

Forum Goldorak

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Auteur :

Sujet: Le suicide de Cyrus: épisode 68

Bas

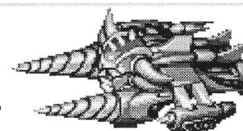
Cosmic
 Messages postés : 255
 pour l'amour des oiseaux des fleurs


Posté le 30/03/2005 17:43:53

Pour info j'aimerais savoir si cette scène de fin où Cyrus se donne la mort devant Phénicia a été diffusée sans être censurée lors de son passage sur antenne 2? En divix je dois avoir la version AB club Dorothée puisqu'on constate clairement que la scène est coupée: ça tranche par rapport à la version japonaise où l'on voit bien que le héros repentie se donne la mort, sa tête baignant dans le sang. Désolé d'être cru dans mes propos, cette fin douloureuse et tragique dénote quand même par rapport à d'autres épisodes plus légers: ici on est confronté à

une réalité plus adulte un peu comme dans l'épisode 25 "les amoureux d'Euphor" .

U F O ロボ グレンダイザー

**dd**
 Messages postés : 504
 la vérité est ailleurs

Posté le 30/03/2005 17:59:51

je ne savais pas qu'il y avait une version censurée, il me semble bien qu'on le voit mort.

**dd**

Messages postés : 504
la vérité est ailleurs



Posté le 30/03/2005 18:02:35



d'ailleurs, je me demande bien pourquoi il s'est suicidé. Pareil pour le fils d'Oros. Il s'est trompé de bouton ou quoi ? son espèce de tentative de destruction de goldorak est pathétique. Les scénaristes devaient avoir fait un épisode trop long qu'il fallait finir au plus vite...

En plus, son antérak était surpuissant par rapport à bien d'autres.

David

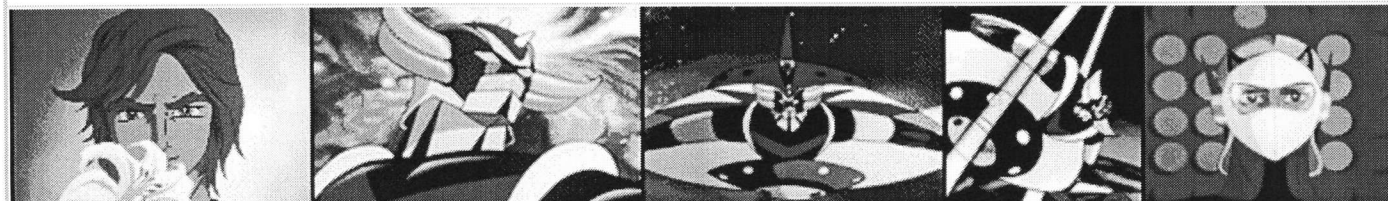
Messages postés : 2467
PEACE & LOVE sur la belle
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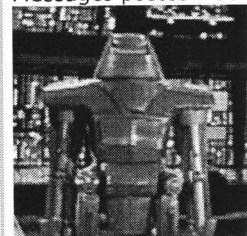
Posté le 30/03/2005 18:44:07



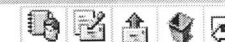
Je pense que les explications doivent être données, meilleures, et plus compréhensibles dans la VO...??!!

**Maximillian**

Messages postés : 687

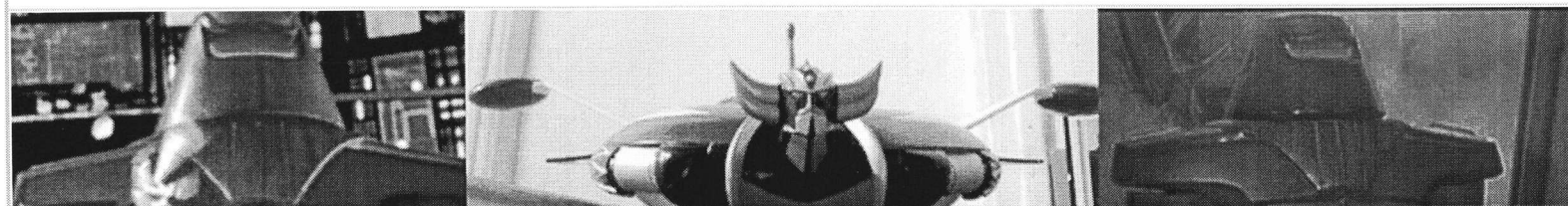


Posté le 30/03/2005 19:07:04



surement...

moi n'ayant pas vu Goldo depuis sa dernière diffusion en 87 ou 88 je C plus, G un peu de mal à dire... LOL

**Gerdha**

Messages postés : 421

Posté le 30/03/2005 19:36:14



Hikaru still rules!!!



Kein does really kill himself in front of Maria Grace. But the shot is designed from long distance, even if we can hear the sound. Then he falls and he is designed close with bleeding from his right ear. Naida too committs suicide.

Also Zuril's son kills himself, as he switches the auto-destruct device of his robot. But his actions is part of a battle, it is an act of war. Just like Gauss in ep34.

Actually, during the whole anime the only two characters who kill themselves out of the context of a battle are only Naida and Kein: the only two fleedians shown in the story apart the princes of Flead. I have always found this fact incredibly significant and underestimated. It must mean something. But I have no time to elaborate deeply, sorry...

LVD

Messages postés : 858

☐ LVD

 Posté le 31/03/2005 01:52:16


L'episode a bien ete diffuse non-censuree. Sur une des VHS sorties a l'epoque, il y a cet episode en version integrale(ou alors c'est un enregistrement que j'avais fait... je ne sais plus, je n'ai plus la video en question, mais j'en suis sur et certain).

Celui qui est mauvais dans son coeur ne peut regarder en face la lumiere de la verite qui eclaire tout l'univers. Et cette lumiere viendra a bout de tous les mensonges. L'aigle tout puissant terrasse toujours le serpent venimeux!

Cosmic

Messages postés : 255
pour l'amour des oiseaux des fleurs


 Posté le 31/03/2005 06:34:37

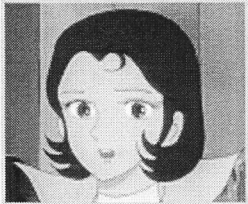

Et encore un mauvais point pour AB: je peux comprendre qu'il ait voulu édulcorer la scène mais en la coupant ça rend incompréhensible les retrouvailles éphémères entre Cyrus et Phénicia. Avec leur version ils nous coupent le pied sous l'herbe et gâchent un final surprenant et inhabituel pour un épisode de Goldorak. Et comme le souligne justement Gerdha Cyrus décide de mettre fin à ses jours devant Phénicia ce qui scénaristiquement marque peut-être un tournant dans le caractère de la soeur d'Actarus et peut laisser entrevoir un message : traumatisme, passage à l'âge adulte, conséquence psychologique de la guerre sur les individus? Bon je sais que mes propos ne sont pas marrants car un dessin-animé est avant tout fait pour se divertir et non pas se plonger dans des idées noires mais quand même une telle scène ne peut pas laisser indifférent.

U F O ロボ グレンダイザー

**Suzi**

Messages postés : 473

I am not an alien but I am unique



Posté le 31/03/2005 12:57:27

**Réponse :****Gerdha a dit :**

Actually, during the whole anime the only two characters who kill themselves out of the context of a battle are only Naida and Kein: the only two fleedians shown in the story apart the princes of Flead. I have always found this fact incredibly significant and underestimated. It must mean something. But I have no time to elaborate deeply, sorry...

