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Suzi

about episode 72 and 25

Mon Mar 17 23:54:39 2003

210.8.232.5

Hi Gerdha,

First I just want to say that I am absolutely thrilled to find someone who agrees 100% with me about the analysis of this episode and the relationship (no real lovestory) between Daisuke and Rubina. You might not believe that, Gerdha but that is exactly how I perceived it and for years I have been disputing it with my sister.

Like you, when I saw this episode as a kid I was thrown into a state of shock, disbelief, uneasiness and perhaps anger (note that I missed watching episode 25 at the time) but as I rewatched it over the years and with acquiring more insight into human nature and psychology through my studies and my work I came to understand it and perhaps somewhat like it or at least be comfortable watching it.

However, I would just like to tell you a few things from the arabic version (I've seen neither the french yet or the italian versions of this episode).

About your theory that Duke's father forced him into this arranged marriage seems quite unlikely from the information given at the memory scene of Rubina and Duke in the boat in Flead.

You see, in the arabic version (and I have the japanese version too and the dialogue is more or less consistent) Rubina asked Duke "Why do you think my father sent me to Flead?"

"Vega the Great! Why?" he responded with a surprise opening his eyes

"They say he did that to make me your bride" she answers excitedly but with a stunned look he said "ah! no"

And of course she retorted "you don't believe me. You don't love me" and to improve the situation he said calmly "I didn't mean that but.." however she interrupted him asking "So how do you feel about me?" and he awkwardly tried to find an answer without hurting her feelings, finally saying that she was as pretty as a rose (the flower specifically identified). Honestly, if my husband did that to me during our engagement period saying that I am pretty as a rose rather than admitting his love to me, I would have never married him, but let us not deviate from the subject.

What I inferred from the above dialogue is that it was Vega's idea to betrothe his daughter to Duke, not Duke's father, but whether this was for a political reason or something else (I think it will need one of your MMs)...think about it! See, if it was Duke's father idea, he should have sent his son to Vega to see her, she being the heir to the throne of the most powerful and dominant planet in their alliance and therefore the junior should approach the senior not vice versa.

Anyway, my theory on the above is that perhaps Vega needed the full support of Flead in his conquest mission to conquer the universe and with Flead being resistant to being involved in wars and conflicts, he thought that by arranging this marriage he would guarantee its full support and unlimited access to its resources and advanced scientific logos and technologies like Grendizer for example, which what he was after in the first place.

As for why the war broke between Vega and Flead, I'll leave my theory on that for another time.

To support your view (and mine too) on these episodes (25 and 72), I have nothing more to apply than the saying "the address reveals the letter" to the titles of the above episodes. In the arabic version, episode 25 bears the title

"A love flower blooms in the sky" whereas episode 72 bears the title "A citizen from a distant planet", I don't think that these are much different to the japanese titles because the arabic version is very faithful to the original script. However, I am working on finding the japanese titles of all the episodes and when I do I will let you know.

In short, you have my full support when you go to the trial.

I am happy to help you with the forensic evidence.

Yah! and regards your comment on Daisuke's "madness" in episode 25, I think what he was really suffering from was acute depression with psychotic features (the hallucination of the ghosts) and a high suicidal risk (standing there motionless while receiving multiple strong blows to the head..I just wonder how come he did not end up with a fractured skull, intracranial haemorrhage or even a skin tear after all these strong blows).

The treatment he received is probably ECT (electroconvulsive therapy) which is still used nowadays for cases of resistant depression. Its advantage over tablets is that is fast and quite effective which what was needed at the time. The aim of the small electric current is to induce a seizure (a fit) similar to those

experienced in an epileptic fit, in order to increase the release of some "happiness" chemicals in the brain that counteract the effect of the depressive chemicals on the brain cells and therefore the mood is lifted. By the way it completely painless because the patient is anesthetised before the procedure. Of course they did not show Daisuke fitting after the shock perhaps because they thought that it was inappropriate to portray that to children or most likely because the animators had no idea of how ECT works (I hope this helped you understand episode 25 better).

As for episode 2 and the origin of the creation of Grendizer, I'll tell you tomorrow.

Cheers!

Suzi

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Gerdha

Re: about episode 72 and 25

Tue Mar 18 08:16:26 2003

80.116.19.207

Suzi, you want me to get fired from the company I work??!! I read your mail during the usual coffee break in the afternoon and it let me scream for enthusiasm, so my colleagues thought I was getting crazy (which is partially true as you all are aware of, but they don't know, eheh ;-)) Now I am back home and I cannot resist to answer you immediately. As I told previously, currently I have a few spare time available so I have to leave MMs behind in my agenda, but I wanted you to know that you really made my day and probably my week too :-)))

First of all, I am on a cloud knowing that somebody reads our (The Crazy Trio) posts and we (TCT) did not have a private conversation here. This is such a great news for me and I suppose for Jerome and Agnes too :-)))

Secondly, I am happy finding finally someone else who feels the same about ep72. Well, actually in my MM I expressed my point of view only about the relationship between Daisuke and Rubina, but honestly I have not ended my reflections about the episode as I would have still a lot of things to say about its happenings and their meaning in Grendizer story. Yeah, there are so many matrioske in it, and really I want to reprise the topic one day. In my opinion, ep72 meaning can be understood completely only putting together ALL the little dolls hidden in its matrioske and some of them are really very important for the whole story and in order to have an insight about character personalities.

But anyway, now I would like to add some comments to your post – using a bit of cut&paste.

“Honestly, if my husband did that to me during our engagement period saying that I am pretty as a rose rather than admitting his love to me, I would have never married him, but let us not deviate from the subject.”

EXACTLY!!! No no, Suzi, you don't need to deviate from the subject because THIS is the subject. And that's precisely what I said in my MM!!! That's also why I was so surprised by Actarus' reaction to Rubina's death until I found out an alternative explanation of his pain. By the way, what do you think about my investigation conclusions?

“What I inferred from the above dialogue is that it was Vega's idea to betrothe his daughter to Duke, not Duke's father, but whether this was for a political reason or something else (I think it will need one of your MMs)...”

Yeah, I have a theory on the whole issue of Vega/Fleed political relationships, which includes also Rubina and the attack to Fleed. As a matter of fact your information about the fact that the wedding was King Vega's idea it's really a revelation and clarifies a little discrepancy in the italian version which actually I was never able up to today to explain. Now my theory is closed “full circle” and both ep72 and whole Grendizer story are even more coherent in itself than possible. This explains to me also some strange particulars I was never able to insert correctly in the Grendizer puzzle. And Actarus character has become even more fascinating to me.

