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Auteur :

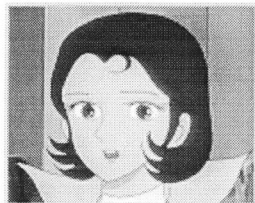
Sujet: Why are we always the victims of an alien invasion?

Bas

Suzi

Messages postés : 318

I am not an alien but I am unique



Posté le 21/08/2004 07:13:26



Well, I wonder why in most of the movies and the anime that talk about aliens e.g. Grendizer, Astroganga, Independence Day, etc, we the Earthlings are always the victims of alien invaders who want to destroy Earth and wipeout our human race? (Let me see... the only "nice" aliens I remember seeing in movies are ET, and those who came at the end of Artificial Intelligence,... and of course let us not forget our hero Duke Fleed)

I find it interesting that no anime or movie has been made in which the situation is reversed and we the Earthlings are trying to invade other planets.

Is it because we are trying to deny the wars, genecides and the massacres we do in reality to humans like us, and pretend that we are nice and kind, denying the horrors we create and live in everyday? Why are the aliens "always" bad as if we have never been mean or nasty to any life form that we have here on Earth?

Has it ever bothered any of you too?

"Nothing in life is to be feared. It is only to be understood.".....Marie Curie
"Patience achieves more than strength or fury"....La Fontaine

Dantus

Messages postés : 379

Posté le 21/08/2004 10:14:47



Well even if japanese anims often shows criticable hero like captain Harlock (a pirate) and Duke Fleed (who slap weak women) they intend to be models for youth. Maybe they are not perfect models but look the relationship between Harlock and

**LVD**

Messages postés : 326



youth ! Harlock is despaired about humanity (that became coward and lazy) but he hopes in its future and that's why he's so kind with children.

I don't think an anime with a kind of contrary model would be accepted by parents. I think children need a positive character to identify with so if the bad guys are earthlings men and the good one is an extraterrestrial one, that sounds ugly !

Alizée for ever !

 Posté le 21/08/2004 10:56:19


Theme tres interessant! Tout d'abord, comme envahisseurs, on ne trouve pas que des aliens. Dans Mazinger Z ou Getter Robot par exemple, les mechants sont Terriens(sans etre humains pour autant, excepte le Docteur Hell) Il serait donc plus juste de parler d'affrontement humains/non-humains.

Quant aux guerres entre humains uniquement, c'est plutot l'apanage de DA "serieux" comme Gundam ou Dragoonar.

Pourquoi pas le contraire?

Nul doute que dans la realite, ce serait poutant le cas. Si dans le futur, les Terriens decouvraient une planete inferieure technologiquement, ils l'envahiraient certainement, volontairement ou pas. Il suffit de voir ce qui s'est passe sur Terre depuis toujours...(Cf les continents americains(entre autres)).

Comme le dit Dantus, il y a assurément la question des valeurs qu'un DA ou un film peut vehiculer. Mais je pense qu'il s'agit aussi un effet cathartique: pour expulser ses peurs, l'Homme veut se rassurer en rejetant la faute sur l'"Autre", des qu'il est different. Notre nature anthropomorphique nous ferait refuser d'admettre que nous puissions etre "les mechants", alors que de leur point de vue, ceux-ci, avec leurs propres valeurs, n'ont pas forcément l'impression de faire le mal.

Dans Grendizer, le royaume de Vega est un empire guerrier, tout entier tourne vers la conquete et la domination. Certes, certains Veghiens s'y opposent(Cf Vegalia), mais dans l'ensemble, quand on naît et grandit dans une telle culture, il est difficile de s'en defaire... Dans nombre d'anime, les mechants ont souvent UNE BONNE RAISON(de leur point de vue) pour vouloir envahir la Terre.

Mais le telespectateur est un Terrien de race humaine (normalement :-)) , et par-la meme, il ne peut s'identifier a un extra-terrestre ou a un non-humain.

Desole pour les anglophones si mon post est difficile a comprendre

Dantus

Messages postés : 379


 Posté le 21/08/2004 11:09:28


Comme le disait ce grand philosophe qu'était Pierre Desproges :

"L'ennemi est bête, il croit que c'est nous l'ennemi alors que nous savons bien que c'est lui !"

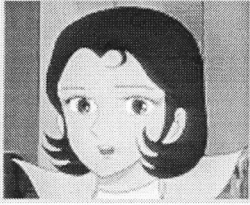
"L'ennemi essaye parfois de se camoufler en géranium, mais nous ne sommes pas dupes, le géranium est à nos fenêtres alors que l'ennemi lui est à nos portes"

Alizée for ever !

Suzi

Messages postés : 318

I am not an alien but I am unique



Posté le 21/08/2004 12:14:15

**Réponse :****Dantus a dit :**

Comme le disait ce grand philosophe qu'était Pierre Desproges :

"L'ennemi est bête, il croit que c'est nous l'ennemi alors que nous savons bien que c'est lui !"

"L'ennemi essaye parfois de se camoufler en géranium, mais nous ne sommes pas dupes, le géranium est à nos fenêtres alors que l'ennemi lui est à nos portes"



Nice quotations Dantus. Really good.

LVD, interesting analysis, and I understood it.

You know, about this "paradoxical philophosy" of making less than perfect humans heroes and role models for children has bothered me since I was a child. I never got around to understand how a "thief" is a hero, and "killer" is a champion.

I am not aware whether you know the traditional fictional story of "Ali Baba and the 40 thieves" which was part of the Arabian Thousand and One Nights (as a child growing in the middle east these stories of Arabian nights were our fairytales just like "Cinderella" and "Snow-White" for the West).

Anyway, this Ali Baba was a poor man who found the secret cave of a gang of 40 thieves where they kept their stolen treasures; and when he found out the secret word "Open Sesame", he stripped the cave of its treasures and robbed the thieves. The story then goes that the thieves managed to find out that he was the one who robbed them, and when their leader disguised himself as an oil merchant, and hid his gang members in big barrels to attack Ali Baba at night and retrieve the treasure while spending the night at his place, Ali Baba's maid learnt their truth. And of course Ali Baba ordered her to pour boiling water in the barrels killing all the thieves, and of course he is glorified as a hero in the story. But if you really look at it, he is a thief indeed and a killer too. He robbed the thieves and kept all the money to himself, so what is "good" in that? As a child whenever I heard that Ali Baba's story I thought, he was not a good man, he was just as bad as the thieves even worse, so why was he considered a hero? What kind of heroism is that? The story of Harlock, and Duke Fleed too like you indicated Dantus are not the exact good role models that parents would like their children to watch and follow, but it is interesting how we see and perceive things. I never saw Harlock, but I read its comics that were translated to arabic from French, so I know a bit about it. But if you ask me, younger children love to play pirates, for some reason they see them as heroes and I can't understand why. Even the famous children singing group "The Wiggles" have a member dressed as a pirate and is called "Captain Feathersword".....(what a name indeed!)