Allow me to disagree Gerdha, Naida also killed herself in a battle, just like Zuril Junior. If she wanted to commit *just* pure suicide, there are a million of ways she could have done that successfully.

The fact that she elected to explode herself in the monster spacer on appraoching the Vegan troops indicates that she wanted to destroy them too, so in other words it was a suicide mission (in the same context of what we perceive today as suicide bombers and terrorists), not just suicide for the sake of suicide.

So actually the only people in the anime who commit suicide in its "pure" form i.e. not intending to kill others with their suicide are:

- 1- Cain/Kein (ep 68) who killed himself as you described
- 2- Yara (ep 15) who stopped fightening when he realised that he was fighting against his moral principles letting his monter beast crash in the mountains,
- 3- Gauss (ep 34) who let Grendizer destroy him without fighting back.

And that leaves us to conclude that the only person who killed himself outside an ongoing battle was in actual fact Cain/Kein (ep 68).

Just my 2 cents!



When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Suzi

Messages postés : 473

I am not an alien but I am unique



Posté le 31/03/2005 13:08:31



Réponse :

Cosmic a dit :

Et encore un mauvais point pour AB: je peux comprendre qu'il ait voulu édulcorer la scène mais en la coupant ça rend incompréhensible les retrouvailles éphémères entre Cyrus et Phénicia. Avec leur version ils nous coupent le pied sous l'herbe et gâchent un final surprenant et inhabituel pour un épisode de Goldorak. Et comme le souligne justement Gerdha Cyrus décide de mettre fin à ses jours devant Phénicia ce qui scénaristiquement marque peut-être un tournant dans le caractère de la soeur d'Actarus et peut laisser entrevoir un message : traumatisme, passage à l'âge adulte, conséquence psychologique de la guerre sur les individus? Bon je sais que mes propos ne sont pas marrants car un dessin-animé est avant tout fait pour se divertir et non pas se plonger dans des idées noires mais quand même une telle scène ne peut pas laisser indifférent.

Yeah, you 're right! We are left to wonder what was the significance of such an event on Maria 's "immaturity"? Particularly that the next episode (ep 69) she demonstrated a lot of childish jealousy towards Hikaru, and she acted so foolishly in ep 70 letting her brother get hurt, and leading herself and Koji into a trap!

But like all Mashima's episodes "the tales of the unexpected", this was a classic one that left a lot of question marks behind.

By the way Cosmic, I like your avator. It is great. I love Buzz Lightyear!



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Cosmic

Messages postés : 255
pour l'amour des oiseaux des fleurs

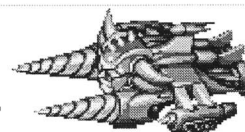


Posté le 31/03/2005 15:47:24



Merci pour le compliment au sujet de mon avatar. Je ne m'exprimerais pas en anglais vu mon niveau moyen donc merci également Suzi et Gerdha pour votre compréhension. En fait c'est vrai je n'avais pas pensé à regarder qui est le scénariste de l'épisode 68, en l'occurrence ici il s'agit de Tamura Tatsuo qui a également signé l'épisode 44 où un jeune archéologue, Erydan se fait assassiner froidement par un envoyé de Véga (encore une scène censurée par AB je suppose vu la version divix que j'ai). Encore une fois le thème de la mort (ici un acte gratuit, volontaire et lâche puisque la logique de guerre de Véga autorise même l'élimination de toute personne, quelle soit jeune ou adulte) nous est montrée sans concession afin peut-être d'être préparé à ce genre d'événement, tout du moins de savoir que de tels comportements existent encore de nos jours. Quoi qu'il en soit c'est frappant de voir que de tels sujets ont pu être abordés dans un dessin-animé télé à cette époque dans les années 70. Mais bon Goldorak c'est aussi de l'action, de l'aventure etc... ne l'oublions pas et les thèmes qui s'en dégagent en font une oeuvre forte et digne d'intérêt.

U F O ロボ グレンダイザー



David

Messages postés : 2467
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Posté le 31/03/2005 16:54:37

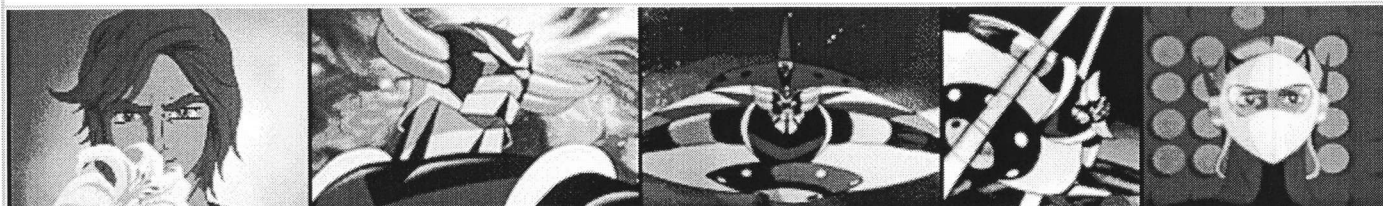
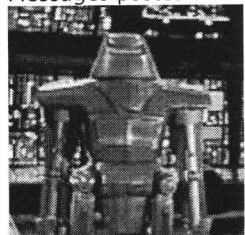


Welcome back Suzi.... we really missed you
It's been such a long time we didn't hear about you on this forum...



**Maximillian**

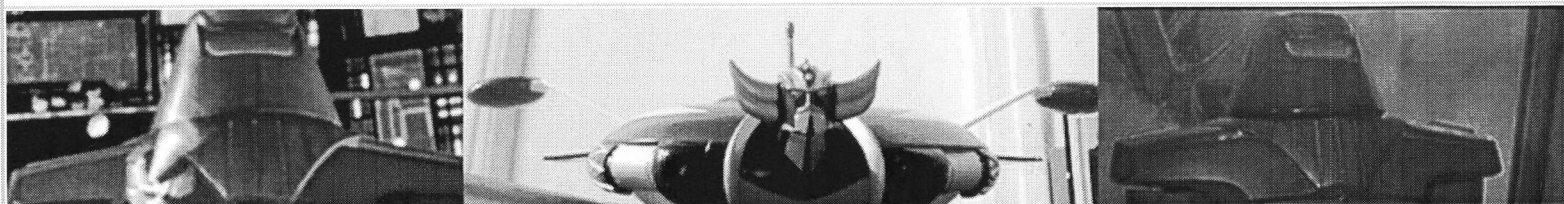
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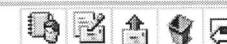
Posté le 31/03/2005 22:16:47



Hello Suzi ! how are ? I don't know who you are but Hello quand même ! lol

**David**
 Messages postés : 2467
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Posté le 31/03/2005 22:21:44

**Réponse :****Maximillian a dit :**

Hello Suzi ! how are ? I don't know who you are but Hello quand même ! lol



Maximilian, si ça peut t'aider, et si tu prends une grosse respiration et un gros courage car c'est en anglais, mais dans la partie "Présentation" de ce forum, Suzi se présente et explique qui elle est et ce qu'elle fait dans la vie



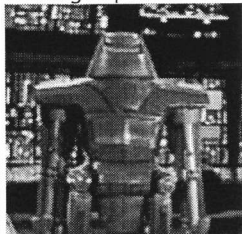
PS: dommage, y'a d'ailleurs pas grand monde qui va dans cette partie Présentation....