“To support your view (and mine too) on these episodes (25 and 72), I have nothing more to apply than the saying “the address reveals the letter” to the titles of the above episodes. In the arabic version, episode 25 bears the title “A love flower blooms in the sky” whereas episode 72 bears the title “A citizen from a distant planet”, I don't think that these are much different to the japanese titles because the arabic version is very faithful to the original script. However, I am working on finding the japanese titles of all the episodes and when I do I will let you know.”

Don't worry, I have already found out the original titles! You can see the exact (I mean word-by-word) italian translation of them made by my cousin's wife and myself on Alcor's site here:

<http://www.nagaifans.it/Goldrake/Episodi/Episodi.htm>

I will work on an english literally translation of all japanese titles as soon as possible (that's why I did not post the news previously), but as an anticipation, I can tell you that the original title of ep25 is “A love flower which shines in the sky” while ep72 one is “The long distance homeland star/planet” (japanese use often

the same word for star and planet). There can be no doubt about ep72 title, as I have asked my stepsister a dozen times if there could be any possible other meaning of the translation and she denied any mistake is possible – I suppose she is still wondering why I repeated endlessly the question that day, LOL! Be aware, we made the title translations a month ago, so when I wrote my MM during Christmas holidays I was not aware at all of this particular. But back then I was anyway convinced – and I wrote it - one of the matrioske in ep72 was Planet Fleed and that the whole episode was centred around a lot of things but Rubina.

“and regards your comment on Daisuke's "madness" in episode 25, I think what he was really suffering from was acute depression with psychotic features (the hallucination of the ghosts) and a high suicidal risk (standing there motionless while receiving multiple strong blows to the head..”

Suzi, you cannot know how happy I am to read someone else share my same opinion about Actarus “madness” in ep25. Actually I wrote more on the topic in the original MM draft but I decided to cut it as I wanted to keep its core business around ep72. But yes, I totally fully agree with your reflections and I think ep25 is the real turning point of the whole serie and would deserve appropriate posts to analyse it deeply. Agnes’ comment some days ago was right: Actarus attitude towards war and life changes from that point on, but I would say he is not the only character who shows a total change of disposition, and to understand the reason behind these happenings could be another funny and interesting investigation to be undertaken ;-)) Well, Djinspace is going to let this forum opened for a long time, isn't it???? ;-)))))

Welcome aboard Suzi!!! Yeah, finally we have become The Crazy Team!!!!!!!!!! Yuppiee!!!!!!!!!! Let's celebrate!!!!!!!!!! ("throws confetti around the forum")

:~)))))))))))))
Gerdha

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- [thanks](#) — Suzi, Tue Mar 18 11:13



Suzi
thanks

Tue Mar 18 11:13:14 2003
149.171.96.35

Well, Gerdha, I just read your post during my lunch break and I greatly resisted the urge to scream out of joy too (I guess if I did they would have called the acute assessment team to urgently review this crazy doctor screaming in the library in the middle of the day).

Anyway, I am glad to hear from you and I agree that we need to write lots of MMs about ep25 and others, and I am greatly honoured to join your crazy team.

By the way Gerdha, to avoid being fired when you read my posts, here is a bit of advice. I live in Australia so work around the time difference so that it would not coincide with your working hours. It is always better to have some excitement at home.. you know may be the neighbours might call the police this time.

Good long posts will be written at home, simply because I cannot concentrate with a pager ringing every 5-10 minutes so expect a good one soon regards episode 2 and the creation of Grendizer..

By the way, even the french titles of ep 25 and 72 reflected our theory about these episodes.

You see the french title of episode 25 meant "The Fleedian lovers" and that indicates an exchange of feelings between the two, whereas that of episode 72 meant "A princess in love" which indicates a unilateral feeling which is not returned by the other loving party (in this case, Duke Fleed).

I'll have to go now and get some food otherwise I might never have lunch today.

See you later!

Suzi

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Agnès

Welcome indeed, Suzi

Tue Mar 18 20:05:34 2003

212.24.201.107

It is nice to know that soap bubbles and matiroskas (spelling?) are shared by other people than ourselves.

Just a few comments relating to the French version of ep.72 in comparison to your transcription of Arab dialogue. I guess I am allowed to make this comment here, as it does not relate to the "visual input", on which accusation and defense are meant to focus (unless you want to change the rules, Gerdha? :-))

The French dialogue seems identical to the Arabic one, except perhaps for the "no" (I would have to watch the episode again, but he does express surprise, rather than rejection). Whatever Actarus' actual words are, he elicits the same reaction from Vegalia/Rubina. Vegalia/Rubina also reveals that her father has sent her to Fleed/Euphor because he wants her to marry Duke Fleed/Prince d'Euphor. However, in the same episode Horos or Minos also states that the King of Euphor was hoping/planning (?) that his son would marry Rubina, as this would have contributed to preserve peace. (All of this is from memory, but it should be pretty accurate).

The one element that is missing in these transcriptions, though, is the performance or interpretation by the actors. In the French version, Actarus' voice is very soft, and he seems rather vulnerable in this situation (In fact, his tone is identical to the tone his voice has when he is dealing with Venusia at the beginning of the series; oh ... another MM coming up here, and I'm afraid Gerdha won't like it as it is a more "critical" reading of the Actarus/Venusia relationship).

In fact, the impression left after the boat scene is very much that of a teenager/young man who is not very good at putting his emotions into words (which somehow fits his brooding character we so love, doesn't it?) than of a man who does not love the woman he is talking to. Indeed, as I indicated above, his tone and attitude towards Vegalia/Rubina are very close to his treatment of Venusia: a mixture of protection, awkwardness (read: shyness?) and repressed emotion. This may explain the gap in audience reaction according to the versions one has seen: indeed, the main difference seems to lie not in the translation of the original Japanese, but in the performance, the identity breathed into the characters by the dubbing team.

Indeed (PLEASE, don't kill me, Gerdha!), if you read his behaviour towards Venusia as "love", the French Version suggests that his feelings towards Vegalia/Rubina can only be love too. To me this does not necessarily seem paradoxical, though less honourable and in line with what we would want Actarus to be (witness the Exchange Student Parallel Relationship Syndrome, which I have witnessed more than once :-)) As this about to develop into a longer very unrelated MM, I will stop right here, but we can discuss this later, if you want to.