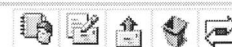
There is of course the "controversial" heroes e.g. Robin Hood, and whether he is a bad guy or a good guy. In the end I think humans have both good and bad elements to their charcters and they certainly do good and bad things, the essential thing is the balance between the two.

"Nothing in life is to be feared. It is only to be understood.".....Marie Curie
 "Patience achieves more than strength or fury"....La Fontaine

Stratéguerre

Messages postés : 133

 Posté le 21/08/2004 12:15:25



Réponse :

Suzi a dit :

(Let me see... the only "nice" aliens I remember seeing in movies are ET, and those who came at the end of Artificial Intelligence,... and of course let us not forget our hero Duke Fleed)

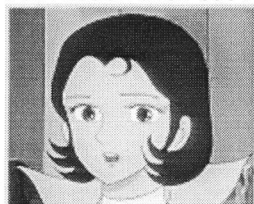
En fait, les "aliens que l'on voit à la fin de AI... n'en sont pas ! Il s'agit de l'ultime génération d'androïdes perfectionnés. C'est pour ça que la découverte du petit David les émoustille tant : tels les archéologues découvrant Lucy, ces machines mettent au jour leur ancêtre. La confusion vient du fait que Spielberg leur ait conféré cet aspect longiligne qu'il avait déjà employé dans "Close Encounters of the Third Kind" (la preuve qu'il s'agit d'un auteur!) Mais, ici, c'est bien de robots dont il s'agit. 

Par ma barbe !

Suzi

Messages postés : 318

I am not an alien but I am unique



 Posté le 21/08/2004 12:23:09



Réponse :

Stratéguerre a dit :

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I thought they were aliens with special powers, Strate guerre!
 Well I guess I have to rewatch AI again, but to tell you the truth, I am not ready to spend 2 more hours of crying like I did before when I saw it. Maybe I was too overwhelmed at the end of the movie so I didn't pay attention to what these "aliens" really are.

"Nothing in life is to be feared. It is only to be understood.".....Marie Curie
 "Patience achieves more than strength or fury"....La Fontaine

Stratéguerre

Messages postés : 133

Posté le 21/08/2004 12:30:03



Tu es toute pardonnée, Suzi ! Beaucoup de gens, à l'issue de la projection, ont vu la même chose : des aliens. Mais ça n'aurait plus aucun sens, en terme de cohérence thématique de l'oeuvre, que ce soit des extraterrestres. Je crois me rappeler que ce n'est pas clairement dit, mais ces "aliens", les derniers habitants de la

Terre, sont bel et bien des machines



Par ma barbe !

LVD

Messages postés : 326



Posté le 21/08/2004 12:50:05



Tout s'explique!! Moi aussi, vu que cela n'est pas clairement explique, je croyais que c'était des aliens...(et je ne comprenais pas pourquoi...)

Orion Quest

Messages postés : 282

Je suis le Prince d'Euphor!

Le Maître de la Terre!!!



Posté le 21/08/2004 17:36:23



Au sujet de la Terre qui est toujours envahie par des extra-terrestres...

Marvel Comics ont toujours dit que la terre était un carrefour interstellaire, c'est pourquoi Galactus, les Kree, les Skrulls, et les Shi'ar visitent si souvent notre planète bleue.

Entre autre, la "région bleue de la Lune" où les Inhumains ont déménagé leur cité, a été créée par les Kree il y a des millions d'Années. Jean Grey (des X-Men), lorsqu'elle devient Dark Phoenix, se suicide avec un canon Kree, pour éviter que Dark Phoenix ne détruise d'autres mondes habités.

Stéphane Dumas

Messages postés : 132

Posté le 21/08/2004 20:54:20

**Réponse :****Orion Quest a dit :**

Au sujet de la Terre qui est toujours envahie par des extra-terrestres...

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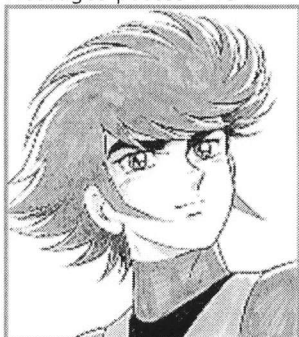
ça pourrait être une très bonne explication, reste à savoir les raisons des extra-terrestres des séries live-action comme Les Envahisseurs(The Invaders), Capitaine Scarlet, Fusée XL-5 et

Alerte dans l'Espace(UFO)? Ou la rencontre de races "intra-terrestres" sous-marine d'Escadrille Sous-marine (Stingray).

Et encore je ne mentionne pas des terriens qui explorent d'autres mondes comme "Perdus dans l'Espace"(Lost in Space), Star trek et dans une certaine mesure "Au pays des géants"(Land of the Giants).

Frender

Messages postés : 45



Posté le 22/08/2004 10:08:26



Peut etre que d un point de vue plus simple et plus economique :

Il est plus facile de dessiner des decors terriens que des decors extra-terrestres (quoi que dans les DA Japonais, cela ne pose plus trop de problemes).
En film, c est deja plus couteux.

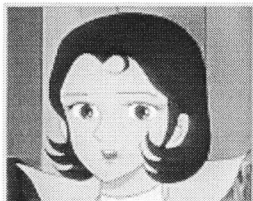
Je pense aussi que les animes etant pour la television, et donc vus majoritairement par des enfants, il est plus facile que la Terre soit menacee, afin que les gens soient interesses a l histoire. Un extra-terrestre Lambda avec une tete de poulpe, sur la planete Sygma, qui combat tel ou tel mechant, par exemple, sera plus difficilement exploitable.
Difficulte d identification par le public, difficulte de transmettre des messages, etc...

Pierre

Suzi

Messages postés : 318

I am not an alien but I am unique



Posté le 26/08/2004 12:57:20



Good theory Frender. I wondered about that too, however I thought that in non-cartoon movies, and adult movies perhaps it should have been attempted, as then the audience would be mature enough to comprehend and understand the situation. Nevertheless, I am sure that once we master spaceships, astronomy and survival in Space, we will plunder the universe just as we are doing here on Earth.

"Nothing in life is to be feared. It is only to be understood.".....Marie Curie
"Patience achieves more than strength or fury"....La Fontaine

Gandal

Messages postés : 172



Posté le 26/08/2004 15:08:41



Tout à fait d'accord Suzi. L'homme n'est pas bon. La nature profonde de l'humain est mauvaise. Nul doute qu'on arrivera un jour à bousiller une autre planète que la Terre...



What you may have learned and what you think you know...

Mike

Messages postés : 226

it's nice to be important,
but it's more important to be nice!

Posté le 26/08/2004 15:53:43



Starship Troopers en est un exemple.

Ici c'est l'homme qui vient envahir une autre planète et semer la destruction.

**Dantus**

Messages postés : 379



Speed is a question of money ... how fast can you go?

Posté le 26/08/2004 18:36:28



Meuh non t'as rien compris !!

