for not trusting her and that he was ultimately responsible for death could explain his irrational reaction in ep 72.

Final comment from the Jury, I have not noticed throughout the whole anime that Duke Fleed at any stage had any guilt feelings that he was responsible for the destruction of his native planet. He was feeling guilty only that he was responsible for the arrival of the Vegans to Earth. He might have felt guilty that he did not do enough to save his planet but certainly did not feel responsible for its destruction in the first place, or that he was a cause for it.

If the Honourable PG has objective evidence for the above whether in visual effects or dialogue, the Jury will happy to examine it.

Deepest Respect

PS. Please Court Members, note that this poor Jury member has no literature or philosphy backgrounds therefore she is unable to understand terms like "epic hero" and "Aristotle" stuff. Therefore I have humble request that if such terms are to used again is to please explain them to this mentally retarded Jury member. Thank you.

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- [Re: further comments from the Jury](#) — Agnès, Fri May 2 22:11
 - [thanks Agnes](#) — Suzi, Fri May 2 23:53

It seems that the French version I own doesn't have this last image I saw in the Italian version. I have to check it but it surprised me when I saw the K7 you gave me!!! This of course is placed into numerous " "!!!! for I'm not sure at all! but it would explain some differences !!

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Suzi

further comments from the Jury

Fri May 2 20:08:32 2003

210.8.232.5

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Deepest Respect

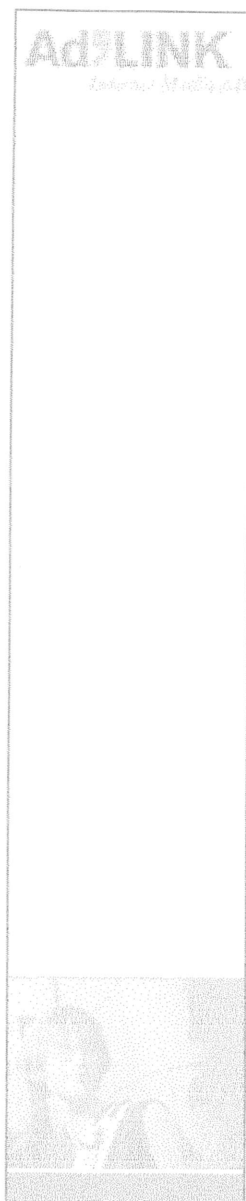
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Agnès

Re: further comments from the Jury

Fri May 2 22:11:49 2003

80.90.43.81

sorry about this, Suzi. I shouldn't have taken this for granted.

As mentioned earlier, I did not use the term of "epic" in any particular culture-specific sense nor in any specialised way, but in a more general sense. I based my analysis on recurring patterns that I believe everybody can/has recognised in a particular kind of fiction, which technically is referred to as being "epic" or presenting "epic features".

This is a definition from 'The Chambers Encyclopedic Dictionary':

epic - noun 1. a long narrative poem telling of heroic acts, the birth and deaths of nations, etc. 2. a long adventure story, film, etc. - adj. of or like an epic, especially in being large-scale and imposing. [from Greek, epikos, from epos, word song]

A more "specialised" source: :-))

From: M.H. Abrams, 'A Glossary of Literary Terms'

"In its strict sense, the term epic or heroic poem is applied to a work that meets at least the following criteria: it is a long

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verse narrative on a serious subject, told in a formal and elevated style, and centered on a heroic or quasi-divine figure on whose actions depends the fate of a tribe, a nation, or (in the instance of John Milton's 'Paradise Lost') the human race."

[...] the article goes on to discuss classical definitions of the epic, distinguishing between traditional (= folk epics, or primary epics, i.e. written versions of originally oral poems about "a tribal or national hero during a warlike age"; e.g. Homer's Iliad and Odyssey, The Nibelungenlied, etc.) and literary epics, which are "composed by individual craftsmen in deliberate imitation of traditional form".

The article then identifies 5 features of the traditional epic, of which the first three are of major importance here:

- (1) "The hero is a figure of great national or even cosmic importance [... literary examples]"
- (2) "The setting of the poem is ample in scale, and may be worldwide, or even larger. [...]"
- (3) "The action involves superhuman deeds in battle [...]"
- (4) "In these great actions the gods and other supernatural beings take an interest or an active part [... obviously less useful here]"
- (5) "An epic poem is a ceremonial performance, and it is narrated in a ceremonial style which is deliberately distanced from ordinary speech and proportioned to the grandeur and formality of the heroic subject and architecture [... again, this is less helpful, as this relates to TRADITIONAL epic poems]"

I have added points 4 and 5 for the sake of completeness (and to show that I am not hiding anything from the court :-)), but of course, as they relate to epic poems, a very particular and traditional form of epic, they do not really apply to Grendizer, as it is not told in the same medium (i.e. film medium, as per Chambers, definition 2)

Abrams adds a few other considerations, among which the fact that most epics start "in medias res" - in the middle of the action (which is certainly the case in Grendizer - we see the beginning of the war on Earth, but this is really only the last element in this war: by this time, the cards have been dealt and the adversaries defined.)

Abrams then comments on "non-traditional" epics (i.e. non-poems) and the more general use of the word as follows:

"The term 'epic' is often applied, by extension, to narratives which differ in many respects from this model but manifest the epic spirit and grandeur in the scale, the scope, and the profound human importance of their subjects."

My own use of the term combined these considerations with recurring patterns that can be associated with the epic mode. Please note that I did not say that Grendizer was a traditional epic (as above) but that it certainly presents epic features and is told in the epic mode in its overall form.

I combined these epic features and patterns with an analysis of recurring psychological features that one can recognise in (epic, and sometimes other) heros' development and I looked at how these are expressed in Grendizer (hence my focus on recognisable narrative trends and developments). In this analysis, I also recognised some characteristic elements of the "Bildungsroman" (originally a novel that follows the development of a character from his/her youth into adulthood through usually traumatic experiences), as elements of both "epic" and "Bildungsroman" are often used together in epic tales. The Bildungsroman is more contemporary and more culturally specific (mainly 19th century European literature; literally translated it means "a novel of education"), but it shares this preoccupation with the growth and the evolution of the hero or main character (which in the Bildungsroman can be a "normal person") who reaches maturity through a particularly difficult personal evolution/experience. Of course, I did not use this particular genre in my argument as it would be too culture specific, but it was useful to me to think in these "terms". My approach "out of court" (remember when the defence invited you for coffee, etc.) relied a bit more on some of these ideas.