--Message édité par David le 2005-03-31 22:43:48--

**Maximillian**

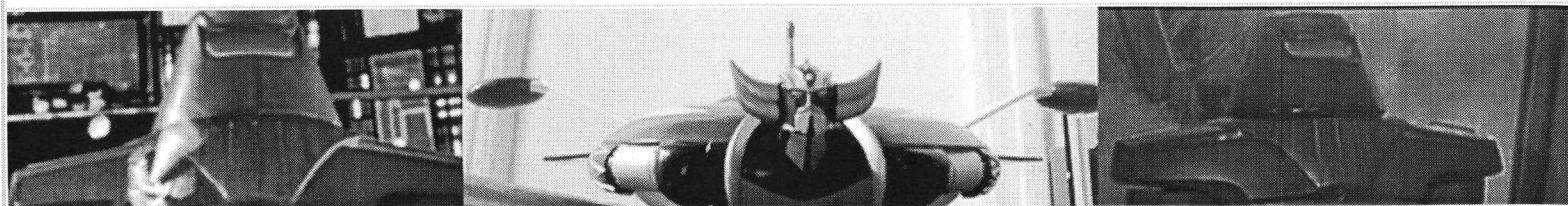
Messages postés : 687



Posté le 31/03/2005 22:39:28



oui donc pourquoi y aller ? MDR

**Suzi**

Messages postés : 473

I am not an alien but I am unique



Posté le 01/04/2005 02:14:05

**Réponse :****David a dit :**

Welcome back Suzi.... we really missed you
It's been such a long time we didn't hear about you on this forum...



Thanks David, I missed you too. I had all good reasons to disappear but the good thing is I am back with my cheeky comments!





When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Suzi

Messages postés : 473
I am not an alien but I am unique



Posté le 01/04/2005 02:24:31



Réponse :

Maximillian a dit :

Hello Suzi ! how are ? I don't know who you are but Hello quand même ! lol



Merci Maximilian.

J'avais régulièrement visité ce forum depuis 2003 excepté les 5-6 dernières semaines où une issue de santé m'a maintenu parti. J'habite en Australie.

I am pleased to meet you. 😊



When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Getter Robert

Messages postés : 664



Posté le 01/04/2005 02:35:24



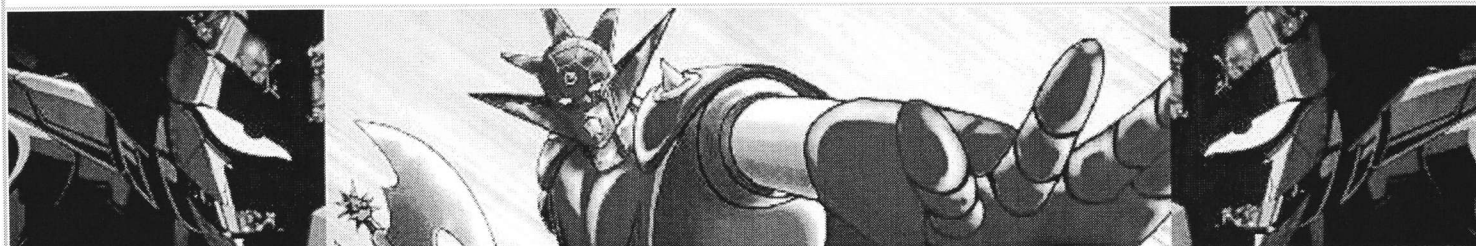
Réponse :

David a dit :

PS: dommage, y'a d'ailleurs pas grand monde qui va dans cette partie Présentation....



C'est parce que certains d'entre nous ne sont pas présentables 🙄



David

Messages postés : 2467
PEACE & LOVE sur la belle
Planète Bleue



 Posté le 01/04/2005 02:38:55



Réponse :

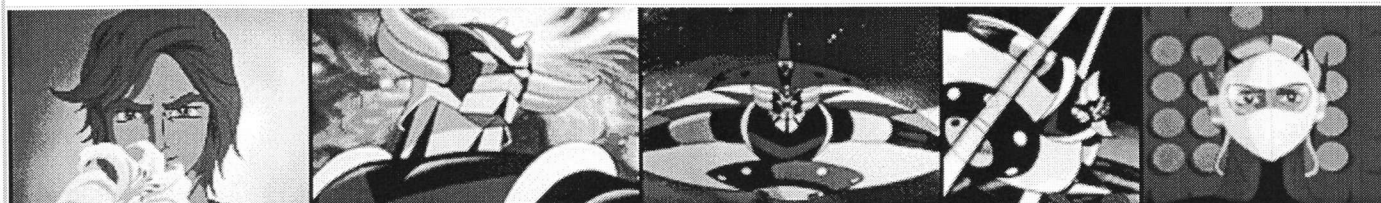
Getter Robert a dit :

C'est parce que certains d'entre nous ne sont pas présentables 

ça doit être ça... 

Ceci dit, oubliez pas quand même d'aller y faire un petit tour et de vous y présenter, c'est quelque chose de

sympa 



Suzi

Messages postés : 473
I am not an alien but I am unique



 Posté le 01/04/2005 02:41:42



Réponse :

Cosmic a dit :

Merci pour le compliment au sujet de mon avatar. Je ne m'exprimerais pas en anglais vu mon niveau moyen donc merci également Suzi et Gerdha pour votre compréhension. En fait c'est vrai je n'avais pas pensé à regardé qui est le scénariste de l'épisode 68, en l'occurrence ici il s'agit de Tamura Tatsuo qui a également signé l'épisode 44 où un jeune archéologue, Erydan se fait assassiner froidement par un envoyé de Véga (encore une scène censurée par AB je suppose vu la version divix que j'ai). Encore une fois le thème de la mort (ici un acte gratuit, volontaire et lâche puisque la logique de guerre de Véga autorise même l'élimination de toute personne, quelle soit jeune ou adulte) nous est montrée sans concession afin peut-être d'être préparé à ce genre d'événement, tout du moins de savoir que de tels comportements existent encore de nos jours. Quoi qu'il en soit c'est frappant de voir que de tels sujets ont pu être abordés dans un dessin-animé télé à cette époque dans les années 70. Mais bon Goldorak c'est aussi de l'action, de l'aventure etc... ne l'oublions pas et les thèmes qui s'en dégagent en font une oeuvre forte et digne d'intérêt.

No problem Cosmic, I understand French pretty well. Writing though requires a lot of effort from me.

Anyway Cosmic, if you check the exact wording of my post, I didn't say that ep 68 was written by Mashima. I only implied that it fitted his classic style of storytelling -"the tales of the unexpected" style. Something that Tamura also shared (check for example also ep 71..note that Morrus/Pollux did not committ suicide, he was murdered by Vega who set off the self-destruction system of his monster).

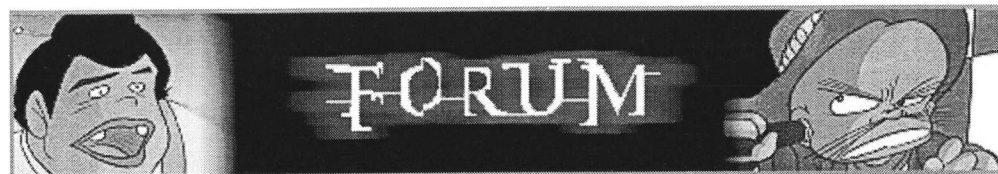
To be honest, I never understood the purpose of presenting Cain/Kein in the anime, or what was the moral of episode 68 anyway. I love the role played by Danbei in uncovering the Vegan plot, but the whole thing surrounding the character of Cain somewhat annoys me as it hasn't led to any maturity in the characters involved particularly Maria plus the plot hole of him recognising her as soon as he saw her which doesn't fit with the fact they were separated as children, and have grown apart so they have not witnessed how the pubertal changes affected them. (In other words DF himself didn't recognise his own sister when he first saw her, whereas this Cain/Kein in a split of a second recognised her. Weird, euh!!!!!!!!!!!!)