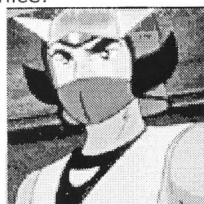
Dans Starship troopers, les méchants c'est les cafards !



Alizée for ever !

Mike

Messages postés : 226
it's nice to be important,
but it's more important to be
nice!



Posté le 26/08/2004 20:20:29



Pour nous humains, les méchants du film sont les cafards, mais t'as vu la manière comme les soldats terriens sont nous sont montrés dans ce film? Si c'est pas une allusion à un certain état d'esprit ça ...

Le film présente la bêtise humaine dans toute sa splendeur.

Speed is a question of money ... how fast can you go?

Dantus

Messages postés : 379



Posté le 26/08/2004 20:23:44



Bien entendu, ce film est totalement au second degré, mais je me demande si tout son public l'a bien compris ?

Alizée for ever !

Agnès

Messages postés : 110
I'm still an alien! :-)



Posté le 27/08/2004 16:17:59

**Réponse :****Mike a dit :**

[snip]

Le film présente la bêtise humaine dans toute sa splendeur.

Bien dit, Mike! Même si les envahisseurs sont "extraterrestres" c'est toujours de la condition humaine, et de la bêtise y correspondant, qu'il s'agit, à mon avis.

On peut échanger les extraterrestres avec (au choix) des nazis, des régimes totalitaires imaginaires (comme dans *We* de Stanislaw Lem), des dictatures sud-américaines ou alors des robots (la trilogie de *Terminator* ou alors, le plus récent: *I, Robot*), des races contaminées (les orcs dans *Le Seigneur des*

Anneaux) etc.

L'important, c'est de marquer la différence de ces êtres par rapport à la "norme" humaine établie dans le récit, tout en rappelant que ce qui nous fait peur ici, nous en sommes capables. Il suffit de considérer qu'un groupe de personnes est "différent" et hop, facile de "les renvoyer chez eux", de les employer au noir sans assurances dans des situations dangereuses, pour ne pas tout de suite citer nos moments historiques les plus noirs. (Désolée, si c'est hors sujet, mais pour moi, ça ne l'est pas tellement. Ce qui permet aux troupes de Véga d'envahir le reste de l'univers, c'est leur croyance en leur propre supériorité: pour eux, nous sommes des "primitifs", donc pas nécessairement de grande valeur individuelle. Nous ne sommes pas dans la même catégorie.)

Un motif récurrent: l'usage de la force (voir d'une technologie, d'une intelligence supérieure, etc.) à des fins d'exploitation, que les humains fassent ou non partie des "ressources" à exploiter ... Autre motif récurrent: la responsabilité humaine dans les catastrophes qui les menacent ...

Encore un motif récurrent ☺: la vulnérabilité, physique, technique, etc., des groupes exploités ou attaqués ...

(HORS SUJET: ☺) à ce sujet il y a un roman de Margaret Atwood, l'écrivain canadienne, que j'aime beaucoup pour sa façon de concevoir la différence et "l'horreur". *The Handmaid's Tale*, *La Servante écarlate*, en français, une dystopie où elle dit ne rien avoir inventé: tout ce qu'elle décrit de la société imaginaire du roman est arrivé à un moment donné de l'histoire. Ici, pas besoin d'extraterrestres, ni de monstres pour nous "envahir": nous en sommes bien capables nous-mêmes.

Est-ce que quelqu'un d'autre a lu ce bouquin (ou vu le film)?

En conclusion: pour moi, ce genre de récit est beaucoup plus proche de la réalité que l'on ne voudrait sans doute le croire, mais comme les critiques sont exprimées indirectement, on ne s'en rend pas toujours compte tout de suite ...

Je m'arrête là, parce que je vais finir par "dissserter" sur tout et n'importe quoi. Comme vous vous en doutez un peu, c'est un sujet qui me passionne (voir mon avatar!!! ☺). Alors j'espère que vous ne m'en voudrez pas trop ...

--Message édité par agnès le 2004-08-27 16:23:21--

Live long and prosper ...

Dantus

Messages postés : 379



Posté le 27/08/2004 16:39:02



Réponse :

Agnès a dit :

On peut échanger les extraterrestres avec (au choix) des nazis, des régimes totalitaires imaginaires (comme dans *We* de Stanislaw Lem), des dictatures sud-américaines ou alors des robots (la trilogie de *Terminator* ou alors, le plus récent: *I, Robot*), des races contaminées (les orcs dans *Le Seigneur des*

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Autre motif récurrent: la responsabilité humaine dans les catastrophes qui les menacent ...

Encore un motif récurrent ☺: la vulnérabilité, physique, technique, etc., des groupes exploités ou attaqués ...

Moi dans ce film j'aurais plutôt dit que c'était les humains qu'on pouvaient comparer aux nazis. Les éléments de propagande humaine rappellent trop celle d'Hitler et comme l'auteur du film est de confession juive, je pense que ce n'est pas un hasard.

Pour ce qui est de Véga, en d'autre temps, je t'aurais dit que l'ambition du grand stratéguerre est d'établir une paix durable en détruisant toutes les menaces potentielles qui pèsent sur cette paix.

Mais bon ça c'était la propagande que je distillais auparavant, maintenant je suis un opposant à la dictature ! Vive les véghiens libres !

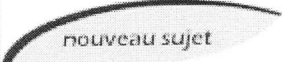
Alizée for ever !

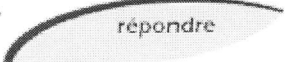
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 nouveau sujet

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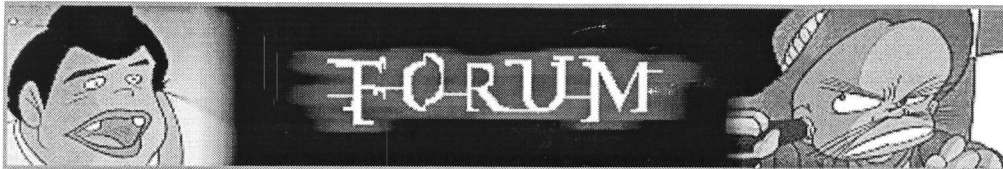
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Auteur :

Sujet: Why are we always the victims of an alien invasion?

Bas

AgnèsMessages postés : 113
I'm still an alien! :-)

Posté le 27/08/2004 17:21:20

ahh ... oui! les joies incommensurables de la propagande et de la contre-propagande!!!



Live long and prosper ...

GerdhaMessages postés : 259
Hikaru still rules!!!

Posté le 28/08/2004 09:00:02

Well, the thematic developed in Japanese animes are more complex actually. I guess I can tell something about animes, as in Italy we saw nearly everything produced in Japan between 1968 and 1984 (we suffered a gap afterwards, long story).