The last element of my analysis was a very watered down feminist analysis of traditional patriarchal structures and their symbols as they are expressed and reproduced in narratives.

I hope this clarifies my use of the term epic here. Of course, I tried to express these ideas without referring to theories explicitly, as I do not expect other participants to be as familiar with these ideas as I am forced to be (since I am meant to teach them :-))

I very much appreciate all our different backgrounds, and I have to say that I am finding this whole adventure extremely enriching, because first of all, I am granted an insight into other people's (i.e. yours!:-))) backgrounds and approaches to life.

Also, I find myself forced to start "practicing" that which I usually "preach" (take nothing for granted, especially as people's backgrounds and interpretations of events are concerned; in "today's world" - you know what I am referring to - this is becoming increasingly difficult ...);

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I am also learning to be "disciplined" about my argumentation in a way that I would not have to be if I were talking to people in my own field. You know, Gerdha, you keep referring to the fact that you are not an expert of literature or literary analysis and that you are finding this very hard. The same is true for me: there are a host of things that I can usually take for granted, which I cannot do here, the trial form being one of these things. To me, in this game, you are the expert, since in many ways you "set the rules", or perhaps I should stay the "standards" with your or MIM on ep. 72 (you know my favoured form are "soap bubbles" don't you :-)))

Finally, I will close this message with a little confession: when I first read your SSMM on the subject, I was very much impressed, and I agreed (still do) with much of your analysis, though I did not everything, of course, or we wouldn't be here now. My first thought when I took up the "defence" of ep.72 was "shit, how am I going to counter that" ... and I have been thinking this for a while, now. Indeed, I would like our contributions to the TTOTC to be constructive rather than destructive, and it is really difficult to counter without "attacking" (You know what I mean?)

Hence the Defence strategy of "proving" the existence of alternative interpretations ... The next course of the Defence will be to answer the very judicious questions the Prosecution asked in "The Return of the Prosecutor" (got the joke too ... couldn't stop giggling to myself! Luckily I was not at work!) I hope you will forgive me if I take some time to do this as I want to do it properly (you know, I WOKE UP this morning, thinking of some of the points you made ... this is taking us - me at least - yet a little closer to personal insanity!!!)

I hope you will forgive the "school teacher" tone of this particular post. I thought it best to use a "scholarly" approach to allow everybody to make up their own minds.

ciao, ciao.

Agnes [a now very excited (and worried) Defence Attorney]

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- [thanks Agnes](#) — Suzi, Fri May 2 23:53

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Suzi
thanks Agnes
Fri May 2 23:53:42 2003
210.8.232.2

However old I grow, I will always remain a student in the big classroom of life learning from others like you, and from life events.

Therefore I could tell my "excellent" literature teacher that that dumb brain of mine has enlightened with this wonderful explanation of epic heros.

And yes the things you mentioned in the coffee break were very interesting indeed.

I don't think that we are driven by this TTOTC to personal insanity. On the contrary, we are moving into enlightenment and deeper insight into ourselves and others, as well as learning about different backgrounds and approaches. I certainly have learnt a lot since I got involved in this so called "insanity" and I am certainly happy to continue.

Much appreciated once again...

Always learning

Suzi

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Gerdha

TTOTC-The Return Of The Prosecutor (p3-replies to comments)

Sat May 3 03:13:45 2003

80.116.18.164

Dear Court,

first of all I am very grateful to all of you for having read my posts, and mostly for your comments. I supposed that my post would have raised points and that's why probably I never talked about some of my opinions expressed there before. That's also why I closed my part2 saying that this trial is not only a discussion about Grendizer to me, but a journey on myself. But yesterday I crossed definitely the final borderline, and I am here now to explain – provided that my English will support me – in details what I think about the real story arc of Grendizer and his driver.

I talked about a deep guiltiness feeling as the sentiment which lays in Actarus' soul for the whole duration of the anime up to ep72, and that I believe it is connected with the fact he felt responsible for the attack of Vega to Planet Flead. Of course I need to explain what I mean for "guiltiness feeling" (maybe the terminology is not correct from a medical point of view, so please Suzi tell me what's the correct one after reading my considerations :)) With this word, I am referring to the fact that the thought of having been responsible of a genocide could be the cause of some particular attitudes we see in Actarus, and are his peculiarity. I already expressed in an old post (my very first MM by the way ^_^) that having a complete different life on Earth can be considered as the major aim of Daisuke Umon and that he is happy to be a farmer. A happy and quick "from stars to stable" process so to speak. Keeping anyway fixed all the considerations I made in that old post, unless we suppose that being a farmer was already his major aim also on Planet Flead, I should think that this psychological situation is instead the result of something connected to the destruction of Flead. If he did not feel any guiltiness feeling for the attack to Flead, he would have gone away from Earth once recovered by Umon to fight against Vega, at least to try to save other planets from its menace. He owned Grendizer, a terrible powerful weapon, why shouldn't he use it, at least as a tentative? Instead, he hides Grendizer in a cave and transforms himself in Daisuke Umon. You are all right thinking that he had to recover from psychological shocks, but the reason of it for me is a bit more dramatic than having suffered from the lost of parents, friends and so on during the attack of Vega to his native planet.

The big difference in the process of overcoming shocks lays in the reason we find to explain the events. If somebody would kill my parents, I would be for sure totally sad, angry, maybe even willing for revenge. But if I was the one who gave the killer the opportunity to end the life of my parents, well, I would be desperate and angry towards myself, I would not want to have nothing to do anymore with anything related to that occasion (place, tool or whatever) and I could not ask for revenge. In other words, I would have a guiltiness feeling. And one of the usual consequences (I repeat it: in the major cases, which does not mean always) if the "mistake" was connected to something related to a role or an expected behaviour is a general sense of duty in approaching life after the bad event. Suzi, I don't mean in any way that sense of duty is always connected to sense of guiltiness, but that the contrary case is the usual cause-effect process (I hope to have clarified my thought, if not please tell me and I will try again, I understand my wording can be subject to create misunderstandings and I am sorry about it).