I hope that this will contribute to a better understanding of the origins of the audience reaction discrepancies existing between the different versions. You see, Gerdha, in a sense, the French version presented us with a different dilemma, which is in many ways more cruel than yours and Suzi's: this is a personal interpretation, but in many ways, the tone of the French version suggests that if Actarus loves Venusia, he must have loved Vegalia/Rubina too.

AAAAHHHHH! (quote? ;-)

ps.: the Grendizer pilote is also VERY interesting in this connection, but that again is another MM :-))

Again, glad to have you on board, Suzi. TCT and I are looking forward to expanding the range of our views/analysis, and I hope that you will enjoy our soap bubbles and madness.

(back to work ...)

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- [so the trial has FINALLY begun !!!](#) — Gerdha, Tue Mar 18 21:59
- [I cannot disagree but...](#) — Suzi, Tue Mar 18 21:28

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Suzi

I cannot disagree but...

Tue Mar 18 21:28:47 2003

210.8.232.2

Hi Agnes,

Glad to meet you.

I agree with you that the interpretation of ep72 (and all the others too) would depend on the performance of the actors in all the versions..so I cannot disagree on that. As I said earlier I have not seen the french version so I don't have strong grounds to compare here.

However what I have noticed is that the characters are somewhat portrayed differently in the French version through the altered dialogue and expressions, for example Hikaru.

You see, Agnes, I am a big Hikaru/Venusia fan and if you see her in the Arabic version you cannot but love her or at least respect her. What I have noticed while browsing many french websites is that she is despised by the majority of them, ridiculing and making fun of her and I sure you know the rest, and only a few were somewhat fair. In fact, I found her more loved and respected on the Italian websites (and no Gerdha I don't speak italian, I use the translation engine to understand these websites). For a long time I was offended and puzzled by this mockery of a wonderful character in Grendizer who truly embodied the true essence of femininity and was a reflection of the struggle that every woman endures to prove herself in a world that will always be dominated by men, and to make them appreciate her for what she really is, not for how pretty or sexy she looks.

However watching a few french episodes downloaded from the net, put all the punctuation on the puzzle.

The way Hikaru was portrayed through the performance of the actress and the tone of vocal expressions reflected her as a more superficial person than what she is. So I'll have to watch ep72 in French before we go again to the court!

As for your interpretation of the boat scene as a puzzled teenage lover who could not express his feelings well verbally...mmm...possible but why would he be surprised by the suggestion of a coming marriage? In fact I think teenage lovers despite being awkward have wild feelings, at least he should have shown some enthusiasm or at least interest of how or when this is going to happen rather than avoid the subject and turn his face away while admiring Rubina's beauty and not look her in the eye and tell her that he loved her after she semi-proposed to him!

As for my interpretation of the performance of the french actor of the character of Daisuke/Actarus, I think that he was quite guarded and reserved emotionally than the actors of the other versions including the japanese. For God's sake, even that American actor with the horrible voice who dubbed Daisuke (Johnny Byrant) in the american version displayed more warmth than Daniel Gall (I hope I got the name of the actor right). I thought that Daisuke in the French version was not as warm as in the other versions. In fact he was somewhat stiff.

I grew up watching the arabic version which is very close to the original japanese and it is a truly beautiful version with top quality voices and performance, so when I saw the french version for the first time it felt as if I was watching a different show. Everything was changed, names, places, dialogues sometimes, music, everything was just different. This is not because it was in a different language. When I saw the japanese version and I assure you that my japanese is still poor, I immediately felt connected and identified with it more than the french version. I think that french viewers might find it difficult too to relate to the original version (don't you agree?).

I cannot disagree that the french version is clever but it is nothing like the original

So yes, performance matters and I would like to ask for an adjournment until I see ep72 in french.

A bientot!

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Gerdha

so the trial has FINALLY begun !!!

Tue Mar 18 21:59:55 2003

57.67.17.3

Ahah, I was waiting for a post from you, Agnes... ;-)))

Oh, great, finally ep72 has resurfaced in the Forum and the only 3 womans here - who NOT accidentally are part of TCT (interesting coincidence, right??? ;-)) Eheh, THIS could be a matter for an MM I suppose... well, let's not disgress) - are going to go at the trial!!! And yes, finally somebody has added the third factor acting in ep72 to the list of evidences: Venusia. I told it in a subtle way in my SMM as I wanted to develop my opinion better in the Act of Appeal... but that's alright anyway. :-)) I am totally available to discuss - it would be time, don't you think? - about Actarus & Venusia because I think the answer we will give to THIS topic is the real key to our sentence about Duke Fleed & Rubina IN EP72. I would sacrifice lunch and coffee breaks and dinner to participate to this possible discussion for sure!!! And don't worry Agnes, I am not going to kill you! I believe at contrary that the result of our discussion could be very interesting and I will be very happy anyway. (sorry, what's the Exchange Student Parallel Relationship Syndrome?)

Just a quick note about your post, Agnes, as I unfortunately I am terribly busy and probably cannot write much up to the weekend: of course our different dubbings could have let us understand differently the situations shown in ep72, and that's why I based my MM analysis only on visual evidences. Now that I have seen also the french edition of ep72 (and most of the whole serie too) I am fully aware of the dubbing problem as Daniel Gall has given in general a particular interpretation to Actarus character which is very different from Romano Malaspina's one and also from Key Tomiyama's original (I own 3 eps in japanese so I know what I am talking about). But the dubbing and the story of european editions is a matter for a complicated discussion which for me is out of the scope now, even if I am sure I will end up one day talking about my opinion about this matter.

And, finally, I totally agree with you Agnes about the pilot movie... but this would be the matter of a big surprise I am currently preparing so at the moment I cannot go into details... you know I am crazy, so please don't kill me... ;-)))

I am totally ecstatic: Prosecutor's suite is ready to be worn, the Attorney is back and we have found finally some jury members!!! I am thrilled, I am sure we are going to have MAJOR FUN here very soon...

Yuppiee!!!!!!!

See you soon,

Gerdha

:-))))))

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Agnès

voices & relationships & not as short a message as planned!