From a sci-fi anime perspective, we should consider first Go Nagai's works. He started with Mazinger Z and Great Mazinger, where "bads" were respectively an earthling scientist and an underworld reign of demons. After Mazinger, Nagai developed the two Getter Robot serie, which talked about our planet attacked once again from the underground, this time by a dinosaur realm burned in the deep of the Earth from thousands years after being the master of the planet for ages. Then arrived Grendizer, with the story of the alien invasion and the alien refugee on Earth which has no formal bonds with both sides (he has escaped from an attacked planet and he considers earthlings as a new family). But at the same time (1975), Nagai developed also Jeeg, where the invading race is once again an underworld

realm – this time the first Queen of Japan (who really existed: Himika) magically still alive and anxious to re-conquer her former land. One year later (1976), Nagai ended his interest for the robotic animes with Gaiking, where we face another alien invasion led this time by a mega-robot who rebelled himself to his constructors and after enslaving the race who created him wants to conquer the universe, including Earth from where the alien population lived thousands of years before. You see, that only Grendizer can be considered as a “classical” alien invasion; in Gaiking case the theme is instead very similar to Captain Harlock’s one.

In fact, Leiji Matsumoto seems to have taken more inspiration from Gaiking for the background theme of Harlock (1978). The kind of main character he developed is of course completely out of Nagai’s thematics, and the kind of poetry used by Matsumoto is completely stranger to Nagai. Matsumoto developed other sci-fi stories, always with the same main theme: the research of the meaning of his own life from the main character (Galaxy Express 999, The Queen of 1000 Years, Emeraldas, Starzinger,... Tekkamen is a bit different actually). He has always represented the earthling population as bad and corrupted and needing “salvation” with the often aid of a different race (even robots): the best example is Yamato (Star Blazers). For Matsumoto, Earth is only a planet in the universe, a complex universe where the most different population live and – sometime – fight. But Matsumoto actually realised also a robotic anime: Danguard Ace, where the basic scheme of Mazinger Z is reprised but with some differences (the family theme is treated in a different way).

Various anime have developed later the theme of the alien invasion: Daimos, Ufo Diapolon, Voltus V, (aliens refugees living on Earth invaded by their same original race; sometime their own family is fighting against them). Daltanious (1979) first exploited the theme of cloning, Baldios is the only anime where Earth gets finally destroyed and loses the war (well, actually the story is more complicated...); Blue Noah is a sort of copy of Yamato, God Mars displays a mixture of above themes. Going on in the productions, the Japanese authors lowered more and more the age of the drivers up to kids driving robots and dieing for saving Earth from invaders coming from either internal and external (Trider G7, Zambot3). But there is a further interesting anime - God Sigma – which starts with the usual story (Earth fighting against alien invaders) and ends up with a complete subverted scheme, as the “good scientist” becomes an evil figure and the chief of the aliens tries to stop the war at his life cost (and it’s not the only surprise actually...)

But the major change on plot devices in Japanese sci-fi anime arrives in 1979 with Gundam 009. Here, we have only earthlings fighting one against the other in a sort of universal civil war. The Gundam saga actually has no “alien” and “earthlings” theme, but even at different levels – and quality – the main theme is always reprised in the last 25 years.

Lastly, a note about Neon Genesis Evangelion. Here, Hideaki Anno takes the main themes appeared in robotic animes (invasion from outer place, cloning, family matters,...) and mixes them together with his own obsessions for religious themes. It’s interesting how the “real” end of Evangelion – the one displayed

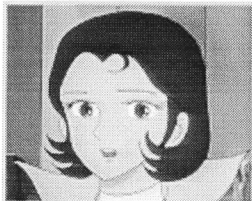
in the movie – is quiet a frame-by-frame copy of the final of Gosaku Ota's manga for Grendizer...

Just my two cents! ^_^
Gerdha

Suzi

Messages postés : 321

I am not an alien but I am unique



Posté le 29/08/2004 02:24:27



That is interesting Gerdha, but I would also like to add, that even before Go Nagai created his saga of "alien" invaders, the creator of Astroganga in 1972 preceeded him to that. Astroganga as you may reacll was also a story of an alien scientist who sought refuge on Earth after the destruction of her planet by a bad alien race. She married an earthling (japanese) scientist and using a piece of "alien" live metal that she brought from her homeland, they created a robot called Astroganga whose control was assigned to their young son Kantaro. The Earth of course became the next target for this alien invading race, and Astroganga had to defend it (the usual story). It is also interesting how his identity was kept secret from his little girlfriend, and how she found out and wanted to help him (sounds familiar guys, doesn't it?!) So the concept of alien invasion was there in Japanese anime even before Go Nagai.

Growing in the middleast, I too was exposed to japanese anime that were produced in 1960's until the early 1990's (then I left to Australia)

When I asked my question, it wasn't only directed to Japanese animation, but it was for film and anime makers in general. Rarely, humans were portrayed as illegal invaders, most of the time they were the victims who despite the odds and their relative weakness and lack of the advanced science technology of the aliens, always emerge as conquerers (David and Goliath theme re-employed again and again in different forms and shapes).

I wonder why, and what are we trying to deny in this form of escapism? Is it the dark pages of history that we wrote and continue to write everyday? Is it the plundering of our own planet by pollution, misuse of its resources and overkilling of its other inhabitants e.g. animals and fish, and deforestation that bother us and we just can't face the dim facts and therefore we try and throw the blame on "aliens" who want to destroy our world? We act as if natural disasters aren't enough, so we just like to add our own touch.....(I know, Agnes, is going to say that I am idealistic again). Perhaps, I am, but I am also realistic, and I am trying to understand why instead of facing up to what we have done and continue to do in our planet and instead of trying to rectify it and increase public awareness particularly among children who unfortunately will grow in this mess and into this challenge of saving what could be saved, some film makers still hide their head in the sand and create this fantasy of alien invaders. The reality is we are slowly destroying Earth by our own hands.

--Message edité par suzi le 2004-08-29 02:44:36--

"Nothing in life is to be feared. It is only to be understood.".....Marie Curie

Dantus

Messages postés : 382



"Patience achieves more than strength or fury"La Fontaine



Posté le 29/08/2004 09:28:09



I remember that there are some some animes that are 100% oriented about earth ecology but they are more recent.

I remember Captain planet (maybe an alien too but...)

I also remember an awfull kiddish anime named in France "bibifoc" where the main hero is a baby seal ! It was dealing about earth pollution and animal protection.

Even if there are some ecological concerns in Grendizer, maybe the subject wasn't enough important in people mind to make an anime main subject. That tends to change but there still much work to do in many countries !

As far as I know Australia is much more concerned about ecology than USA or even France !

Alizée for ever !

Agnès

Messages postés : 113

I'm still an alien! :-)



Posté le 30/08/2004 12:05:41



Interesting discussion.

Anyway, to answer your posts, I wasn't talking about particulars, but about the way "difference" is often used in fiction. Of course, there are more "types", which I'd love to discuss, but we were talking about the special significance of "alien invasion".