Why I suppose the guiltiness feeling in Actarus? Well, I recognise most of the above mentioned psychological hints to be present in him. There are some points in the story arc that cannot be explained before episode 72 – that's why it was such a shock to me for a long time, and I had really a revelation last summer. I will confess one thing: I was bothered from ep72 for years because of the questions Jerome expressed yesterday (having seen the Italian version), but also from another fundamental question: why Vega attacked Flead? We are lead to think for 71 eps that evil king attacked and destroyed a peaceful planet for conquering it and 2 episodes ahead from the end of the story we discover that its prince was engaged with the daughter of the conqueror! This is an incredible and usually underestimated news, which forces instead to reconsider the whole background story of the anime. So what was the purpose to attack Flead then? Even if was not already part of Vega Federation, it would have been an allied soon. If Vega wanted Grendizer not to be used against him, it would have get the result without shooting a single hit so to speak. We have to find a proper answer: Rubina was in love for Duke Flead, so the breaking of the negotiation did not come from her side for sure; but if also Duke Flead was in love for her, the attack to Flead would not have had a sense for the above mentioned reasons because he would have accepted the wedding, with a nice happy ending for everybody. I leave to another post the details of my theory, but I am not able to find

another logical explanation to the event than that Duke Fleed explicitly or implicitly refused to marry Rubina, so giving to Vega an excuse to attack his native planet to take Grendizer. I won't bother you here more on the topic, it's not the right place, but I agree with Suzi about the fact that the destruction of Fleed lasted for a while – some weeks I think - (I have to delay my post about ep71 of course, but I have now elaborated a theory given the timeline said in it). Duke Fleed tried to defend his planet with Grendizer but he failed and decided to escape, landing on Earth after some time (timeline under discussion but it's not crucial here) and believing for more to be the only one survivor. Well, there is enough for me to justify the existence of a guiltiness feeling in him, so explaining his love/hate relationship with Grendizer, his clear desire to live as a humble farmer and then his aim to fight alone against Vega.

But in ep25 he meets again Naida who was not only the girl whom he was in love in Fleed – no doubts are more possible about this - but who is also the person who let him know that other fleedians were still alive (TTOTC rules are applicable to dialogues here as the meaning of them are the same in every version). Again, I cannot enter in analysis here about ep25, but Naida's personality has always bothered me to no end (instead of Rubina). She accuses him to be a traitor for having escaped, resumes in him the guiltiness feeling in a way to let him precipice in a high depression case with suicidal tendency, then kills herself even if she is aware that he is good and even tries to stop her (uncut version). Unlike Jerome, I found her suicide totally inexplicable from a storytelling point of view until I elaborated my theory on the attack to Fleed. I mean, basically I think she was deeply involved in the reason why Duke Fleed could have refused the arranged wedding...

That's why I believe that Naida's suicide is the first big turning point of Actarus' personality: he knows now that other fleedians are still alive, that his planet was not totally destruct and that the woman he was in love was weak enough to not wanting to survive to her sense of guiltiness – I agree with Jerome about this point (I am anticipating a bit my Matrioska n°3 analysis, but nevermind ^_^). Does he want instead to survive to it? Yes, he has several reasons to continue to live and fight. But this does not imply to overcome a guiltiness feeling, even if the process can be considered as started.

But in a short time the news about the poisoning injury arrives. Actarus is sentenced to death, and his life has to change perspective once again. An injury taken in Fleed during the attack probably caused by his behaviour is going to kill him soon. Well, not bad from a symbolic point of view, right? (ironic tone). Of course he asks and probably also helps Umon to delay the poisoning effects of the injury, but what psychological effect had this news on him? I will explain in details my theory in Matrioska n°3 analysis, but it's a fact that from ep30 on Actarus must learn to handle a different relationship with himself both physically and mentally. It's true that he was helped by Venusia in ep27, but I was talking about psychological turning points. I mean, for example Alcor was already helping him with TFO, but the psychological factor to link their lives through the connection of Grendizer with Double Spacer happens in ep36. And significantly just the following episode Venusia starts to be de facto a member of the Grendizer Team too. I hope to have given the picture of what I mean.

About Suzi's comments about the poisoning injury, maybe I used a bad wording (actually I wrote my MM in a rush between various commitments, and I am not good as other Court members in writing such complex posts with a lack of time... believe me or not, my posts take always a bit to be written...like this one! LOLI). It's true, I admit that I am a bit melodramatic. But strangely I never notice in Actarus any anger towards destiny for being sentenced to death. I mean, he is young, he could have hopes for a better life after all (he had just killed Hydargos and defeated the first monsters sent by Zuril, he has a loving woman at his side, an adoptive father with a deep affection for him, a good friend), and his life should end pretty soon? Well, I would be angry to all extent if a similar thing would happen to me. I don't mean that I would not accept it but I would require a very long process I suppose. But if I watch Grendizer and observe Actarus' presentation, I don't see in him since the bad announcement anything but resignation and a strong desire to use his last days to save his friends. Sorry, but I find it an unnatural reaction which could be explicable through the thought of his death as a price to pay. I don't mean at all that he does not want to do anything against its injury, in fact he accepts the few help Procton is able to give him (fundamentally a strong anaesthetic) but he knows that living on Earth he has no possibility to be cured for good. He knows that the appropriate technology exists (we will get to know it in ep71: he knows what Morusu has done to him) but it's not available on Earth. He could save himself escaping with Grendizer to another planet, but this way he would condemn Earth to destruction, and he cannot repeat once again what he did with Fleed. But living on Earth means inevitably to die. In this perspective I talked about a price to pay, and I am sorry for the possible misunderstanding.

Furthermore, I would like to answer to a doubt Jerome pointed out. How to reconcile the 2 last minutes of ep74 with all the story arc we have seen for the previous 1.626 minutes (22 minutes of average duration per episode)? Well, this is a good question, and you are not the only one who mumbles about it from 25 years, LOLI But as I told yesterday, I have an opinion about the ending of ep74 which is related to production notes; this is not a matter of the current discussion in TTOTC, but I have all the intention to try to clarify the ending of Grendizer in Matrioska n°3 analysis.

Finally, I would like to assure The Defence that by no means my post of yesterday had the purpose to "attack" Her positions or anything to this extent. I wanted only to remark some of my opinions about ep72. You know Agnes, what is so distance in our approaches is that due to my ignorance I have no problems to see things that could not be "incapsulated" in a particular scheme. I am full of admiration for your analysis, but I don't feel them as "mine" (sorry for the bad phrasing, I am not able to explain better what I mean :-). Please understand me: I know this is not the right place to complain for my teachers, but I was unlucky enough in my school life to meet in my path literature teachers who never asked for my opinion, wanted me to study "at memory" poetries, always wanting only me to say what they wanted to hear. They get me to hate literature and I never succeeded to recover. I stopped writing anything personal when I was 14 and only this Forum has been able to get me out of the dark. But I am still not accustomed to it in a way... oh you should be happy now, I have talked about myself in TTOTC... ;-) Anyway, I applaude you for the effort to adhere to rules which are not familiar to you. I can assure you, I am

suffering from the same problem: writing something is out of my usual rules. So in a way we are on the same boat... ^_^

This is really an incredible journey. Whatever will be the sentence from The Jury and The Judge (hey everybody, what about a petition for convincing him to not resign? ^_^) I am happy anyway for the chance you are giving me to explore and challenge myself and exchange reflections with intelligent persons. It's a real gift of life for me.