Wed Mar 19 01:44:28 2003

212.24.201.78

Hi there to both of you. A very short message (really!) to clarify a couple of things:

Actarus is not cold in the French version, on the contrary. Indeed, Daniel Gall has a very warm and calm voice (rather mature, also, in his interpretation of Actarus), but the character is portrayed as being tormented, in relation to his past as well as to the women he encounters. The only exception to this is the character of Aphelie/Naida, with whom his attitude seems uncharacteristically carefree (as if everything that had happened to him, and that prevents him from opening up to other people/women had disappeared with her arrival). His behaviour with Aphelie seems out of character compared to the rest of the series, in fact it could be described as "boyish", and it is unique to this episode. The shock he/the audience suffers when Aphelie accuses him is therefore all the more harrowing and stunning. This too could help to explain different reactions to these episodes.

As for the "Exchange Student Parallel Relationship Syndrome", Gerdha, ... well, this is a real generalisation and a bit silly, so I apologise for it in advance. In my years abroad as a student, I have met many generations of exchange students who came to study at my university for 6 months or one year. A surprising number of them started relationships with people, while officially remaining in their relationships at home. They did not stop loving their partner at home, but they were living in two worlds at the same time, and were thus able to love their new partner too, and both partners truly.

I know it sounds crazy, and maybe even immoral, but in many ways their two worlds were not connected, and finding themselves alone in a foreign place, without all their usual ties, they instinctively set about building new ties, the way we human beings do, by bonding with other people. Sometimes "bonding" developed into something else. Of course, the situations become difficult after a while, especially when the home partner comes to visit (as they usually do), and the two worlds meet. You wouldn't believe the dramas this can sometimes create ... :-)

In ep.72, whether we read it as a love affair or as a failed arranged marriage (by the way, it was customary to promise princes/princesses or whatever to each other, or even marry them at a very early age if the welfare of the country was at stake - Blanche de Castille was married off when she was 14, for instance), two worlds meet for Actarus in more than one way. I am not suggesting that he was still in a relationship with Aphelie/Naida or Vegalia/Rubina, or both - God forbid! But I think that his two worlds, his past and his present, meet in this episode, and that a lot of his reactions can be in part explained that way. His new friends are also confronted with his past in a way they have never been before, and this does create tensions, heartaches (Venusia) and a certain lack of understanding (Alcor) for them too. The reaction that seems most interesting to me in this respect is Phenicia/Maria's, as she has been involved in both worlds, albeit as a child. (MM)

My impressions may be coloured by my own experience of such situations and by the fact that living abroad for a long time does feel like you live in two worlds at the same time, but they are certainly not incompatible with the "visual input" of ep.72 nor ep.25. As I promised a short message, I had better stop here, especially as Ms. Prosecutor General is probably busy taking notes and devising strategies to defeat me :-).

On that topic, Gerdha, I am not sure that I will have the time to come up with a complete defence in the near future, so we may have a better chance of coming to a conclusion by discussing the case as we go along, if that is okay with you.

PS (Suzi): The issue of Venusia is interesting indeed. She is not universally hated - indeed, Gerdha and I like her a lot, and identify with her, sometimes more than we would wish to! - but she is perceived as "unsexy" by a number of French men. This is mainly due to her annoying voice (the dubbing actress was about 50 at the time, I think, though don't quote me on that, and trying to put on a young voice). Gerdha, Jerome and I have had long discussions about Venusia's role in the anime, and I think I saved them

somewhere, if you are interested.

I hope I have answered your posts to your satisfaction - sorry if I have missed things out - this is only a short break I'm sacrificing, and I am as keen about keeping my job as Gerdha is :-)))

ciao, ciao,

Agnes.

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Agnès

one last comment in relation to your post, Suzi,

Wed Mar 19 06:37:50 2003

212.24.201.172

... which I reread this evening after work. I realise I hadn't answered your last question relating to the differences between the French and the original version.

You say that the French version, when you saw it, seemed "alien" to you compared to the arabic version you had seen first, but that you were able to connect to the original Japanese when you saw it. I can well imagine this. Unfortunately, I don't speak any Japanese, so that this experience will probably remain denied to me (I do hope that *when* they produce the DVDs, the subtitles will not be same of the quality as the ones on my version of the pilot).

Having grown up with Goldorak (not Grendizer) I have developed a pretty "close relationship" with its characters as they are presented in the French version, and this is to a large extent connected to the character of Actarus/Daisuke and the way in which he was portrayed by Daniel Gall. I have to say that he is my all time favourite anime character because he transcends the usual one-dimensional anime hero, which again is in part due to the intonations and modulations of the dubbing actor's voice. Of course, I cannot comment on the other versions as I haven't seen them, and so it is rather difficult to compare them.

I would really like to be able to test the French version against the original Japanese, in order to find out what the original "spirit" of the narrative was. I think that this is something that is mediated in different ways in different languages and cultures, and it also may cause the kind of translation issues we have been discussing so extensively on this forum. I have no doubt that the French versions deviates significantly from the original, and I suspect that this is due to its target audience.

Your message made me wonder, however: Wouldn't it be interesting if we each of us recognised some of the "spirit" we picked up as children if we were to watch the original version, even if there were variations about the whens, whys and hows? What would these be? I wonder indeed ...

Thanks for this post, Suzi, and for taking part in our conversations. I hope you will enjoy them as much as we do.

Cheers,

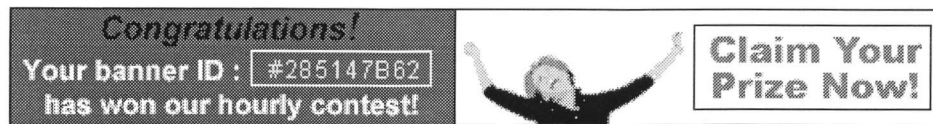
Agnes.

PS: I totally agree with what you say about Venusia, and so will Gerdha, I think. Up to now, nobody except Jerome agreed with us on this, so it is nice to have a new ally on this forum :-))

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Suzi

Re: voices & relationships & not as short a message as plann

Wed Mar 19 09:05:25 2003

149.171.96.35

Hi Agnes,

I am sorry I did not mean to upset you about Daniel Gall. I did not say that Actarus was "cold" in the french version, I said he was "reserved emotionally" when you compare him in the other versions. I know that you have not seen them, so you may not know what I mean however if you like check the comparison section on Duke Fleed's website on the part of the guitar in ep 1 and you will understand what I mean.

I cannot find you the link now, because they have just paged me to go to the clinic and therefore I have to fly. I'll talk to you later. AND yes I am interested in your views about Hikaru. but we'll talk about later.