Perhaps I should say more clearly what I mean. "Aliens" in fiction are instruments, that reflect, and allow us to confront, human behaviour, past and present. They're not really about alien life forms, or the possibility of alien life forms, or the internal and external organisation of alien life forms, they're about our own "human" societies, pasts and guilts.

Don't you think that "alien invasion" stories are very much like Western movies, except that the roles have been switched somehow?

In Western movies the pattern is (usually)

good white, mostly European/anglo-saxon '

this also reads: civilisation vs. wilderness, technologically enhanced vs. primitive, etc.

Yet, in the traditional Western, we are meant to side with the cowboys, the invaders, the colonizers, those creatures who are evil in "alien invasion" stories. In action and intent, the "cowboy" and the "alien invader" are equivalent. This would suggest that in action and intent, the "savage uncivilised" people of Western movies are equivalent to the human victims of "alien invasion" movies. Interestingly, that is how the Vegan invaders (and many others), consider earthlings: uncivilised, not worth taking into account except as bothersome natives whose prior claim on the "land" is thus invalidated through their insignificance on the invader's scale of "civilisation". To put it differently, if an ant colony bothers you, you get rid of it, because of your superior power. This is human behaviour, not "alien" behaviour.

This too, is the reason why I don't think that alien invasion stories try to escape issues of human responsibility and guilt, on

the contrary. They displace the "culprit", endow them with "alien" features, to scare and horrify, and recreate perhaps, the fears and anxieties of the people faced with the ruthlessness of self-justified and self-established "superior" human "races".

It is easier to criticise indirectly than to point the finger directly, especially if you are criticising your own cultural context and past, which one type of "alien invasion" movie often does. Of course, there is also the "propaganda" kind of alien invasion story in which the aliens represent the country's ideological enemy (very frequent during the Cold War, for instance, where "alien life forms and societies" can be seen as cautions against different forms of social organisation).

I have always thought that the *Startrek* series chart the changes in political and ideological attitude(s) in mainstream "American" culture/ideology in an interesting way. That would be another discussion, however, perhaps best left to the other part of the forum.

Anyway, I guess my main point is that "alien invasion" stories, especially the more recent ones, do not necessarily evade human responsibility, on the contrary. To chart everything would require a more diachronical approach, however, and I am not sure that I can afford the time to do so now.

I hope this has clarified my "first" message somehow. Well, I did say I could go on talking, or writing, about this forever, so I'll be kind and I'll stop now. I'll be glad to continue the discussion, however.

Peace to all, as some of us used to say. ☺
Agnès.

--Message édité par agnès le 2004-08-30 12:24:20--

Live long and prosper ...

Gerdha

Messages postés : 259
Hikaru still rules!!!



Posté le 30/08/2004 12:36:09



Réponse :

Agnès a dit :

"Aliens" in fiction are instruments, that reflect, and allow us to confront, human behaviour, past and present. They're not really about alien life forms, or the possibility of alien life forms, or the internal and external organisation of alien life forms, they're about our own "human" societies, pasts and guilts.

I totally agree with you on this point.

Réponse :

Agnès a dit :

Yet, in the traditional Western, we are meant to side with the cowboys, the invaders, the colonizers, those creatures who are evil in "alien invasion" stories. In action and intent, the "cowboy" and the "alien invader" are equivalent. This would

suggest that in action and intent, the "savage uncivilised" people of Western movies are equivalent to the human victims of "alien invasion" movies.

I am not sure to agree completely with you on this. Yes, NOW we - following a cultural path which has allowed us to review history under different lens - we ARE ABLE to apply this sort of reasoning. But I highly doubt that western movies got created by their authors under this perspective. I would say the exact contrary actually. Those movies were a way likely to "clean" a nation conscience depicting savages as evils. I saw some of those movies at TV this summer (call me crazy, but I was interested in them exactly for this perspective analysis) and I received this impression very clearly. You know that I am an "alien" to literature matters (^_^) so I can be totally wrong of course. As far as I know, the first movie which purposely tried to change western films perspective has been "Dancing With Wolves" by Kevin Costner.

Réponse :

Agnès a dit :

This too, is the reason why I don't think that alien invasion stories try to escape issues of human responsibility and guilt, on the contrary. They displace the "culprit", endow them with "alien" features, to scare and horrify, and recreate perhaps, the fears and anxieties of the people faced with the ruthlessness of self-justified and self-established "superior" human "races".

Again, I totally agree with you.

Réponse :

Agnès a dit :

Peace to all, as some of us used to say. 😊



Agnès

Messages postés : 113
I'm still an alien! :-)



📅 Posté le 30/08/2004 14:33:22



Hi Gerdha,

Looks like you have a lunch break to call your own again? Please tell me it's true!

Just one short comment to what you said.

Réponse :

Gerdha a dit :

I am not sure to agree completely with you on this. Yes, NOW we - following a cultural path which has allowed us to review history under different lens - we ARE ABLE to apply this sort of reasoning. But I highly doubt that western movies got created by their authors under this perspective. I would say the exact contrary actually. Those movies were a way likely to "clean" a nation conscience depicting savages as evils. I saw some of those movies at TV this summer (call me crazy, but I was interested in them exactly for this perspective analysis) and I received this impression very clearly. You know that I am an "alien" to literature matters (^_^) so I can be totally wrong of course. As far as I know, the first movie which purposely tried to change western films perspective has been "Dancing With Wolves" by Kevin Costner.

No, I don't think you're wrong at all, Gerdha. ☺ Actually, this is what I meant. I was thinking of "Dancing With Wolves" as well as I was writing this. Perhaps I wasn't clear enough. What strikes me, I guess, is that the narrative structures of Western movies and "alien invasion" movies are very similar, but that their narrative strategies, i.e. the finality or aims of the narrative structure can be very different depending on who you cast as the "victim". In other words, the narrative works in the same way (good vs. evil, etc.), but in some cases, good=invader, who is then not named "invader" but "pioneer", "colonizer" or "cowboy" etc., and evil="native", original inhabitant, those of whom the land is taken ...

It is an interesting inversion of "normal" perceptions of good and evil, and testifies to the power of ideological beliefs. In a sense, you don't have to look very far to find people, in our past and present, whose beliefs about themselves would be very similar to those of the Vegan invaders in *Grendizer*.

To get back to your point about Western movies, Kevin Costner's movie is in many ways a product of its own time. The 1990s were great for revisiting actions and attitudes of Europe's colonial past in a critical way. In European literary criticism there is an approach called "Post-Colonial" theory which deals precisely with the issue of mainly European attitudes to non-European "others", their cultures and what happened to them through their "interaction" with European "colonizers" by focusing on the voices (read sensibilities and experience) of the colonized people.