But what interests me in the whole anime is that none of the alien "friends" survived, they are either killed or committed suicide. That makes me wonder, what a different story could have emerged from a lot of alternative scenarios.



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Goldorak



Le suicide de Cyrus: épisode 68

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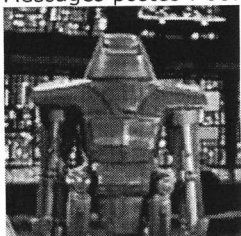
Auteur :

Sujet: Le suicide de Cyrus: épisode 68

Bas

Maximillian

Messages postés : 687



Posté le 01/04/2005 15:36:21

**Réponse :**

Suzi a dit :

Merci Maximilian.

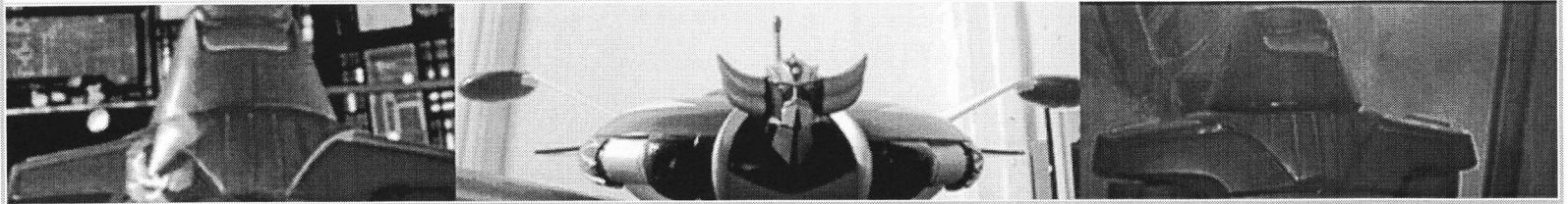
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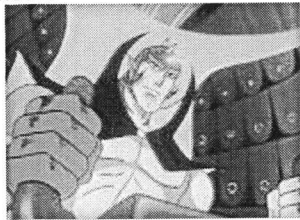
OH MY GOD !!! I LOVE AUSTRALIA !!! I have the project to go in your country...

When I will have enough money...



**Cosmic**

Messages postés : 255
pour l'amour des oiseaux des fleurs



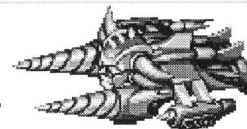
Posté le 01/04/2005 16:12:52



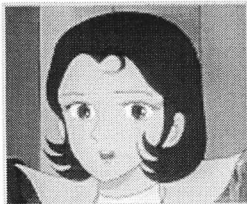
Oui oui Suzi j'avais bien compris que Mashima Mitsuru n'était pas le scénariste de l'épisode 68 mais je pense qu'il est toujours intéressant de regarder qui est l'auteur du scénario de tel épisode pour justement comparer aux autres scénaris qu'il a également écrit pour la série. En ce qui concerne le nombre de morts à la fin de Goldorak, je trouve un peu trop excessif leur disparition notamment les anciens proches amis d'Actarus (Aphélie, Pollux) ou ceux manipulés par Véga (Euridie, Eudix) qui disparaissent d'emblée à la fin de chaque épisode: la liste est longue. Là les scénaristes ont quand même poussés le bouchon un peu trop loin non? Je sais que dans le post de

Suzi plus haut  elle parle du personnage de Cyrus et qu'il a été séparé de Phénicia durant son enfance mais je n'ai pas tout saisi ses propos en anglais, désolé. Peut-être que David où quelqu'un d'autre peut m'aider à comprendre le fond de sa pensée en résumant ce passage en français, merci. A part ça j'ai saisi le reste...

U F O ロボ グレンダイザー

**Suzi**

Messages postés : 473
I am not an alien but I am unique



Posté le 01/04/2005 23:12:53

**Réponse :**

Maximillian a dit :

OH MY GOD !!! I LOVE AUSTRALIA !!! I have the project to go in your country...

When I will have enough money...



Isn't funny?! I too wish to get out of Australia and visit Europe and Canada when I have enough money 

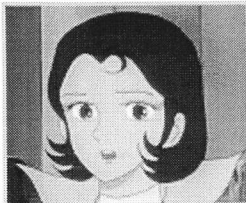
But certainly you are more than welcome to visit the country downunder (as we Aussies like to call it) and whenever you plan to visit, I will be very happy to provide you with all the information you need.



When there is love, there is life. For love is as strong as death.
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Suzi

Messages postés : 473
I am not an alien but I am unique



 Posté le 01/04/2005 23:19:09



Réponse :

Cosmic a dit :

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I am sorry Cosmic, I wish my French writing abilities were better.

But I do agree with you that the scriptwriters have really overdone it by killing all the "friends". But I can only say it is a Japanese anime after all, so what else should we expect? 

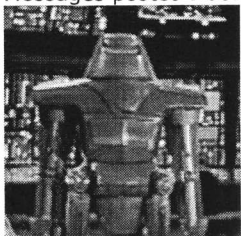
--Message édité par Suzi le 2005-04-01 23:21:54--



When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Maximillian

Messages postés : 687



 Posté le 01/04/2005 23:48:48

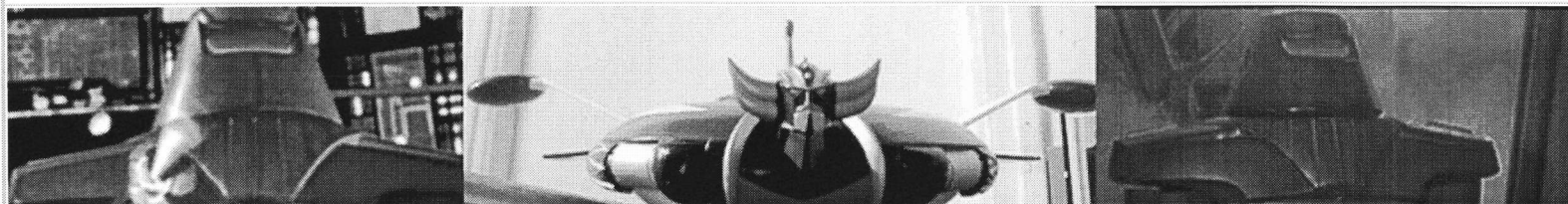
**Réponse :**

Suzi a dit :

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But certainly you are more than welcome to visit the country downunder (as we Aussies like to call it) and whenever you plan to visit, I will be very happy to provide you with all the information you need.

I LOVE YOU !!! 



Dantus

Messages postés : 574



 Posté le 01/04/2005 23:54:23



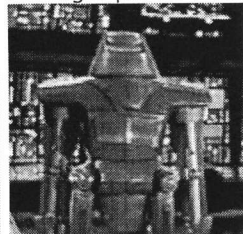
Ca y est Max ! Tu es guéri ?



Yuna for ever !