Thanks to all for the kind attention,
Gerdha
who happens to be Prosecutor General in this trial

PS: Suzi, I hope you will forgive me for not having still posted a reply to your wonderful MM about ep9. TTOTC has now kept me busy in this new part of the trial. But I totally agree with your analysis – I had only some comments about your question about Planet Rubi... but I am sure that TTOTC will give me anyway the opportunity to clarify my opinion on the matter later ;-))) And sorry also for the bad wording about your opinion about the reason of Daisuke's desperation in ep72, I really should stop to write MM between commitments, LOL!

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 - [No need to be sorry, Agnes](#) — Gerdha, Sun May 4 06:19

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Suzi
to Court members....
Sat May 3 17:04:27 2003
210.8.232.5

Well Gerdha,
thanks for the clarification but "guiltiness" as a feeling is quite complex, and it is often very hard to describe why it is there. I guess it varies in strength and form, from one person to another. But overall, it is one of these feelings that torments one's inner soul relentlessly until a reconciliation with self, environment or both occur.
However Gerdha, from the dialogue that took place between Vega and Zuril in ep 72 in the beginning of the episode I was under the impression that it was Vega who broke off the engagement between his daughter and Duke. My assumption is that he did this probably when he realised that even with this marriage the Fleedians would not give him access to use Grendizer in his battles. And probably that is why he decided to destroy Fleed and take Grendizer by force. The dialogue in ep 2 was quite suggestive that Grendizer was Vega's biggest aim behind attacking Fleed.

Have ever considered the possibility that Vega attacked Fleed while his daughter was still engaged to Duke Fleed?
Seems far fetched but if you analyse the dialogue in ep2 carefully as well as that which took place between Duke and Rubina when they first met in the flower field, one seems to deduce that Vega's attack on Fleed came as a surprise for the Fleedians and certainly they were not prepared for it.

If your theory is right that Vega attacked Fleed as a result of Duke Fleed's reluctance to marry his daughter, then the Fleedians should at least expect such a response, I mean the war and apparently they didn't. Afterall, Duke's father was apparently supporting this marriage, and him being a king (a politician more or less) he should have expected such a response if the wedding did not go as planned. I guess what I am trying to say is that he being responsible for the safety of his planet would not have forced his son to commit to such an engagement unless he was quite sure of his son's commitment to the wedding because the alternative consequence would be quite damaging (you know what they say about not messing up with the big boys, and messing up with a person like Vega...oh dear!)

I am not trying to say that Duke loved Rubina, but he certainly did not feel for her as much as he felt for Naida, which is another story all together. Because like you Gerdha, Naida's personality has always bothered me, just like Maria's in a way (ummh I wonder if this applies to all Fleedian women?)

I never felt that Duke had expressed any guiltiness about him being responsible as a cause for the attack on Fleed as a result of breaking off his engagement to Rubina. The dialogue he exchanged with Koji in the room in ep 72 implied something different. Therefore I assume that Vega attacked Fleed while his daughter was still engaged to Duke. I think that his aim behind this marriage was Grendizer and Fleed, and when he could not get them peacefully he resorted to violence. Otherwise why would he lie to his daughter about Duke's survival and why would he deny her a chance of happiness with the man she loved? why would Rubina still love Duke after all these years? Where is her dignity and self pride (still running after a man who rejected her)?

I think that Vega used his daughter's feelings to his own advantage in both instances in the past and the present.

Anyway, I suppose I am only a Jury member however this TTOTC is very enjoyable.

And don't worry Gerdha, it takes a lot to upset me. I tend to never get upset about things like not replying earlier because I understand that all of us have commitments that take priorities over such trivial things. So I really don't mind take all the time you need in the world. Afterall the purpose of this TTOTC is fun not stress.

Jerome,
please don't resign I will be left alone to decide between these two magnificent ladies and I will be completely lost, as probably I will then decide to abolish the whole thing as I will not know what to decide. Their arguments are brilliant and very convincing.

Would you please reconsider for the sake of the poor lost Jury?

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Gerdha

TTOTC-The Return Of The Prosecutor (p4-more comments)

Sat May 3 22:08:50 2003

80.116.18.244

It's good to have some spare time once in a while, so I can put a little more effort in TTOTC :-))) Poor you. ^_^

Dear Suzi, TTOTC rules does not allow to use dialogues in ep72 as a proof. Otherwise, if TTOTC rules are not applicable, I would have already closed this crazy trial submerging the Court of production notes news I know but are not disputable by the Defence. ^_^ And I want instead the agreed trial rules to be applicable, because the fun in TTOTC is exactly to find a way to present a strong theory on ep72 staying strict to them and be creative in this way. The rule we agreed, in fact, is to avoid to refer to dialogues unless they are identical or anyway have the same overall meaning in all the editions available to both the Jury and the Defence. It's funny, because it forces to concentrate in other aspects in the analysis. It's an amazing exercise! I am so much enjoying!!!

Anyway, I thought about your hypothesis but it does not answer to the big question: why? Why Vega decided to interrupt the engagement in the case you have described? His daughter was in love for Duke Flead and he should have known that, so why attacking Flead despite of this? Or maybe Vega did not know about her love for Duke Flead, attacked the planet and she revealed him the truth after the event? But apart of the fact that Rubina was so evidently in love for DF that I find unlikely her father was in dark about it (vega's official should have communicated the news to him even in case she would have kept the silence with him) also in this case there is no logical explanation: if his daughter was engaged to the prince of Flead, and the wedding was an idea of Vega and king of Flead simply jumped on the bandwagon, why did he change his mind?