"Traditional" American Western movies can be looked at in this context too. They are interesting in a sense because they try to be exactly "traditional", to establish a specifically "American" tradition, something that will set the American character apart from other nations in the world. In a sense, you can also say that it is an attempt at creating an "American mythology", a "romantic" revision of America's brutal past. In a sense, it was an attempt to "rewrite history". To our own sensibilities, this seems artificial, and as you point out Gerdha, we have "rewritten" it in turn. I am quite aware that the producers of traditional Western did not "intend" their movies to mean what they mean to some of us today, but as you know, I would probably consider the author's intentions as historical and

ideologically produced as well. 😊

I hope this makes more sense to you. I have to go now, but if you want, we can continue this discussion later.

Isn't it nice to agree on so many things?



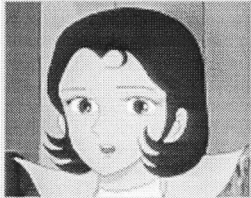
--Message édité par agnès le 2004-08-30 14:40:34--

Live long and prosper ...

Suzi

Messages postés : 321

I am not an alien but I am unique



Posté le 31/08/2004 03:06:19



Citation :

Réponse :Agnès a dit :

"Aliens" in fiction are instruments, that reflect, and allow us to confront, human behaviour, past and present. They're not really about alien life forms, or the possibility of alien life forms, or the internal and external organisation of alien life forms, they're about our own "human" societies, pasts and guilts.

I agree with that too Agnes, but the way we use "aliens" in fiction does not necessarily criticise "our" unfavourable and shameful actions. In many times it is used to criticise "someone else's" actions. Someone that we see as an enemy (depending on which side you stand), as you and Gerdha have elaborately discussed.

You see in Grendizer for example, the enemy "the Vegans = bad aliens" was a reflective criticism of the plunders that the Americans did in Japan in WWII. But there was no criticism of the ruthlessness and the brutality that the Japanese (signified by the Earthlings = good ones) inflicted on other nations during the same war. We don't necessarily criticise "our" actions. The blame is always thrown at "the other" that we "see" as bad.

Nowadays we do see things with a different scope, and a new understanding, but how much have changed since then? By the looks of things, unfortunately not much.

We still have the ruthless mindless "cowboys" and "swordsmen" who think they are superior to every other race, and lack respect for other cultures.

This is reflected in films and fictions. Very few movies show respect and deep understanding of a culture that is not that of the producers and the cast, "Dancing with the Wolves" is certainly one of these few. Something like "The Mummy" and "The Mummy Returns" are an absolute disgrace to an ancient civilization and a culture that is still highly revered by its today's descendants (of which many have strived to preserve what has been almost wiped out and stolen by recurrent invaders of Egypt). And many more movies unfortunately follow suit. In all of them, the "different race/culture = alien" is the "bad" one and those that belong to the "producer's race and culture" are the good ones.

Why do we base the distinction between good and bad on racial difference? As varied and as colourful as our skin tones maybe, we are all humans, belonging to the same species *homo sapiens*. Yet, some of us see the others as monkeys, or donkeys just because they are "different" in colour, culture, religion, race, language, etc..... And of course our unrelinquished eternal quest for dominance, supremacy, power, land and resources was the spark of all wars throughout human history.

The example of the ants that was given was interesting. We don't just crush ants because we are bigger and more powerful. We do that because we see them as a "pest". They annoy us, they dig through walls, soils, eat our food, and their sting burns like hell. But ants despite their small size are powerful, they are even stronger than us if you know that an ant can carry upto 3 times its body weight. No human can do that. These ants are so organised in their nest, they work hard. They survive despite our aeveral attempts to eradicate them, they even outnumber us.

I won't deny that when I was a kid, I used to crush an ant when I see it crossing my path. But now I don't. I watch it work and move. I guess I developed respect and understanding of this creature. However if it is an army of ants that tries to invade my house, the scenario will ceratinly change because I won't hesitate to use all kinds of pesticides to get rid of them. It is our natural instinct of survival. It is present in every creature. We need to defend what we own, and what we believe is ours. This instinct to survive is what drives many of our actions.

As long we don't see the others as equal to us and respect them for what they are despite their difference, we will never be able to cooperate in protecting our world and our environment, and we will continue to blame the "aliens", however we define them, until everything collapses on our heads, then there would be no use for tears that flew over spilled milk.

I am not an expert in literature either, Agnes, but that is how I interpret what I see. I maybe partly wrong but I am sure that I am not completely out of track.

--Message édité par suzi le 2004-08-31 03:42:37--

"Nothing in life is to be feared. It is only to be understood.".....Marie Curie
 "Patience achieves more than strength or fury"....La Fontaine

Agnès

Messages postés : 113
 I'm still an alien! :-)



Posté le 31/08/2004 10:51:13



I agree with much of what you say, Suzi. Science fiction can be used to point at others and the danger they may represent. However, I think that you are not being entirely fair to *Grendizer* in your analysis in its use of otherness and monstrosity.

I do think that the anime also criticises Japanese society and Japanese excesses, albeit in a more indirect way. Do you remember that discussion we had about Danbei/Rigel and the importance of father figures in the anime? (I'm sure Gerdha does ... she remembers everything I said in connection to Danbei, don't you Gerdha? 😊) I'll try to find it again ...

Anyway, without going into details, I think my main argument

then was that the contrast between Danbei and King Vega as „traditional fathers“ was indicative of a shift in Japanese perceptions of what an "adequate" father is. So in that sense, "difference" and "otherness" are used self-reflectively in the anime: Vegan monstrosity (King Vega's patriarchal power is exaggerated to the point of monstrosity). Danbei himself is traditional (Samurai ancestors, whom he honours) and untraditional at the same time (his authority can be challenged by his children, unlike King Vega's, and he *evolves* as a father throughout the narrative).

This, in my opinion, is one example of how *Grendizer* uses the monstrosity of cultural Others to criticise its own social structures and traditional values.

Moreover, to be fair to *Grendizer*, I always perceived the Vegan empire as ambiguous symbolically. On the one hand, I agree with you: the narrative does deal with the traumatic experience of "being invaded", which is something, as you suggest, that the Japanese experienced at the end of WWII at the hands of the US Army. That element is certainly very present in the repeated attacks on Japan (at least one per episode 😊) and the iconography of nuclear apocalypse which permeates the narrative at different levels: *complete* on Fleeed and only partial yet on Earth.

Interestingly, however, the invaders that threaten Earth have more in common with pre-war Japanese imperialism and radical beliefs in Japanese racial superiority than with the American "invader". On the outside, at least, this element of "racial superiority" was absent from American motivations in World War II. Theirs was not a war of territorial expansion, though they may have been interested in expanding and securing their business opportunities and position in the world. They weren't looking for more "land" to inhabit, land that they would take away from others. Those were Japanese concerns.