Maximillian

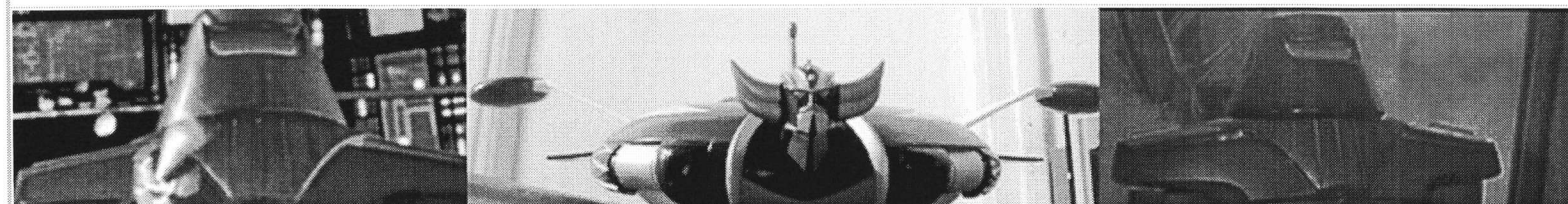
Messages postés : 687



 Posté le 02/04/2005 00:01:03



Que veux tu dire par guéri ?



Dantus

Messages postés : 574

 Posté le 02/04/2005 00:02:28

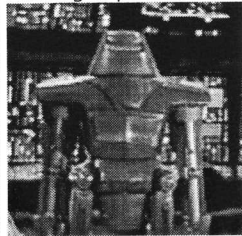


Je déconnais, par rapport à un de tes autres posts au sujet de Phénicia, ne le prends pas mal, c'était pas mon intention de te blesser !



Maximillian

Messages postés : 687

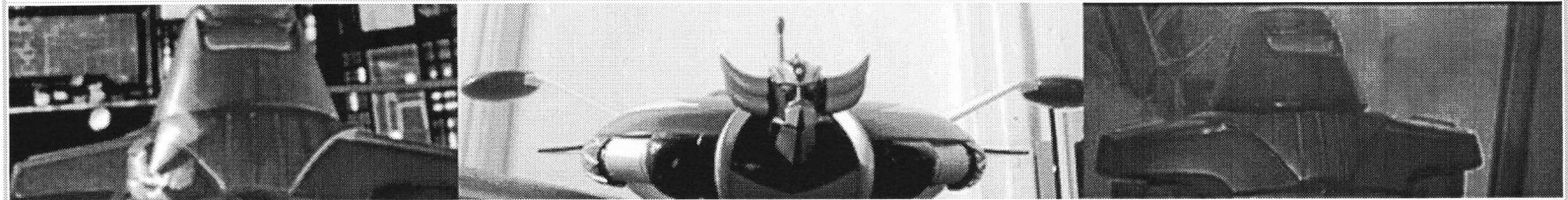


Yuna for ever !

Posté le 02/04/2005 00:05:19



Poisson d'Avril !



yuna

Messages postés : 85



Posté le 02/04/2005 00:06:45



allons bon, notre max se vexerait ? pourtant il ne se gêne pas le petit robot pour balancer des petits posts

agaçants sur les autres



Yunie la princesse amoureuse de





Dantus

Messages postés : 574



Posté le 02/04/2005 00:06:45

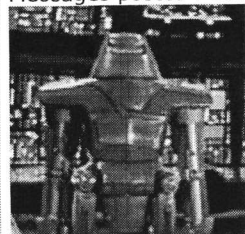
MDR, tu m'as bien eu !



Yuna for ever !

Maximillian

Messages postés : 687



Posté le 02/04/2005 00:10:38

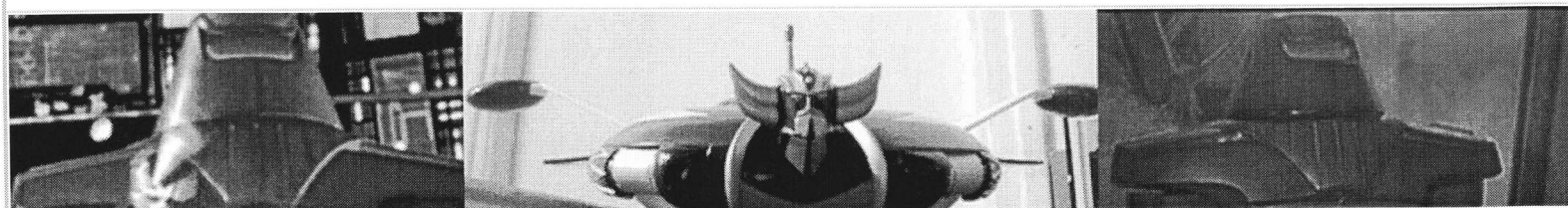


Réponse :

yuna a dit :

allons bon, notre max se vexerait ? pourtant il ne se gêne pas le petit robot pour balancer des petits posts agaçants sur les autres 

PTDR ! mais de quels posts parles-tu la consierge ? 



Cosmic

Messages postés : 255
pour l'amour des oiseaux des fleurs



Posté le 02/04/2005 00:11:13



Il n'y a toujours personne pour me dire ce que Suzi a voulu me dire à propos de Cyrus et Phénicia dans son post un peu plus haut? J'ai utilisé un site de traduction mais c'est pas top pour tout comprendre ☹

U F O ロボ グレンダイザー

**yuna**

Messages postés : 85



Posté le 02/04/2005 00:16:22

**Citation :**

PTDR ! mais de quels posts parles-tu la consierge ?

et un point partout maxou : on écrit pas consierge mais concierge



tu vois moi aussi je peux faire ma rombière de



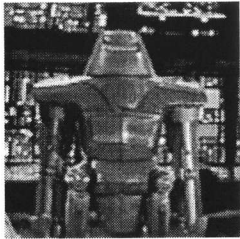
Yunie la princesse amoureuse de

**Maximillian**

Messages postés : 687

Posté le 02/04/2005 00:28:35

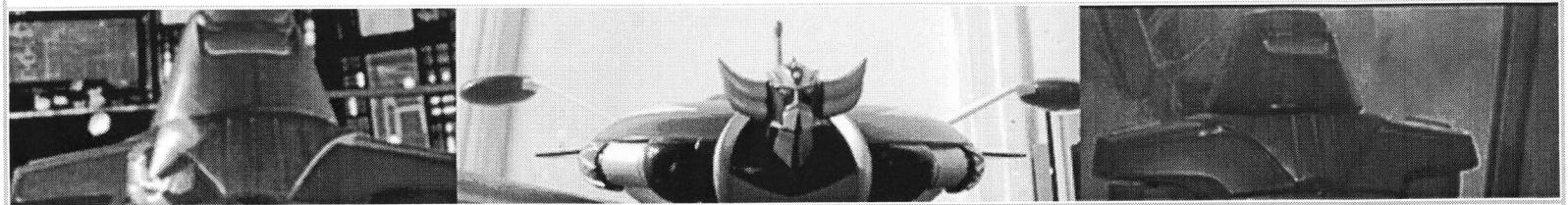
**Réponse :**

**Cosmic a dit :**

Il n'y a toujours personne pour me dire ce que Suzi a voulu me dire à propos de Cyrus et Phénicia dans son post un peu plus haut? J'ai utilisé un site de traduction mais c'est pas top pour tout comprendre 🤖

B désolé mais G pas tout compris non plus...