It's clear that the reason behind all the issue between Flead and Vega was Grendizer. I avoid production notes, but putting together all the pieces of the puzzle, there is no alternative logical explanation. So the aim of Vega was to enter in its possess. If it was Vega to think to the wedding, it means that he feared Fleadians would have used Grendizer against him so he wanted to avoid the obstacle linking the royal family of Flead to his one. So why in the end he launched the attack? Was Vega afraid of the influence Duke Flead could have had in his daughter as she was in love with him? It's a possibility, it could explain why he refuses Rubina's proposal at the Moon Base, but we have to take into consideration also ep25. How could Gandal have thought to that plan without knowing who Naida represented in Duke Flead's life? I don't find another explanation than that vegans knew about Duke Flead's love for Naida. I find unlikely that Gandal knew about her love for him and fullstop, how could he possibly get the news? He should have known instead that DF was in love for her. Deeply in love for her. So deeply to let Gandal be quiet sure that after more than 6 years their meeting would have had the expected result and his plan could have had a good possibility to not fail. Or, if he was not aware of a love affair, anyway he knew perfectly about a strong connection between the two. Please remember that the scriptwriter is the same in both ep25 and ep72, so we are authorised to think to a possible deep connection between them.

Really, I cannot find a proper explanation to Vega's attack if everything was going on well with the engagement. If your theory is right, Suzi, Rubina's relationship with her father is at minimum strange. She was in love for DF, she was close to marry him, her father attacked Flead by surprise blocking her desire telling her for more that he was dead, and she seems to feel no regret for this and not being angry with her father on the matter. I avoid really to talk about the personality of this mademoiselle (I think she is one of the worst female characters I have ever met in a fictional story, and anyway far worse than Naida – go figure!) but unless the scriptwriter was mad (and he's instead great, considering all the wonderful episodes he is responsible of) this approach of Rubina let me suppose that in a way or another she did not complain with her father's decision to attack Flead. But the surprising thing is that DF himself does not seem to be willing to remark the fact too. The flowered grass scene is somewhat surprising and one of the numerous things that bothered me about ep72 – I am referring to overall meaning of the dialogues from Actarus' side there. He is in front of the daughter of the man who destroyed his planet despite their engagement, and he does not ask for an explanation. If Duke Flead would have not been involved in a way or another in the decision of King Vega to proceed to attack the planet despite the engagement with Rubina (the speech in the bedroom is clear in all editions about the timeline) I suppose he would have reacted in a different way at the flowered grass. Especially if he was in love for her ;-)

So in my opinion, putting together the little pieces of the puzzle (Victor, where are you? ^_^) I believe that Duke Fleed was reluctant or in some ways refused the wedding or kept alive his relationship with Naida or something similar, giving anyway to Vega an excuse to change approach and attack Fleed. His daughter – contrary to his plans – had fallen in love with the prince and this was very dangerous as for sure Actarus did not share any common plan with vegans, especially about the use of Grendizer. It's also possible that Duke Fleed did not share the opinion of his father about what was politically the best relationship to undertake with Vega (I reiterate what I wrote in my AoP: ep70 is a totally underestimated episode).

I understand that lots of Grendizer fans could be horrified by this soap-operish approach, I have really shame of myself, but I am only trying to play with Grendizer puzzle and see if the little pieces we own are enough to find logical answers to some questionmarks. I would gladly welcome whatever alternative theory which explains the background story of the anime in another way taking into considerations the characters personalities. I really would like to discover that a link between ep25 and ep72 does not exist. Anybody's help in destroying this crazy ^_^ theory of mine is totally blessed.

I would like anyway to share a general reflection. One of the surprising things in Grendizer arc is that we go on for 71 episodes without knowing quiet anything of the background story, apart some so little hints that we can suppose they are not important. Suddenly, two episodes ahead from the end (I stress it again, because it cannot be a casualty) we are submerged by so many hints of information, both through dialogues overall content and visual effects, that I tend to think they are placed there to let us finally understand the whole anime in a subtle way. Face it, Grendizer was officially labelled as "anime for kids" (and aired in their typical TV hour) and "third chapter of Mazinger saga" (yeah, right). The hid kiss between Daisuke and Naida is instead there to prove us that the authors used tricks to communicate to the viewers something different from the first impression. That's why I believe it was also a narrative experiment, a sort of laboratory to try to tell a tragic story through a masquerade.

I hope to have better explained why I think that a deeper guiltiness feeling than simply not being able to defend his planet could have been present in Actarus' soul. Anyway, even if this theory of mine is wrong, I hope we all agree that a strong sense of guiltiness is what he brings with him on Earth. It's up to the Judge and the Jury to decide if it was resolved at the moment Daisuke allowed Hikaru to enter the team (Defence's theory) so he was free from sense of guiltiness at ep72 and his desperation was linked to a loveaffair with Rubina, or instead that his desperation at the death of the Princess of Vega is due to him being overcome by his lasting and not previously resolved guiltiness feelings (Prosecutor's theory) which are overcome only at the end of episode 72.

Of course I am thrilled and waiting for next announced steps from the Defence about the questions I raised in Part 2... I am sure She will be able to push me in an angle sobbing for my deconstruct theory, LOL!!! ^_^

Hoping everybody is having fun with TTOTC like me,
Gerdha
a joyful Prosecutor General

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- [I am talking outside the Court room](#) — Suzi, Sun May 4 00:25



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Agnès

I am really, sorry Gerdha
Sat May 3 06:03:12 2003
212.24.201.24

... and I hope that you won't mind my posting this answer here. I was going to write to you personally, but since you mention it here, I think I had better clarify it here too.

Please do not think that I perceived your posts as an attack - I must have expressed myself badly. What I wanted to say is that I am really at a loss about how to proceed. Really. I like your analysis, and I actually do agree with a lot of your ideas (including those about guilt); I have done so from the beginning. What I do not agree with to the same extent are the conclusions you draw in the sense that your conclusion seems to become the only possible conclusion for YOU. For me they are one among many conclusions and possibilities, and I think that this is where we basically differ. I can see why you think/feel the way you do about ep. 72 and I can even agree with you, but I can also see other possibilities.

The reason I talked about the difference between sharing and countering in the sense of "attacking" is that your argument is so powerful and personal, that I feel that anything I say in the way of disagreement, any argument I could bring to counteract yours, would be like a "personal" attack, in a way, and I don't want to attack YOU. I know that this is not really "true" and that it is ridiculous, really, but I feel it nevertheless. I have in no way felt "attacked" by anything you have written, which is logical in a way, as the logic of the trial forces me to "do" the attacking in order to "defend" my client.

This is why I kind of dislike the "trial" form, as it pitches us as adversaries, which is something I feel fundamentally uncomfortable with. Always. Again, it is stupid, highly personal, but I can't help it. I like everybody to be "right" (and please no comments on gender, now :-)))

Of course, there are advantages, since this particular procedure forces us to be very creative (I don't think I would have thought about the significance of the epic features in Grendizer in the same way, and this is something that will feed into my teaching, obviously (though not in connection to Grendizer ... :-)).