So the Japanese viewer of the 1970s, who like the author of *Grendizer* were born just before, during or after the Second World War, watching *Grendizer* would involve the strange experience of perceiving yourself, your own culture, as both victim *and* victimizer. Post-war American influence has been very strong in Japan, and many people among the younger generations welcomed some of the social and ideological changes Japan underwent through its interaction with American people and ideas. Many of them also rejected and despised some of the ideals of high honour and uniqueness that had driven their own fathers into World War II. So the American presence in Japan was both resented and welcome, and to some extent, this conflict between old and new, traditional and foreign/alien is still an ongoing process (Japan still refuses to apologise officially for the atrocities committed during World War II).

To my mind, the use of the "alien" motif in *Grendizer* reflects this internal cultural conflict, this sense that a very great wrong was done to you and your people (being the experimental ground for the new nightmare that was added to the world's common arsenal of fear and destruction by nuclear weapons) and the sense that pre-war Japanese society spiralled itself into

an escalating cultural nightmare which in turn drove it to commit terrible atrocities of which there is no way one could be proud once the delusions of racial superiority were proven false by defeat. In a sense, that is why "defeat" is such an important element in the *Grendizer* narrative: Fled did not deserve to be defeated, Earth does not deserve to be defeated; they are both justified in their struggle and war. The Vegan empire, like the Japanese in World War II, deserves to be defeated, and *is* defeated in the end.

So you see, Suzi, the issue of difference as I see it is a little bit more ambiguous than you suggest in your analysis. I'll try to explain what I mean, and I hope that this won't be too confused.

Of course difference can be used to establish binary hierarchies between different kinds of people, but being able to perceive difference is also necessary for us to survive and interact with each other. We have to be able to tell the difference between the different people we know, for instance. How would we tell them apart otherwise? How would we construct our own identity without the concepts of similarity and difference? In many ways this is how we work, how we make sense of things, how we negotiate who we are, from looks to values to character traits. We share some of these attributes with other people, even though we may differ from them in other ways. This is something each individual has to negotiate within the many different groups and formations that make up his or her context and with who they share certain attributes and values (male/female; family/not family; language communities; political communities; sports communities etc.).

Problems arise when difference is used to establish the kind of distinctions that come with a value judgment or a hierarchy. Much of Western thinking is based on the 'law of non-contradiction', i.e. Aristotle's idea that 'it is impossible for anything at the same time to be and not be'. (quoted from: Andrew Bennett and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*, Third edition. Pearson Education. Harlow, UK. 2004).

If you cannot be one thing and its contrary at the same time, difference becomes a dangerous tool. For instance, you cannot be good and evil at the same time, nor civilised and wild, or intelligent and dumb, nor like me and unlike me. You must, therefore, be radically different or radically similar. For instance, "If you are different, and I am *good*, then you must be *bad*." In turn, it becomes essential for you to be *bad*, because my *goodness* depends on your *badness*, since it defines our difference." That is the kind of reasoning that turns natural process of comparing our differences and similarities and the pleasure that this can involve, as you suggest, Suzi, into one of the most destructive elements of human behaviour.

You were saying that we kill ants because we perceive them as "pests", because they damage our houses and food supplies. The radical Othering involved in racism or imperialism is very much akin to this attitude: it is needed, in a sense, to justify invasion or exploitation. "We" perceive the groups of people that bother "us", that have something we want or threaten to take

something we have, as groups, not individuals, with group attributes that make "them" all the same (black or white, or Muslim or Christian, or Unbeliever, or Communist or Capitalist ... whatever the chosen attribute may be), undistinguishable as individuals, but certainly radically different from "us". "Us and Them" thus becomes the defining element of "our" interactions with "them", but it also allows "us" to endow "ourselves" with the positive qualities "they" by ("our") definition, do not have. Add to this majority and minority positions, i.e. situations in which the power balance between different groups is unequal, and things evolve very quickly. Again, we do not need to look far into the dark moments of our histories to see this. A close look at any playground will suffice.

In *Grendizer* the difference between good and evil is marked by the ability or the readiness to recognise that difference is not necessarily radical, that being different or on different sides doesn't make you evil in the absolute sense. Duke Fleed is the main conveyor of this ideology: he is always able to recognise the "human" in his "alien" opponent. Interestingly, most of his opponents, even King Vega himself in his grief for his daughter, are shown to be, like Duke himself both "human" and "alien" or to apply Aristotle, "human and not human or alien and not alien" at the same time.

In the end, none of them are absolute "monsters" any longer, even though their faults are great. Interestingly, Duke himself is portrayed as different, and at times, his difference is perceived as potentially threatening - Koji's and Hikaru's initial reactions suggest this; but through contact and communication his difference loses its menacing quality, and his friends and the viewer learn to appreciate it. So you see, Suzi, I think that "alienness" and difference are negotiated at many different levels of the narrative. The radical "difference" of the Vegan characters is most obviously underlined, but Duke's "alienness" is as important in the narrative as his opponents': he is different in the sense that his origins are different, though he is a little bit more like us in looks, character and values, but he is also different in the sense that he is able to see beyond the difference "difference" usually makes, or as you say, Suzi, he has understood that:

Réponse :

As long we don't see the others as equal to us and respect them for what they are despite their difference, we will never be able to cooperate in protecting our world and our environment, and we will continue to blame the "aliens", however we define them, until everything collapses on our heads, then there would be no use for tears that flew over spilled milk.

And perhaps, the narrative suggests, this is something that any viewer, Japanese or other, should learn to understand as well.

Well, I hope at least some of this makes sense and that you guys were not too bored. I do go on at times, I know! 😊

--Message edité par agnès le 2004-08-31 11:06:54--

Live long and prosper ...

Agnès

Messages postés : 114
I'm still an alien! :-)



Posté le 31/08/2004 10:52:30

Oh, and I forgot ... I'm not a fan of *The Mummy* either ...



Live long and prosper ...

Gerdha

Messages postés : 262
Hikaru still rules!!!



Posté le 31/08/2004 12:35:58

Well, this discussion applied to Grendizer is surely influenced by the different edition we have attached to, as the characters personalities in VF is surely different in many ways from VO, VA and VI. But anyway I agree with the reasoning of your post, Agnes. Surely the elemets you have described exist in Grendizer even if to my opinion not completely at the extent you have described.

Back to the previous posts, well, thinking only to Dances With Wolves, that's right. I don't know much of Star Trek (despite I am friend with tons of fans, I never got hooked by this saga strangely), but I remember Space 1999 fiction in early 70s having a similar approach: in a way, earthlings became the aliens to other population met around the universe. I would like to know if Matsumoto knew Start Trek and Space1999 when he created Yamato and Galaxy Express,...

Gerdha

PS1: Ah, yes, I can resume my breaks at work when I know the company self service has half personnel so I would spend more time filing than having lunch... I end up thinking it's better eating a sandwich and write a post in the Forum for me!