Yuna ta remarque n'est vraiment pas très recherchée... Trop facile ! 🤖

**David**

Messages postés : 2467
PEACE & LOVE sur la belle
Planète Bleue

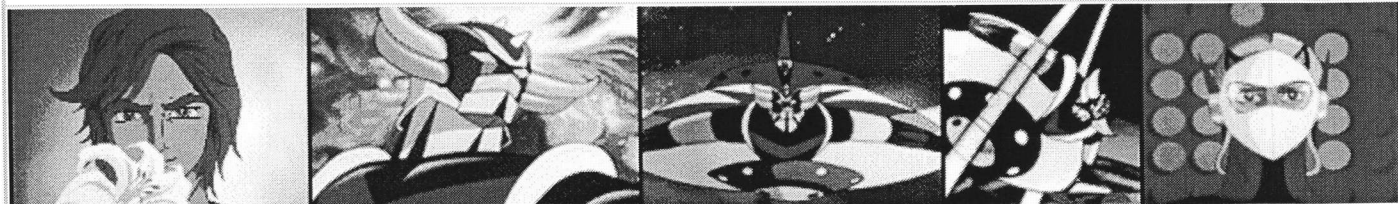


🤖 Posté le 02/04/2005 08:05:50

**Réponse :****Cosmic a dit :**

Il n'y a toujours personne pour me dire ce que Suzi a voulu me dire à propos de Cyrus et Phénicia dans son post un peu plus haut? J'ai utilisé un site de traduction mais c'est pas top pour tout comprendre 🤖

Inquiète-toi pas, j'essaierai de prendre un peu de temps pour te le traduire... c'est juste qu'aujourd'hui, j'ai été assez occupé... pas eu le temps...



Cosmic

Messages postés : 255
pour l'amour des oiseaux des fleurs



Posté le 03/04/2005 19:28:09

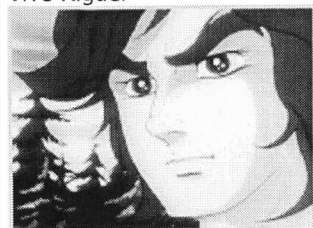


Sympa David pour ton dévouement , j'espère que tu pourras résumer les quelques propos de Suzi que je n'ai pas su comprendre mais prends ton temps s'il le faut, "rien ne sert de courir il faut partir à point" comme le dit une certaine fable 😊

U F O ロボ グレンダイザー

**Jerome**

Messages postés : 140
Vive Riguel



Posté le 04/04/2005 17:40:55



Cosmic voici une trad rapide pour t'aider :

Suzi parle du -"the tales of the unexpected" style - cad du style narratif impliquant que le conte se termine de façon imprévue. Ce qui se passe avec Cyrus puisqu'il se suicide alors que cela n'apporte rien au déroulement narratif.

Suzi n'a jamais compris l'intérêt d'introduire Cain/cyrus dans le DA, ni quelle était la morale de l'histoire de cet épisode. En revanche elle adore le rôle de Riguel dans cet épisode puisque c'est lui qui met à jour le plan de Véga.

Elle fait enfin référence à ce que nous avons appelé en anglais les 'plot holes' (les incohérences) dans le déroulement scénaristique du DA : ici comment cyrus qui n'a pas vu Maria depuis l'enfance peut-il la reconnaître alors qu'Actarus lui-même ne l'a pas reconnue.

Enfin très justement Suzi remarque qu'aucun des ennemis non veghiens (en gros les Euphoriciens et autres planètes subjuguées par Véga) n'ont survécu..

Voilà

POur mes commentaires voir prochain post!

Jerome

Messages postés : 140
Vive Riguel



Posté le 04/04/2005 17:49:18



Qq réflexions perso sur cet épisode:

1) Sur le suicide en tant que tel : je pense que malgré tout on peut rapprocher cet acte, effectivement relativement unique dans le DA (Naida/aphélie se sacrifie pour sauver Actarus qu'elle a blessé et choqué etc...). Lui aurait pu s'en tirer tout simplement. Pensons aussi à Pollux qui se suicide relativement inutilement alors qu'il aurait pu rester avec Actarus. POur expliquer ces morts, je pense qu'il faut replacer le tout dans le contexte japonais de trahison, d'honneur et de rédemption pas la mort : en d'autres termes une réminiscence du Hagakure : le code des samourais. La honte d'avoir trahi sa patrie et d'être mis face à face avec des résistants à

Véga (nos aigles, et notamment 2 survivants d'Euphor), rend pour des aristocrates d'Euphor toute survie impossible, comme avant la révolution Meiji au Japon en 1868. toute honte ou perte de la face ne pouvait être rachetée que par la mort, seule solution pour ne plus entacher la famille, d'autant que le suicide au Japon n'est pas un acte lâche mais d'honneur.

2) C'est pour cela qu'à mon sens aucun des ennemis non Véghiens n'ont survécu et ont toujours choisi de mourir.

3) enfin à propos du fait que Cyrus reconnaît aussitôt Phénicia, c'est vrai c'est limite, mais il savait comme tout soldat de Véga que la résistance terrienne était dirigée par le Prince d'Euphor et les aigles et que parmi eux, il y avait Phénicia. Donc c'est plutôt que Phénicia le reconnaisse qui est illogique puisqu'elle ne pouvait pas savoir qu'il était encore vivant, lui oui.

voilà...

Jerome

Messages postés : 140
Vive Riguel



Posté le 04/04/2005 17:51:33



Qq réflexions perso sur cet épisode:

1) Sur le suicide en tant que tel : je pense que malgré tout on peut rapprocher cet acte d'autres dans le DA, même s'il est relativement unique dans le DA (Naida/aphélie se sacrifie pour sauver Actarus qu'elle a blessé et choqué etc...). Lui aussi aurait pu s'en tirer tout simplement. Pensons également à Pollux qui se suicide relativement inutilement alors qu'il aurait pu rester avec Actarus. Pour expliquer ces morts, je pense qu'il faut replacer le tout dans le contexte japonais de trahison, d'honneur et de rédemption pas la mort : en d'autres termes une réminiscence du Hagakure : le code des samourais. La honte d'avoir trahi sa patrie et d'être mis face à face avec des résistants à Véga (nos aigles, et notamment 2 survivants d'Euphor), rend pour des aristocrates d'Euphor toute survie impossible, comme avant la révolution Meiji au Japon en 1868. toute honte ou perte de la face ne pouvait être rachetée que par la mort, seule solution pour ne plus entacher la famille, d'autant que le suicide au Japon n'est pas un acte lâche mais d'honneur.

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voilà...

Pages : Prec. 1 **2** 3 4 Suiv.



Index du forum

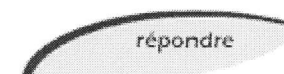
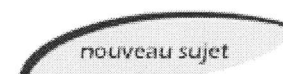


Goldorak

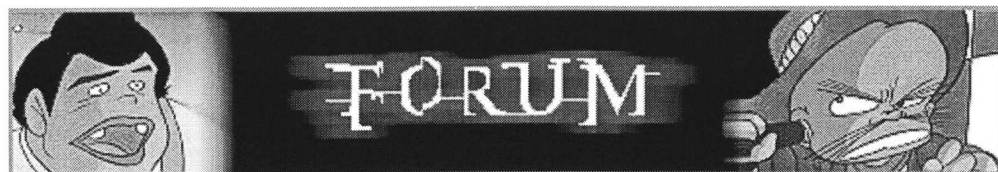


68

Le suicide de Cyrus: épisode



Haut



Forum Goldorak

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Auteur :

Sujet: Le suicide de Cyrus: épisode 68

Bas

JeromeMessages postés : 140
Vive Riguel

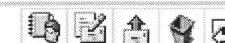
Posté le 04/04/2005 17:52:35



oops j'ai fait une gaffe et vous avez droit à deux posts presque identiques, le 1er n'est pas corrigé, c'est tout!!!