I am also learning to "disagree" with somebody I appreciate a lot (which is something I am again, very reluctant to do if I can avoid it), and this is something I am highly grateful for. It's just that I cannot help worrying.

Despite all of this, and despite my own inclination, I believe that your excellent analysis deserves my best efforts, and I will endeavour/am endeavouring to overcome my own reluctance and do it justice. My first test will be to answer your questions honestly and "cruelly" (I'll never manage that, so don't worry too much! :-)))

Language is a strange tool - the more we use it, the better we get at using it, and paradoxically, the better we get at creating misunderstandings ... :-))) but we can also use it to clear these misunderstandings, which I hope I have managed to do now. I think your own use of language is very clear and succinct, and it doesn't leave much room for misunderstanding. Your analysis is convincing and powerful, but also powerfully personal, which makes it both fascinating and hard for me to "counter". Hence my reluctance to do so.

Finally, a word about your literature teachers: forget about them! My students laugh at me by now, but the first thing I ask for when I enter a room is an answer to "Question 1". "Question 1" is "Did you like the book?"

This is the essential question for me, the question that allows all other questions to be interesting and fascinating. For me, studying literature is all about "understanding our own reactions and motivations", which is certainly something that you have done in your analysis of ep. 72. This involves understanding many things - from culture, to social history and economics, to living standards and medical reality. In this particular way, TTOTC is proving a wonderful experience for me.

As some of the questions you asked might allow me to share some things about different approaches to literature/films and interpretation. If you are interested, I can involve some of these in my argument (within TTOTC rules, of course), and

perhaps share with you my passion for interpretation and literature in that way. What do you say?

In conclusion, I would like to say that I bless the day we became the Crazy Duo (soon to be Trio and then Team). It's silly, but I am kind of proud about this (Yes, it is silly). We have talked about so much more than Grendizer, and these conversations have been so enriching that I am mortified to have created the impression that anything you have said could be read as an attack, or if anybody else thought so.

Ciao, ciao,

Agnes.

LONG LIVE TTOTC!!!! CRAZY TEAM - GOOOOOOOO!

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Gerdha

No need to be sorry, Agnes

Sun May 4 06:19:15 2003

80.116.18.252

Dear Agnes, I will answer you here instead on private for your same reason. Thanks for your clarification, but anyway I would like to point out a couple of things. And take into account this fundamental disclaimer: I am talking at you with a big smile on the face and a giggling intonation! ^_^ So I hope my mail won't cause any misunderstanding.

It's somewhat funny. When we started The Crazy Duo months ago (do you remember? You posted an analysis about Rigel, and I was the only one to agree with you. Then Bernie asked shyly a question about Alizée's brother and the madness started...^_^) you were the one who posted personal analysis, and I was the one who wrote mails in a very "impersonal" way. I think I wrote the word "I believe that..." weeks after our first post exchange, and I can remember clearly typing with difficulties that formula on my keyboard. So that's why I always repeat that this Forum – and MMs in particular - is a journey throughout myself. Things have changed a lot since then, and now it could appear that the inverse process is applied in TTOTC. I am happily writing about personal theories, of course trying to stay strict to trial rules, and it seems to me that you have still to explain what are exactly your thoughts about ep72. I have read your incredible "literature" analysis and obviously I trust you totally. But I still don't understand what's your opinion. And I am surprised about it!

I am starting to believe on a subtle misunderstanding. When I write my theories, they are not the only one I have considered. I simply omit from my posts the alternatives I have discharged. It's an elimination process which is due to my job: I manage money, and I have not possible alternatives about the sum of 2+2. It's 4, fullstop. If I have a problem, I have to find the best possible solution, I could even take some risks, I could choose the minor damage, but I must identify ONE applicable solution. Interpretation of rules is allowed, but only in order to identify ONE solution. So to keep more alternatives on the table or having fun discovering various interpretations is something which for me would be a dramatic problem in my ordinary life, while instead it is the essential part of your job. And as I have to also manage time and often taking decisions very quickly, I suppose this is the reason why you find that my own use of the language is very clear and succinct (actually I take it as a compliment, even if I understand that from a literature teacher point of view it could be maybe a weak point ;-)). But as we both like our works, our differences are visible also in our hobbies, like Grendizer episodes analysis. ^_^ I am speechless about the approach to find alternatives without selecting one, it's something which is totally strange to me. You understand why I am so interested in Grendizer arc and production notes, right? And why I have such a passion for ep72? Solving the mystery, putting together the pieces of the puzzle to find a reasonable answer: it's like a giant investigation game, and it adheres to my skills. It adheres also to yours, but from a completely different point of view. :-))))))

This is anyway a game, not a duty. If we ever feel the trial form (which born as I thought it was a funny way to give a not so boring rendition to my SMM about ep72...) or our TTOTC rules or whatever would not fit anymore with our desire to have fun, well, all we have to do is to say to it goodbye and do what we instead like (the Judge has already communicated his same desire, so I suppose he will be glad to welcome us at the cafeteria! LOL!!! But I still hope he will sit again on the big wooden chair! ^_^). And anyway, I have no problem with whatever sentence will be finally issued: I am having fun right now, that's what I care of!!! I am only a bit disappointed by the fact that once again TCT is playing the game alone, but what I can do about this?

Anyway, this is really amazing and the best learning process I could ever asked. Without you and the Crazy Team, I would have still to write a single personal thing. I would have never discovered I knew something

about Grendizer. I would have never written a post. I would have never done lots of the things I have done recently, including writing THIS post ;-) I would have been a different person now.

I did not want to attack you, I never felt attacked by you. Yes, those are my theories, but they are not ME. You know what I mean? When I said I cannot feel your analysis as "mine", I meant that they talk about an unknown world for me, so I have difficulties to rely on them. And I have explained you I have some issues with literature... well, also at University I was not allowed to express my opinion even in my degree!!! There was a rule against inserting personal opinion in Law Degrees. Lucky girl, isn't it? ;-) So when you talk about – let's say - Venusia as an "epic" figure, I don't understand as I am able to think only to the character I know. But it's my limit, and I want to learn to overcome it. Please help me.

Ciao.
Gerdha

LONG LIVE TTOTC!!!! CRAZY TEAM - GOOOOOOOO! GRENDIZER FANS RULES!!!!!!!

^_^

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Suzi

I am talking outside the Court room

Sun May 4 00:25:43 2003

210.8.232.3

Gerdha,

I know that dialogues can't be used as evidence in TTOTC, I was not officially talking in the Court room in my previous post, let us say it was a side talk about something I noticed while working on the crazy MP.