Bye

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- [Re: voices & relationships & not as short a message as plann](#) — Suzi, Wed Mar 19 11:27

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Suzi

Re: voices & relationships & not as short a message as plann

Wed Mar 19 11:27:12 2003

149.171.96.35

Hi again Agnes,

Well, I've got fifteen minutes before the next patient turns up...I can just see what a crazy day it is going to be.

Anyway, back to our discussion(a brief one) about Daniel Gall. There is a big difference between saying that someone is "cold" and "emotionally reserved" (at least from my point of view). A person who is described as reserved emotionally is someone who has feelings(we all do) but is somewhat scared of fully expressing them for various reasons (no time to discuss the reasons now). Someone who is cold is someone who does not express an emotion because he or she has not developed enough sense threshold to respond to a particular event. Does that make sense or have you lost me?

Daniel Gall did express emotions in a nice mature kind of way but not enough to portray the real Daisuke Umon.

You said in your post , and correct me if I am wrong, that the first time Daniel Gall expressed emotions floridly was ep 25, Daisuke Umon was quite emotional in the episode about Minao (was it episode 8 or 9, I can't remember now?).

Unfortunately, time is up and I have to return to work, but I would like you to see Daisuke Umon in other versions for our discussion to be fruitful, other wise we'll just go on and on. Oops! it is that pager again.

Bye for now

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Gerdha

Trial Rules & other topics

Thu Mar 20 00:19:24 2003

57.67.17.3

It's somewhat funny. When I joined this forum some months ago there were 3 topics I was reluctant to discuss: ep25, ep72 and the dubbing. Agnes has brought me in the ep72 arena from a while, then I was the one who in the end introduced the topic of ep25 and now Suzi has taken the dubbing in the front scene.

Just to use my coffee break usefully ;-)) I would add some few comments to the last mail exchange:

1) this is a parallel universe, so we can choose whatever rules we like for our trial! So dear Attorney Agnes, it's totally OK for me to discuss our ep72 different visions through "normal" thread instead SMMs. It would be a new kind of trial, where Prosecutor, Attorney and Jury plus Judge could exchange opinions in real time; maybe it could work even better! It would be exciting!!!

2) I would ask only for a specific rule in the trial though - but please feel free to disagree: dubbing (i.e. intonations and similar) should not be allowed as a proof. I would like really to discuss about the different dubbings in general; I am trying to understand if it's possible to generate some samples of italian versions (as it seems nothing exists on the web unless 1 minute of ep74 on Le Centre site which is sadly useless for my purpose) but this IMO should be in any case a separate thread different from ep72 discussion. I would instead allow as proof the interpretation of a comparison of different words used in the various editions but only in connection with the visual aspects

3) About Hikaru, I would like Suzi to know TCT had some amazing discussions some months ago about her and the influence she had on us. It was probably mid November during a couple of threads dedicated to ep34 and ep57. I believe you can rewind the forum archive to find them, they should be still available (at least they were a couple of weeks ago). Actually we did not discuss the differences between the various editions on Hikaru presentation and it could be another interesting topic for a discussion (yeah, I still owe an answer to Jerome about ep39, and I feel so ashamed for my delay, but don't worry, I believe I am going to include it during ep72 trial...)

4) Suzi is right, in my opinion the similarities between characters are due to the same designer in the eps (Naida, Kirika and Rubina: Shingo Araki).

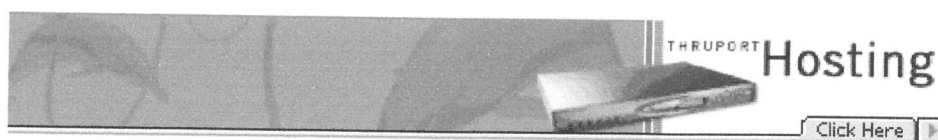
I am totally with Bernard and I come back to work wishing you all peace!!! Whatever are our personal political opinions, I hope you all agree that war is a defeat for humanity anyway, and it's terribly sad.

Gerdha

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Agnès

Don't worry ...

Thu Mar 20 02:30:24 2003

193.168.1.253

... Suzi, I was not upset, and I am sorry if I created this impression. It is not always easy to recognise what other people are trying to say, especially without the factor of "intonation" and "visual input".:-)) I was just trying to offer a possible "solution" or common ground to the conflicting versions of the story.

Maybe I should just clarify my position so as to avoid any misunderstandings:

I do not have access to other versions of the anime because I do not speak any of the three languages in question (except for English, of course), but I am very (selfishly, I admit) interested in comparing reactions, and finding out other people's impressions, as this allows me to develop a more complex view of the story.

However, I wouldn't want to determine which version is the most accurate, as I think that that would be a truly impossible task. Each translation is already an interpretation, and I suspect that each viewer would recognise some of his or her "own" version when watching the original. Perception is a strange thing and it does rely on culture-specific factors.

Moreover, the most fascinating discussions on this forum have been about our little differences, between two versions or even within one same version (Hikaru/Venusia is one great area for disagreement along the gender-line, by the way, and I won't tell you my theory as to "Why?", because I am not sure that I would leave this forum alive :-)))

I hope this clarifies my position and any misunderstandings about the meaning of posts. I was not trying to establish the French version as "faithful", but I was offering impressions for comparison, to see if there are ways to "reconcile" different versions and impressions of the story by taking different factors into account.

Looking forward to having you as an active party in the GREAT VEGALIA/RUBINA TRIAL!

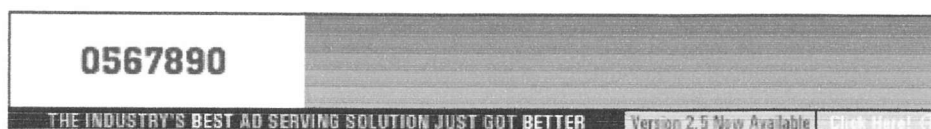
Cheers,

Agnes.

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Agnès

The Trial Rules /// Proposal

Thu Mar 20 02:10:09 2003

193.168.1.253

Hi dear trial participants,

Re "The Trial Rules":

Art. 1: "Communication holds the key to real understanding".

Art. 2: "Discussions on "performance" in different versions are interesting, but counterproductive, as they do not lead to a common ground for discussion."

Art. 3: "Dialogue is only allowed as evidence if it is available in translation in the versions discussed."

MOTIVATIONS AND NOTES:

I would like to add, Gerdha, that your comments seem quite sensible to me, as we will probably not be able to agree on different dialogue versions. Interpretation and impressions are, however, relying very strongly on performance. You can read the same poem in two different ways and produce opposite audience reactions, for instance, and whether we want it or not, this is a factor that will influence our interpretation of the visual input.