**David**Messages postés : 2467
PEACE & LOVE sur la belle
Planète Bleue

Posté le 04/04/2005 17:59:09

**Réponse :**

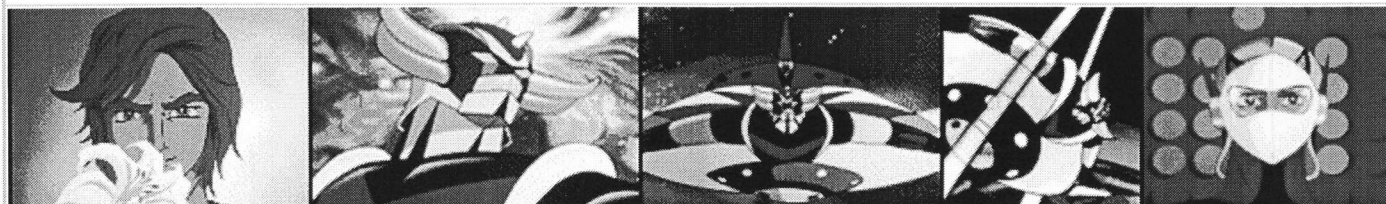
Jerome a dit :



oops j'ai fait une gaffe et vous avez droit à deux posts presque identiques, le 1er n'est pas corrigé, c'est tout!!!



pas grave... tu as la possibilité malgré tout d'effacer le 1er post...



Cosmic

Messages postés : 255
pour l'amour des oiseaux des fleurs



Posté le 04/04/2005 18:31:02



Merci Jerome pour ta contribution et ton analyse ☺ . En effet je dirais juste que Goldorak est bien un dessin animé japonais qui par certains aspects retranscrit des valeurs propres à son pays d'origine. Ce qui nous paraît donc cruel (notamment la disparition des proches d'Actarus) avec nos yeux occidentaux n'a pas forcément la même connotation sur l'archipel nippon. Chacun a sa vision des choses mais je continue à penser que les

scénaristes auraient quand même pu épargner certains ami(e)s dans l'entourage du prince d'Euphor 🌐 . Il en a déjà perdu pas mal, ça fait une sacré brochette d'autant plus qu'Actarus est assez jeune il me semble, aux alentours de 20 ans...

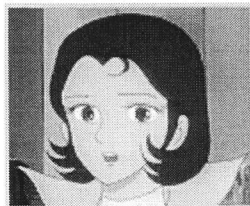


U F O ロボ グレンダイザー



Suzi

Messages postés : 473
I am not an alien but I am unique



Posté le 12/04/2005 08:16:24



Thanks Jerome for translating my post to Cosmic.

But I have to say Jerome, that the plot holes in episode 68 don't just stop at that.

If we assume like what you (and previously Gerdha) said that Cain was already aware that Maria was also part of the Grendizer team, then why was he so surprised to see her? Shouldn't he be expecting that since Vega already has the knowledge of who was piloting which spacer? So facing Maria shouldn't really be that of "unexpected" surprise as portrayed by his facial expressions.

As for him committing suicide...that I couldn't really understand. I know that it is acceptable in the Japanese

culture to do that if one perceives self as dishonoured or a failure, but he followed Vega **by his own will, no one forced him to**. So he must have been fully aware that he was betraying his King and his childhood friend Princess Maria Grace when he agreed to fight against Grendizer.

So why did it suddenly become so "dishonourable" that he kills himself? Why wasn't there an alternative of asking for forgiveness and cooperating with Maria and the others in destroying Vega particularly that he knew a lot about their hideouts and plans, etc, and therefore redeem himself?

You see the whole thing doesn't make even the samllest bit of sense to me.

--Message édité par Suzi le 2005-04-12 08:18:43--



When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Agnès

Messages postés : 144

Posté le 12/04/2005 09:24:00



Réponse :

Suzi a dit :

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You see the whole thing doesn't make even the smallest bit of sense to me.

Interesting points, Suzi, though perhaps we ought to consider the following:

1. Cain/Cyrus was a small child when Flead was invaded. I am not sure that you can talk of betrayal in his case. He was probably found and raised by some Vegan soldier or Vegan ally, and later became one of Zuril's favourites (because of his intelligence, the French version tells us). I guess that this is his 'grown up' reality, especially if we consider that he was about Maria's age when this happened to him, and that Maria herself did not remember anything about her previous life (and come on, which little girl would forget about being a 'princess' so easily? 😊), we can assume that Cain/Cyrus developed in the same way - except he wasn't saved by one of the good guys, but by one of the bad guys.

This in itself is interesting, because it hints at an aspect of Vegan society that is very rarely talked about explicitly in the rest of the anime: the idea that they didn't just kill everybody, but that those who were 'willing' could 'integrate' Vegan society. (Like Atlas or Ergastule, he is willing, but unlike them, he was not an adult making an adult choice when he became 'willing'). I guess a child would not have much choice, and might come to view the Vegan regime as his or her own world.

For me, Cyrus/Cain is not aware that he has betrayed anybody, as he does not seem to remember his previous life and friends.

Moreover, he seems to bear his origins with a certain gloomy sulkiness, which might suggest that he has interiorised the values of his new culture, and that he feels ill at ease with who he is and where he's from.

I guess my point is that he knows he is from Flead, but that, as he has no personal or emotional connection with his Fleadian past, his origins are more of a nuisance to him, something that makes him different and suspicious to his comrades. We don't know how Flead is viewed from inside the Vegan empire, but we can assume that Flead and Fleadians might not be very 'popular'. Cyrus/Cain may feel guilty or ashamed about being from Flead.

2. I'm not sure about what Cyrus/Cain knows about his enemies, especially regarding Maria. He is entrusted with building a base on earth, but it always seemed to me that he wasn't given much information about what he was to expect. To him, Maria is the princess of Flead, his enemy, whom he does not associate with his childhood

friend.

3. Seeing Maria's face seems to trigger a memory in Cyrus/Cain's mind (that of playing with Maria and the attack on Flead?), which in turn allows him to reconnect with his past **emotionally and consciously**. He suddenly realises who he is, and who he is fighting, and in a flash, the implications of what he has done, where his loyalties ought to be and which side he is fighting on become clear to him.

You see, Suzi, to my appreciation, he never realised he was a 'traitor' until this very moment, the moment he sees and recognises both Maria, and himself. It comes as a revelation and as a shock, and in one single moment, his whole life and everything he believed in/about himself is turned upside down and becomes senseless. He walks away and in a mixture of despair, self-loathing and a last desperate plea to reclaim his 'lost' honour, kills himself.

Would this reading make more sense to you?

Just one last point, which is unrelated but interesting, I think. The French version suggests that he climbed up the ranks of the Vegan empire very quickly because of his extraordinary intelligence (which Zuril, of course, was able to appreciate). I always wondered whether he was not also a kind of 'surrogate son' figure, thus developing Zuril's human/father side.

On the other hand, his actions and his arrogance cause the failure of his mission, and in a sense, Cyrus/Cain has always struck me as rather 'stupid' in the way he deals with other people.

Perhaps, we could view him as a kind of 'dark double' to Zuril's son: Zuril's son is not presented as extraordinarily clever (in fact, we see him struggling with some of the tasks his father sets him). However, because his heart is in the right place, he is able to assess his father's situation very clearly. He knows that he is injured and helpless, and that without his self-sacrifice, he would be lost. Zuril's son's motivations are pure: he acts out of love and loses his life to save his father.