Your theory about the cause of the war is interesting but with the same pieces of the puzzle I formulated a slightly different theory. When you come to formulate a theory unavoidably you refer to dialogues and the dialogue between Daisuke and Koji in the room hinted a time line that made me wonder and the information volunteered by Gandai in ep 25 about Naida and her relationship to Duke did not reflect his knowledge of a love story between DF and Naida, but he knew that they had a deep friendship.

Strange findings, and they sort make me reconsider my assumptions.

To share a secret with you when I saw ep 25 for the first time I was surprised, however I perceived that DF feelings for her were not just love but actually a mixture of other feelings too (I can't elaborate now as this will require a long MM, and as I explained to you previously, I have no time now to spare for a MM. But if you want I can consider that in the next few weeks). And my perception about this is reinforced every time I see this episode.

It makes me wonder why in the Institute when they were remembering their youth, they did not speak explicitly of their love relation and only talked about their mischieves as children. Don't you find that strange especially after all that dramatically romantic greeting? There is something missing here. The next day they go for a horse ride and they kiss and play echo!

There are missing pieces here.

And then in ep 72 comes another strange woman claiming to be his ex-fiance and he treats her badly yet she persists to gain his acceptance to wed her. I don't know what to say but I never liked Rubina either I thought she just hides an evil part in her personality almost as dark as her father's.

You know I find it very hard to believe that she the heir to the greatest empire in the universe did not possibly know even by coincidence that her father was undergoing a losing war on Earth for two years without even wondering why especially that no other planet (stronger and more advanced than Earth definitely) persisted so long (except for Planet Morrus if you would consider ep71). How come she did not know about the existence of DF until that time in ep72? Besides where is her dignity and pride after that horrible greeting in the grass field, or even after the attack on Flead. Is she that stupid to think that DF will forget the blood bath between them and easily trust her again? Is she that stupid to think that her father will bless her marriage to his worst enemy? And not only that but she explains herself that she wanted to offer another chance for the Vegans to survive on Flead rather than continue in this losing battle on Earth. How could she be so stupid to think that the Fleadian survivors on Flead and else where will extend their hands in peace for those who massacred them and slaughtered them like sheep?

I personally find this whole idea of DF marrying Rubina absolutely ridiculous and stupid, and if DF was really going for it then I would just have to change my mind about his intelligence. How could he lack the simple common sense of never trusting Vega The Great after all the lies and tricks he used in the war? If she was insane, I thought he would have more common sense.

I guess I said too much, but yeah I don't like Rubina either. I think she is the most stupid character in the whole anime. Even Banta had more common sense than her.

Anyway that was some silly chat over coffee. Don't take it as evidence.

Now I am talking in the Court Room

As for the guilt complex issue I think that DF main guilt was that he was behind the war on Earth, and that he continued to feel this guilt until he made a decisive decision to attack Vega rather than just defend.

As for the guiltiness he felt for everyone he had directly or indirectly caused his/her death was part of that guilt complex, and I have explained what I thought about his reaction to Rubina's. Whether she is a good or a bad person she died saving his life and therefore he felt guilty to cause her death in this horrible way esp that she gave him the long kept secret of the Moon Base.

So DF's guiltiness for the war on Earth continued until the end i.e until he killed Vega in ep 74 (note his intention in ep73 to go by himself alone to kill Vega).

As for guiltiness for him causing the war on Flead. I am not convinced but I need time to redo and fit the puzzle pieces.

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Suzi

few small comments from the Jury

Mon May 5 01:20:40 2003

210.8.232.2

Hello Everyone,

Well I have spent the last few hours rewatching ep 1,2,5,25 and 72 (watching ep 72 again really raised my blood pressure.

God I can't stant that silly Rubina, she really gets on my nerves!) I put up with this torment again for the sake of TTOTC.

My final conclusions:

1- I agree that Duke lived on Earth for two years prior to the vegan attack adopted by Dr Umon.

2- I am 100% convinced that DF has no guiltiness feeling about him or his relation with Naida being the cause behind the war on Flead. As I said earlier he was only guilty for feeling that he did not do enough to save his planet but NEVER a cause for the war.

3- I am 100% convinced that he was mainly guilty for thinking that he was the main cause behind the war on Earth., and therefore felt responsible for the death of every innocent person as a result of this.

4- I came up in the end with a crazy idea after thorough analysis of the various dialogues (I know court rules do not allow for dialogue as evidence) but please listen you don't have to take as evidence. Listening to Vega and Zuril carefully in ep 72 I concluded that there was only a "proposal" of engaging DF to Rubina for political reasons but there was no "actual official" engagement between the two, even though Rubina fell in love with Duke and not vice versa. If that was true then the dialogue in ep 2 about Vegans attacking Flead without "good" reasons could be justifiable, and some other things in ep 25 are understandable too. I am starting to sound crazy, but aren't we all driven insane by this?

OK, don't consider point 4 as evidence I only presented here for your comments if any.

Deepest Respects

One Jury Member going bonkers!

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- [sorry I cannot resist](#) — Suzi, Tue May 6 01:39

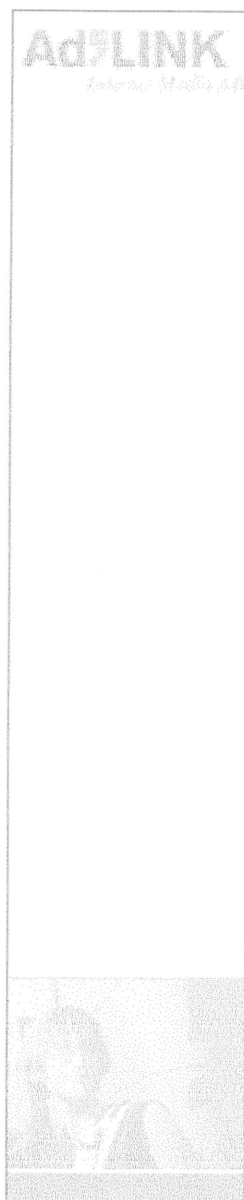
- [Re:](#) — Stéphane Dumas, Tue May 6 12:37

- [Re:](#) — Suzi, Tue May 6 23:51

- [I cannot resist once more](#) — Gerdha, Wed May 7 08:25

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- [I cannot resist either...](#) — Gerdha, Tue May 6 19:11



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Gerdha

few small comments from the Prosecutor

Mon May 5 02:36:20 2003

57.67.17.3

I respect your opinion, dear President of The Jury. And I understand passion is a great force in life, and it's wonderful Grendizer is able to take out of us such feelings. But... if I was The Defence, I would have to object that she has still to apply her further comments and acts... isn't it a bit early for the Jury to decide??? LOL LOL LOL!!!! (hey, I am giggling!)