If we want to include these factors, however, in order to further understanding between the different parties (after all, that is the aim of this trial, isn't it?) we should be allowed to FOR THE SAKE OF INFORMATION/EXCHANGE OF IMPRESSIONS.

Moreover, as suggested above, I do not think that it is possible to completely deconstruct the anime into dialogue and visual input, as our visual input is usually influenced by the dialogue that frames it, thus making a completely objective approach impossible.

This leaves us with a dilemma. Perhaps we should discuss the different versions and see if we can come to an agreement. In such cases where this is impossible, all parties involved in the trial should perhaps agree that one particular piece of visual input admits different version-specific interpretations, and cannot be used as evidence for a common sentence (though this remains possible, of course, in the culture-specific versions).

I would like to add that I would wish us to consider each version in its own right and as a whole, and that such factors as which version is closest to the original should not limit our discussion. Indeed, though this is nominally the trial of Princess Vegalia/Rubina, comparing different versions and reactions has hitherto led to some fascinating discussions, which I would not want to miss.

Maybe some of these notes and motivations can lead to one or two more articles if you agree.

Finally, a small and insignificant wish in its utopic quality to add to yours and Bernard: wherever we are from, may our differences enrich us and may we all live in a world no longer ruled by terror and violence of any kind.



Gerdha
Re: The Trial Rules /// Proposal
Thu Mar 20 07:01:51 2003
151.26.163.12

Dear Attorney,

It's quiet astonishing how this place is leading me to do and approach things in total discordance to my usual attitude. Well, you know, I am graduated in Law, and you are asking me to accept personal impressions and dubbing intonations as proofs!!?? Gosh, I spent a uncountable number of hours to write a SMM based only on visual aspects of ep72 and now my effort is going to become useless in the trial! ;-))))

Well, seriously speaking, it's hard to find a balance between your aims and mine actually. Like in previous discussions – and you perfectly underlined it during our post exchanges with Victor some weeks ago – we have different preferred approaches to eps analysis, and I completely accept it. I would only wish it would be possible to anyway keep separated the different layers of the analysis we are going to undertake: the episode itself and our relationship with it. I would not like to totally mix the two approaches just to avoid misunderstandings. I mean, one thing is to try to understand what was the real purpose of the eps and one other is to share our feelings about it. My suggestion for that specific rule about dialogues connected to visual aspects in my previous post had only this fundamental purpose. This given, I accept the Rules you have proposed. Well, as we are acting in a parallel universe we could agree later even to change suddenly the rules if we would find ourselves uncomfortable with those we are deciding now, right?

Oh, of course anybody who would like to participate could add now his/her inputs and ask for his/her preferred rules.

LOL LOL LOL, this could be the most crazy (eheh, obviously!) trial in history ;-)

Peace to all,
Gerdha

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Agnès

Ooh, I must have expressed myself badly ...

Thu Mar 20 10:12:45 2003

212.24.201.7

And I apologise most humbly, dear Prosecutor General.

I was saying that we should NOT admit dubbing issues and intonations as proof/evidence, but that I did not think that we would be able to escape their influence, even in an effort to be objective in our analysis of the visual output.

(No matter what evidence I come up with, you will find it very hard to consider Actarus in love with Vegalia/Rubina, won't you ... and vice versa :-))

That is why I suggested that we could discuss them - not as proof, but to compare interpretations, if necessary - and to determine whether it is actually possible to interpret these scenes in a more or less "objective" way. If this were not the case, we might have to agree to disagree, and disregard a particular scene as a piece of evidence. So you see, issues of intonation would come in as a means to test the validity of the evidence presented.

Indeed, no matter how hard we try, these factors will influence how we see the different scenes because they are intimately connected with our perception of the characters, and our personal perception of the characters and the story will influence what we see. I don't know how we could escape this.

IMO, it is very hard to disentangle the visual input from the story that frames it for instance: your interpretations of facial expressions are sometimes radically different from mine, and basing an argument on such a "personal" piece of evidence seems highly problematic to me, as it depends on impressions created by a combination of all the aspects of the narrative, including such elusive factors as intonation. If we disagree on why a character looks this or that way at a particular time, we would have to explain why ... and guess what? In comes the story. If the dialogue is similar, or the translation literal, and we still disagree, we will again have to explain why, and what will we use then?

Maybe this is where we really "differ" in our approaches: I do not believe that "total objectivity" is possible and I find it difficult to accept the idea that there may/should be only one true reading of a situation/scene. Even a "legal" reading of a situation is just one kind of reading, which will differ from other kinds of reading, like psychological or historical readings for instance, because it looks for different things and applies different rules/laws.

Do you see what my problem is, dear Prosecutor General, or am I completely nuts?

(I hope this makes sense - I need to go to bed ...)

Talk to you soon, Gerdha.

Ciao, ciao,

Agnes.

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- [the jury agrees](#) — Suzi, Thu Mar 20 15:48

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Suzi

the jury agrees

Thu Mar 20 15:48:12 2003

149.171.96.35

Dear Attorney and Prosecutor Generals

The jury agrees to the above but is a bit puzzled about how the evidence would be presented and how it would be examined, could please clarify?....you see I agree with Agnes that even objective evidence could be perceived differently based on how our experiences and knowledge influence our subjective perception, and in this case, 1+1 will never make 2, simply because there will never be a complete 1 to solve the equation, or am I mistaken?

You see Gerdha, I know that law is rigid but even in the world of medicine where you think that scientific evidence is enough proof that this patient has this particular disease and therefore you should use this treatment, it never works like that, rare are the presentations of text book descriptions. I will you give a simple example (from real life and I will avoid medical jargon).

A young woman was brought to the emergency department by her family because she has not been able to sleep for three weeks. She was quite agitated, irritable and restless (as you can imagine...try not sleeping for 2 nights and see what it would be like). Nothing was relevant in her history except that she had a seizure 3 weeks prior to her restless episode and she is not known to be epileptic. She had not taken any amphetamines or stimulating substances, and she had no history of a psychiatric illness. On physical exam she was delirious, agitated, irritable and restless, no fever with acceptable heart rate and blood pressure. On initial formulation of diagnosis, mania (the opposite of depression) was on top of the list, followed a number of other things. But we are doctors and we need to exclude organic causes before diagnosing a mental illness as a cause, so a number of tests were done including blood tests and lumbar puncture, urine test, CT scans of the head.