PS2: oh, I remember very well our discussions about Danbei... they got unfortunately lost in the Ancient Forum... but interestingly, you always talk about Danbei and King Vega, but never about the most interesting father figure in Grendizer in my opinion: Genzo Umon. You always leave aside my favourite character... ;-)

Agnès

Messages postés : 114
I'm still an alien! :-)



Posté le 31/08/2004 13:04:08

Réponse :

Gerdha a dit :

Well, this discussion applied to Grendizer is surely influenced by the different edition we have attached to, as the characters personalities in VF is surely different in many ways from VO, VA and VI. But anyway I agree with the reasoning of your post, Agnes. Surely the elemets you have described exist in Grendizer even if to my opinion not completely at the extent you have described.

Thanks, Gerdha. Concerning the characters personality, I tried to focus on the elements that we have in common, so really my analysis is rather superficial. I tried not to focus on their personality, but on plot elements that are supported by scenes in the anime.

Perhaps you can tell me where they differ.

[1] Alcor/Koji

In the FV, he spends the first few episodes being suspicious first of Daisuke's identity and nature. I wasn't referring to any character traits but to the mere fact that Alcor/Koji doesn't believe that Daisuke is who he says he is and that he feels impelled to "investigate" and establish a connection between Daisuke and the pilot of the alien mecha that saves him a couple of times.

The "threatening" alien element I was thinking of was the visual insistence on Daisuke/Duke Fleed's eyes, which allow recognition on the one hand, but set him apart on the other hand. Visually, his eyes are not "kind" in the first couple of episode, but they do seem strange and perhaps a little unsettling or threatening.

How does this correspond to the versions you know?

[2] Venusia/Hikaru

I was thinking only of her immediate reaction on discovering Daisuke's "true identity". Her first impulse is to reject him or run away when she realises the person she thought was just like her is in fact an "alien". As soon as she starts thinking, though, the similarities become once again, more important than the differences.

How does this compare?

[3] Actarus/Daisuke

Well, he is technically an alien, though for most of the narrative we perceive him as a human being with some special abilities (that's also interesting about "Us and Them" mentalities).

His mere presence in the anime suffices to confront us with the idea that one can be "alien and not alien" at the same time. I wasn't thinking of any particular character traits here.

As for my other point concerning his attitude towards his enemies, it was again based on his usual behaviour (excluding Kirika, of course) towards his enemies. I was thinking in particular of Mineo and Zuril's son, as well as other memorable characters we meet throughout the series. Whatever version we watch, he does treat them with respect and compassion, doesn't he?

[4] King Vega

I was thinking only of his grief at his daughter's death, but I don't know whether this is present in the other versions also. It is expressed visually as well, however, so I thought this was an element we could discuss quite safely. It is a humanising element, in my opinion, and to some extent his megalomaniac

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suicide is too ...

[5]Umon ...
see below

Réponse :

PS1: Ah, yes, I can resume my breaks at work when I know the company self service has half personnel so I would spend more time filing than having lunch... I end up thinking it's better eating a sandwich and write a post in the Forum for me!

Well, that's nice for us too, I have to say! 😊

Réponse :

PS2: oh, I remember very well our discussions about Danbei... they got unfortunately lost in the Ancient Forum... but interestingly, you always talk about Danbei and King Vega, but never about the most interesting father figure in Grendizer in my opinion: Genzo Umon. You always leave aside my favourite character... ;-)

Well, Umon deserves a string of MMs just to himself. I'd rather keep my comments for that occasion if that is fine by you. I have things to say about him, of course. 😊

Live long and prosper ...

Gerdha

Messages postés : 263
Hikaru still rules!!!



Posté le 02/09/2004 12:22:48



Thanks for your explanation, Agnes. I'd like to add some comments on what you wrote anyway.

KOJI

I understand what you mean, but actually in my opinion Alcor doesn't feel any threatening from meeting an alien. His interest for Actarus real identity is due to curiosity/rivality, but if you notice he has no reaction at all when he discovers the truth in ep2. Alcor accepts the fact of having an alien in front of him like if it was the most natural presence of the world for him. And actually, I never felt any "threatening" in the particular form of Daisuke's eyes, I thought instead they were extremely fascinating... I mean, I don't think that particular eyes design was invented as a "threatening" characteristic; actually according to Nagai's own words on the matter he wanted absolutely Komatsubara to add them to the character design as a mean of underlying Daisuke's alien nature, but nothing else.

DAISUKE

I would leave apart ep63 as I have a slight different opinion on Actarus behaviour with Kirika. I would like only to add – like I wrote in a very old MM – that what's most interesting to me is that Daisuke himself refuses for the whole anime (and his rejection will end only with ep72) his alien nature and tries desperately to live as a simple earthling. Referring to the main topic of this discussion, I would like to underline that in Grendizer the theme of the alien invasion is more complex than "bad aliens invading poor Earth": the main character is indeed

an alien, but his own relationship with Vega kingdom is enough complex and the fact that at a certain point the story turns from a war of attrition to a war for survival changes also the analysis perspective of the them of the alien invasion.

HIKARU

Sorry Agnes but I disagree. Venusia is not threaten at all from Actarus' alien nature, her reaction in ep23 when she awakens after nearly falling in the precipice is mainly due to her shock for Daisuke being a liar to her, just when they had a relationship going on. That's why she is so upset and rejects him, his alien nature has nothing to do with that scene. I am not saying that the alien nature of the guy she loves has not an influence at all respect to Hikaru, but I see it as a point of development of their relationship, but not as a matter of threaten to her at all. Maybe growing with a father so focused on aliens opened her mind far more than what we should expect for a "girl from the countryside" (yuk, I guess I should add some updates to my Hikaru's analysis...)

DANBEI

Oh Agnes, you have not talked about him at all... while instead Danbei IS the best character to be analysed respect to the topic of "alien" and "earthlings". You see, Danbei is an "alien" to Japanese rural culture, and feels his link to space inhabitants being in a way stronger than to people living aside him. Yet he is a man with a strong bond to Japanese old traditions. Ah, how many MMs should we write about Danbei???

KING VEGA

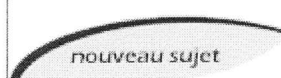
Oh, Agnes, we are entering in a mine field... But even if I link King Vega's pain for Rubina's death more to sense of guiltiness than pure grief for his daughter (VO is very complex...) I accept your point on the "alien humanising" also in the figure of the boss of the invaders. And it is reflected also in his megalomaniac death indeed – despite the bad realisation, ep74 follows anyway the path of the previous scripts somehow anyway. King Vega's behaviour in ep74 is a reminder of what desperation and awareness of losing power can lead a "person" to act. But actually the same theme had been developed in Grendizer at a lighter extent with Zuril too few eps before...

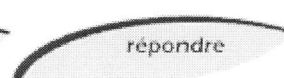
UMON

Yep! I have always smiled reflecting on the fact that of all the topics I have seen being developed in this forum, Daisuke and Umon are the less analysed of all. Very interesting: the "hero" and the "boss of the goods" (^_^) seem not to be of big interest for Grendizer fan... Well, for what myself is concerned Umon is such a precious character to me that I quiet feel feared thinking about writing an analysis. Anyway, I of course will wait for your inputs Agnes...

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