But as we are talking out of the Court, as far as point 4) is concerned, I have to communicate some official production notes I know. According to The Mazinger Bible Official Summary of Episode 72, Rubina WAS engaged with Duke Fleed. The Mazinger Bible (issued by Dynamic Planning Japan) refers that she goes to Earth to meet her ex-boyfriend (in the meaning of the guy whom she was engaged to). So, it seems a real official engagement was going on between the two princes. And anyway, the bedroom scene is clear about it (otherwise Daisuke's words there about a wedding would have no sense).

Your Prosecutor

Gerdha

(-)))



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Suzi
Actually Gerdha
Mon May 5 11:16:04 2003
129.94.6.30

You have asked the JURY about her opinion on the guilt issue and I have reviewed both presentations yours and Agnes's and rewatched these episodes again because your suggestion that DF felt guilty and responsible for causing the war on Flead as a result of his relation to Naïda (correct me if I misunderstood) bothered me enormously as I never and I repeat NEVER FELT THAT HE EXPRESSED EVEN THE TINIEST BIT OF GUILT AS ABOVE in the whole series, EVEN IN EP25. I lost count of the number of times I watched this anime, but I am sure it is much more than any one would expect. As for the Mazinger Bible Gerdha, not everyone has the luxury of owning this bible therefore I prefer that we stick to what we all saw and base our judgement on that rather than things that a few of us know about. The dialogue in the room is ambiguous, it hinted a time line but in no way conclusive that there was an "official" engagement between the two. We have agreed not to use dialogues as evidence (and I am sticking to the rules, the dialogues I referred to are only for me to help me formulate my theory about the war and the relationships of the characters involved. They are not to be used as evidence unless they are the original Japanese dialogue that took place) So can the Judge please decide if auxiliary things like the Mazinger bible, and the pre-Grendizer movies could be used as evidence? Besides, I do not court rules. Should I reply immediately to your arguments or wait until you are both finished talking? Would you please educate me about these rules.



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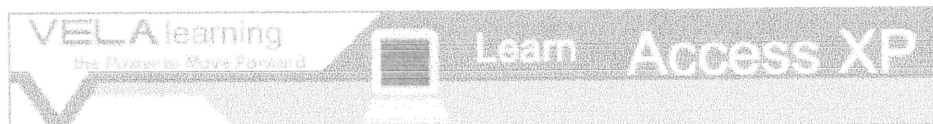
Suzi
just one more thing (outside Court)
 Mon May 5 13:01:45 2003
 203.10.55.11

The dialogue in the bedroom between Daisuke and Koji in the arabic version contained no "verbal" reference about a wedding between DF and Rubina unlike the french (I don't understand Italian).
 I am trying to work out the Japanese one currently because in both the arabic and the Japanese Daisuke seemed to have stopped short of continuing the explanation of his relationship with Rubina to Koji and closed his eyes swallowing a bad memory.
 I have noticed that in the french version he spoke overtly about previous plans to wed Rubina back on Fleed but this is not the case at least in the arabic version.
 You can disregard my comments if you like, afterall if it were not for that crazy MP of mine I certainly would not have bothered to pay attention to such trivial details.
 Afterall, who cares? We have all enjoyed watching Grendizer in our native languages, and whether the dubbing was accurate or not, we still loved it, and what we are doing in this forum is a big proof of that.

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 - [I cannot resist either...](#) — Gerdha, Tue May 6 19:11



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Gerdha
oops, a possible misunderstanding!
Mon May 5 19:07:06 2003
57.67.17.3

Dear Suzi,

again, my bad English wording may have caused a misunderstanding. I am so sorry about it.

I talked about the Mazinger Bible content ONLY because you said that your point n°4) was considered outside the Courtroom. If you would have pointed out your reflections "officially" I would not have referred anything about it, because not common shared production notes could not be used in the trial. This is a game, only a game, so we have to share the same notions to play with it. That's why I have never talked about Uchu-Enban Daisenso, for example: I am the only one in the Court who owns the word-by-word translation from Japanese, it would be not fair to use it to "win" the trial.

I thought anyway to share my further information once the trial would have been closed. Whatever sentence will be issued from the Jury and the Judge!!!

About this playful trial - whose aim is only to have fun!!! - I think that Jury and Judge should better listen to both Prosecutor's and Defence's complete theories and proves before deciding... of course any personal comment is welcome (hey, this is a forum, not a court, LOL!) but if we want to PLAY at the trial we should try to act in a similar way to a real one, I think. Oh, I understand I am terribly childish here... but I already told how much I love Perry Mason... ^_^

But of course I am opened to whatever different suggestion, or to change or cancel the trial rules or to abandon the game completely. We should have fun, so if it happens the contrary case something is going wrong.

About my theory about the connection between ep25 and ep72, I confess I was totally aware it was an "extreme" one. I posted it only for completeness of information about my opinion, but it's not crucial, I accept it to be rejected by Jury and Judge provided that a guiltiness feeling in Daisuke is admitted in any case as present along the whole serie. But there are some questions that - in case no connection between the two eps does not exist - remain anyway un-answered. The main ones are:

- 1) was Daisuke in love for Naida during the engagement with Rubina (or at least the negotiation for the wedding)? The kiss in ep25 exists, whatever dialogues are said in it, so they were in love in Fled for sure. Or do you think Daisuke fell in love for her meeting Naida again on Earth?
- 2) how could possibly Gandal know about the "deep affection" between the two to elaborate such a complicated and dangerous plan?
- 3) why Vega attacked Fled? How to reconcile this event with Rubina's approach to his father and Duke Fled in ep72?

I would have others, but I should stop now.

Anyway, I could try to elaborate more on point 3) once I have read Defence's reply to my recent MMs. I really want to know Her opinion and listen to Her arguments before doing any further step on TTOTC.

Hope to have clarified better my approach, dear Suzi.

Have all a nice day.
Gerdha

PS: about dialogues in the bedroom scene, I have posted the content of the Italian dialogue in a very old MM about ep72 (title "Gerdha's therapy on ep72"). But anyway, Italian version is totally consistent with Japanese and Arabic. Actarus stops to talk and leaves suspended the sentence instead to explain explicitly the nature of his relationship with Rubina. But as the French version is very different and Defence has seen only it, I don't take it into consideration for the wording content but only for the overall meaning (TTOTC rules).