The results came back as follows, the blood test revealed an ongoing infection, the urine indicated that there is an infection in her urinary tract but what surprised us all is that the lumbar puncture revealed white cells in the CSF (cerebrospinal fluid which surrounds the brain and the spinal cord).... this means that this patient has meningitis/encephalitis (probably viral), but this is definitely not a classic presentation, people with this disease tend to be more lethargic. Her scans were normal. She also has a urine infection (probably bacterial). Based on the above, the question of whether these were two different concomitant infections or one spreading to the other and causing sepsis popped up. Of course we treated her with both antivirals and antibiotics and we never found out what was the etiology (I don't think we will ever find out), but everyone had a theory based on their experience and interpretation of results. It would have been interesting to show you how we were generating hypothesis and ideas to figure out the diagnosis but is not the place to do that

Anyway I think it will be fun having this trial.

Agnes.. I am glad that you were not upset, perhaps I was a bit sensitive (and as you said there was no visual perception so it was hard to fully understand your expression). I think you are a very interesting person and I looking forward to talking to you and Gerdha again.

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Agnès

TT: Preliminary Proceedings and Petition by the Defence

Thu Mar 20 19:55:02 2003

212.24.201.170

Dear Jury and Prosecutor General,

Perhaps we could agree to this: during a trial, a lot of different kinds of evidence are usually brought to the attention of the court.

In the case of a criminal hearing, for instance, one may ask for the testimony of the accused's family and relations, their neighbours, school friends, colleagues, etc. to get a better idea of his or her personality.

Sometimes, school reports or psychological expertise is also heard to this effect. One may also want to hear their boss and so on. The criminal history (record?) of the accused is also consulted.

All of these factors are taken into account in an assessment of the accused's personality, but cannot be used as INCRIMINATING EVIDENCE directly, at least as far as I understand this (correct me if I'm wrong, dear Prosecutor General). For instance, the accused's criminal record will be taken into consideration to determine whether a particular criminal has a history of certain types of crime (if accused of car theft, one may check whether they are prone to stealing cars), but he or she cannot be condemned on the evidence of his or her criminal record alone. The new car theft has to be proved through direct testimony and/or circumstantial evidence before they can be sentenced anew. (Previous "suspended sentences" for instance will then be taken into account in the determination of the new sentence)

Similarly, a psychological diagnosis may give the court some extra clues as to the accused's personality and criminal sentences, but they will still be judged according to legal and not medical laws.

Finally, the witnesses heard by the court are usually also tested by the court (defence or prosecution have the right to cross-examine the other parties witnesses). If the mother of the accused testifies that the accused was at home watching Perry Mason (-:)), for instance, the prosecution has the right to question the mother's motives. Similarly, if the ex-girlfriend testifies that she saw the accused entering a bank with a big gun, the defence will have the right to question her motives and motivations (he may have dumped her for her best friend, for instance).

In our case, this is where and how we may use such factors as intonation I think, as it would not serve as incriminating evidence, but as a means to test "the motivations" we each of us have, or in other words, a way to explain why we perceive a particular scene in different ways and whether there is a possibility of establishing common ground.

Finally, to give a less involved motivation for my misgivings about leaving out such factors as performance entirely, I would like to rely on my first witness, Master William Shakespeare, and I humbly petition for the evidence he has to contribute to be admitted in this court. Indeed, the first stanza of his 'Sonnet 116' proves that intonation can change and influence the meaning of an entire statement.

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration findes
Or bends with the remover to remove [...]

[self-satisfied aside by the defence lawyer: this example is actually quite well chosen, isn't it? ;:)))]

Depending on how you stress line two, the meaning of the poem changes: if you stress "love" twice, it can

be read as a poem about the nature of "true love", for instance, but if you stress "not" instead, then it is a poem about what "true love" is not, and what follows can be read as an accusation by a scorned lover, whereas in the first case it would be read as a declaration of undying love.

How we interpret the rest of the poem is thus to some extent determined by this first choice in intonation, and may reveal a lot about the performer him- or herself. Indeed, a scorned lover, in the midst of heartache, may find it very difficult to deal with a poem about "true love", and their intonation may be sarcastic or melancholic, whereas a person who has just met the love of their life will be able to perform this poem as a testimony to the existence of true love. They may even not be aware of any other readings.

Relying on the evidence presented by my first witness, I therefore humbly ask the court to admit extraneous factors such as "performance" and "intonation" as circumstantial evidence used to reach a better understanding of the situation of the accused, though it may only be used as incriminating evidence/evidence for the defense if all parties agree that this is necessary, applicable or acceptable.

+++++

Dear Suzi and Gerdha and Jerome (where is Jerome?!?) and everybody else interested in this little game,

I apologise for the Perry-Masonesque use of legal jargon, which I am not at all familiar with. To be less facetious about all this, my worry is that if we only allow discussion on the visual output, we would be leaving out some of the most important factors influencing audience reaction, and I am afraid that our trial would very quickly be locked in stalemate, with every side clinging to their own interpretation. The solution offered here would allow us to compare impressions and perhaps versions, and to determine why, in some cases, we may not be able to agree.

I hope that my vision of how we can use other factors in our game is clearer this time ... I was very tired last night, which I think is probably quite obvious in my last posts ... :-)))

Of course, the Prosecution and the Jury can always refuse my petition, and I will continue the game on their terms, though I may have to interrupt the proceedings with a lot of objections :-)))

Another possibility, which I just thought of, would be to include these factors as stories related in the TABLOID press. That might be fun too, though maybe less helpful if we are to reach some kind of conclusion ...

One last comment, perhaps: should we not start trial-related posts with an acronym like TT (The Trial) or TTOTC(The Trial Of The Century), for instance, to identify them and to allow people who do not want to take part to disregard our messages? If you agree, we can post a new thread, announcing this in both French and English, and any other language spoken on this Forum. (Maybe people will help with the translation).

Looking forward to hearing from you very soon!!!

Ciao, ciao,
Agnes.

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- [I agree, how about you Prosecutor General and Judge? \(nm\)](#) — Suzi, Thu Mar 20 21:00



Gerdha

That's OK! And a little clarification ;-)

Thu Mar 20 21:33:36 2003

57.67.17.3

Dear Agnes, I am glad we have clarified the rules. I can agree with you about the theoretical impossibility to escape "ourselves" (meaning with it our feelings, personal history and personality) in the trial, exactly as we cannot do this in whatever instance of our lives. But what I wanted to mean with my previous mail was that I personally will do my best to try to take separated the two layers of the analysis, because it's an approach I think I won't be able to escape.

You know Suzi, I have a total different experience at work: I manage money, and for me 1+1 MUST result always 2 without a mistake possibility. If contrary, the balance of the company would have some problems ;-))) Adding this psychological factor to my law cultural background the result of my analysis approach is usually totally different from Agnes' one, but I completely understand her and your vision. I mean, interpretation is substantial to your jobs, while I have to face everyday the need to avoid it. ;-)) That's why I find these kind of discussions so stimulating: it's a real challenge to me and I love it so much. :-)))) As I said in another mail, the most of the times I read posts in this forum feeling like a child who sees for the first time in life a luna-park, and then screams for taking a ride soon on the rollercoaster. :-)) And when that kid which sleeps usually in me finally succeeds to take the ride she does not want to come back home anymore!!! What I mean is that the "personal interpretation approach" as the main key to analysis does not come instinctively to my mind, I must receive an input to switch the light on in my spirit... and Agnes is a master in this field... :-))

So I accept the proposed rules for the trial, even if this way it could be an "handicap" run for the Prosecutor as they seem to tend to be more close to Attorney's skills than mine... ;-))) Well, I am more interested in the trial itself!!!! But be aware, dear Attorney, this time Paul Drake could work in Prosecutor's team instead of the Attorney's...

Yeah, I think we are going to really have a fantastic thrilling time with our trial to ep72. By the way, Suzi, I think we will see day by day how to manage the trial... I think the first reply to my SMM of a while ago should be up to the Attorney, then everybody (Prosecutor, Jury, Judge) could reply adding proves and their opinion to other parties' evidences and so on. Ah, completely out of any law rule, but surely more and more funny! An interested "organised chaos"!!! Poor Forum!!! ;-)))

Gerdha,

who is still hoping this time more friends will anyway join the game too and will take part of the jury...

PS: I am sure our TCT friend The Judge Jerome will join the courtroom as soon as possible...

PS2 for Agnes: eheh, just to reprise the gender-line topic (uh Jerome, please don't kill me!! ;-))) you talked about, I am sure WE won't leave this forum alive the day we would face it... ;-)

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Agnès

Hi all, and glad we all agree ...

Thu Mar 20 22:07:26 2003

212.24.201.233

Just a quick reply to Gerdha's last post ...

Gerdha:

"But what I wanted to mean with my previous mail was that I personally will do my best to try to take separated the two layers of the analysis, because it's an approach I think I won't be able to escape."

;)) nice irony ... I do agree with you Gerdha, that we should try to focus on those aspects of the anime which we have in common, and I think that the two-fold approach we have agreed on should be ultimately very rewarding!

Isn't it interesting how our different jobs and professions influence the things we look for and the approaches we choose? Can we ever escape context? To what extent has Grendizer/Goldorak become part of our context? (I know that for me it was very important, and that it has influenced some of the values I hold important; so it is possible to be a girl growing up in Europe whose sense of values contains some integrated aspects of Japanese codes of honour ...)

Gerdha: "I must receive un input to switch the light on in my spirit... and Agnes is a master in this field... :-)"

The Attorney is not liable to bribery, but thanks anyway, my dear colleague :-))))

Gerdha: "But be aware, dear Attorney, this time Paul Drake could work in Prosecutor's team instead of the Attorney's..."

I get to have Ken, I get to have Ken!!

As far as your second PS is concerned, I shall keep *very very quiet* at this time. :-)))

Re: The Trial itself

Should we base defense and prosecution on your previous posts (and accept/refuse different points), or do you want to determine exactly what "offenses" the accused has committed? BTW, the accused IS ep.72, and not Vegalia/Rubina, isn't it?

ciao,

Agnes.

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Gerdha

The Trial

Thu Mar 20 22:48:22 2003

57.67.17.3

Another quick note before lunch time ends regarding your last post Agnes...

Agnes: "To what extent has Grendizer/Goldorak become part of our context?"

Agnes, this is a topic which is really precious to me, and I would really love to talk about it. But like all precious things, I think it deserves the best treatment possible so I'd propose to keep it apart for a future discussion. But you can count on my contribution; once you made me cross the borderline at the time of the Venusia thread I have become more keen in talking about myself...

Agnes: "I get to have Ken, I get to have Ken!!"

Ah, nice try! But remember, I would have 2 Paul Drake on my side, eheh... (I could not choose one, hihi!)

Agnes: "as far as your second PS is concerned, I shall keep *very very quiet* at this time. :-)))"

Uhm, I am afraid the temptation to resurface the topic will overcome us (or at least me ;-)) sooner or later... in Italian we say "il pericolo è il mio mestiere" (more or less: I am used to danger)

And finally... The Trial itself:

The Prosecutor confirms THE ACCUSED IS EP72. Well, the prosecution is more or less ready - even if incomplete - in the first part of my previous SMM, but if you want I can prepare a short recap of my accuse just to start the game (but it won't be ready up to the end of the weekend though). Or the Attorney can post her defence accepting/refusing my SMM points directly. I am open to whatever choice, tell me what you like.

Ciao

Gerdha

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Agnès

One Ken is worth two Paul Drakes...

Thu Mar 20 22:57:55 2003

212.24.201.233

Just kidding, of course ... I get Magnum PI too! Oh yes I do! (and Miss Marple, Hercule Poirot and Mrs Fletcher!!!)
:-)))

The trial itself:

I am open to both possibilities too, though a short summary or "Act of Prosecution" (sounds mean, doesn't it?) would be helpful to those who have not followed the whole debate.

"The end of the weekend" is pretty soon, and not bad timing either, as I need to watch the episode again (and perhaps also ep.25, who knows) and to reread your former SMM on ep.72.

Talk to you later, Gerdha and Suzi ...

Ciao, ciao,

Agnes.

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Jérôme

sneaking in...

Fri Mar 21 00:20:04 2003

212.198.0.96

Hi Agnès, long time no 'see', I've been busy but eventually I do think that all those interpretations whether accurate or biased reveals indeed as you mentioned it the interest we still have for this animé! besides in the end all the girls Actarus might have loved or even married in the past are DEAD which means that there's only one left : Venusia whether he considers her an adult as she has been trying to show him or not! So these ancient love affairs may have been only designed to introduce some romantic outcries among the viewers. It eventually helped us relate even more to the characters because we either sided with Venusia or against her in the process!

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