Cain/Cyrus, on the other hand, seems thwarted. He has cut himself off from all human contact or friendship, and as a result he seems blind to the consequences of his actions and arrogance. As a surrogate son, he is a failure as well. Intelligent he may be, but his actions are stupid, and this perhaps, is one of the central messages of the episode and the anime: without generosity, without emotional bonds with other people, brains are of no use. This applies to Zuril too: he is (re)acting out of pain and grief over the loss of his son, and when his 'surrogate son' disappoints him, his reaction is swift and ruthless.

Indeed, both Cain and Zuril are rash and ruthless in this episode, and both of them fail. This leads me to wonder whether this episode is about Maria at all. Indeed, it seems to me that it is about the pain of loss and grief as a

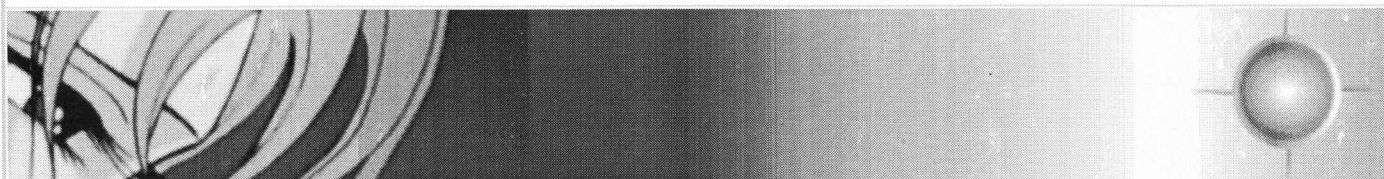
means of making a point about the importance of human relationships and emotional bonds.

To put it briefly, one could say that 'rational intelligence' is useless if it is not combined with the 'intelligence of the heart'. (or something like that 😊)

I hope this makes sense, as I am rushed for time, and these are just thoughts that rushed through my mind when I read your post.

I'm sure we can discuss this further, and I'll be happy to try and make my ideas more coherent later. 😊

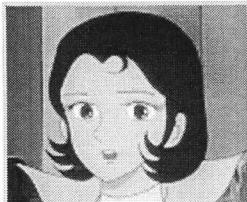
Désolée de ne pas traduire ce message en français, mais malheureusement je n'ai pas beaucoup de temps à moi ces jours-ci.



Suzi

Messages postés : 473

I am not an alien but I am unique



Posté le 12/04/2005 11:41:04



Oh Agnès, you have no idea how I miss these long interesting discussions that we have! But what can we say, life is busy for all!

Réponse :

Agnès a dit :

Interesting points, Suzi, though perhaps we ought to consider the following:

1. Cain/Cyrus was a small child when Flead was invaded. I am not sure that you can talk of betrayal in his case. He was probably found and raised by some Vegan soldier or Vegan ally, and later became one of Zuril's favourites (because of his intelligence, the French version tells us). I guess that this is his 'grown up' reality, especially if we consider that he was about Maria's age when this happened to him, and that Maria herself did not remember anything about her previous life (and come on, which little girl would forget about being a 'princess' so easily? 😊), we can assume that Cain/Cyrus developed in the same way - except he wasn't saved by one of the good guys, but by one of the bad guys.

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Very interesting point indeed Agnes. But we are not told a lot about his background and at what age did he end up with the Vegans. For some reason, he never appeared to "fully" belong to them. In the flashbacks he seemed slightly older than Maria (maybe a year older). If he were taken hostage and brought up by a Vegan family (or even in an army quarters?), then he like all the Vegans should be aware of what was going on. It interests me that his background was suddenly forgotten, erased from his memory completely, other than he was originally from Flead. How couldn't he remember the death of his parents, the destruction of his house, the fires, the collapse of the buildings. Those images can never be easily erased from a child's memory. They might sink into the subconscious and haunt like nightmares but they never gone, they are never forgotten.

I am sure that despite the possibility of him growing up on "Vegan" soil, he never forgot what happened to his homeland. But his current reality forces him to adapt to live with the enemy and move on beyond his past.

Ok, if joined the Vegan army and climbed the ladder of the ranks fast because of his smartness (which if ask me, I find him an utterly stupid and arrogant aloof), as a member of that army (or even amember living in the Vegan Empire) should be aware that Grendizer was the enemy and its pilot was Duke Flead (the supposedly rightful sovereign of Flead) In other words, he must have been totally aware that by joining the Vegan army he was turning his back to his past, his king and all what concerns Flead. I find it interesting though as since he was a friend of Maria then he must have been aware that DF was her brother. It is a dilemma that I can't understand.

In the episode it was noted that the other Vegan soldiers did not accept him as one of them, they were looking down on him as he was a "Fleadian" and yes perhaps upset too that he was appointed their boss. So he really

never belonged to the Vegans, and as you say he could never relate to his past either

Citation :

[cit]Agnès a dit :

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You see, Suzi, to my appreciation, he never realised he was a 'traitor' until this very moment, the moment he sees and recognises both Maria, and himself. It comes as a revelation and as a shock, and in one single moment, his whole life and everything he believed in/about himself is turned upside down and becomes senseless. He walks away and in a mixture of despair, self-loathing and a last desperate plea to reclaim his 'lost' honour, kills himself.

Would this reading make more sense to you?

You see Agnes, this is the funny point that I have been referring to again and again. This flashback you are referring to was recalled by Maria not Cain. It was in MARIA'S MIND NOT CAIN'S. Cain shouted the name "Maria" as soon as he saw her face, which indicated that he has never forgotten his past, otherwise how could he remember a girl whose appearance has been modified by puberty so instantaneously. And if so then why did he remember all of a sudden that he was a traitor?

For some reasons Agnes, the way Maria was questioning him about what happened to Planet Flead, indicated that he must have stayed there after she left (or at least had more information about it than her). It was her plea about Flead that made him kill himself as she reminded him of the beautiful past that he lost and could not retrieve. It just astonishes me that if he has found what could redeem him, then why did he opt to kill himself? It wasn't the end of the world.

Yes, the whole thing may seem acceptable by a Japanese viewer but I am sorry I don't accept it and certainly don't understand it. Why should "death" be always the solution. Why run away from facing one's bad deeds? Why is suicide so glorified?

Citation :

Agnès a dit :

Just one last point, which is unrelated but interesting, I think. The French version suggests that he climbed up the ranks of the Vegan empire very quickly because of his extraordinary intelligence (which Zuril, of course, was able to appreciate). I always wondered whether he was not also a kind of 'surrogate son' figure, thus

developping Zuril's human/father side.

On the other hand, his actions and his arrogance cause the failure of his mission, and in a sense, Cyrus/Cain has always struck me as rather 'stupid' in the way he deals with other people.

Perhaps, we could view him as a kind of 'dark double' to Zuril's son: Zuril's son is not presented as extraordinarily clever (in fact, we see him struggling with some of the tasks his father sets him). However, because his heart is in the right place, he is able to assess his father's situation very clearly. He knows that he is injured and helpless, and that without his self-sacrifice, he would be lost. Zuril's son's motivations are pure: he acts out of love and loses his life to save his father.

Cain/Cyrus, on the other hand, seems thwarted. He has cut himself off from all human contact or friendship, and as a result he seems blind to the consequences of his actions and arrogance. As a surrogate son, he is a failure as well. Intelligent he may be, but his actions are stupid, and this perhaps, is one of the central messages of the episode and the anime: without generosity, without emotional bonds with other people, brains are of no use. This applies to Zuril too: he is (re)acting out of pain and grief over the loss of his son, and when his 'surrogate son' disappoints him, his reaction is swift and ruthless.

Indeed, both Cain and Zuril are rash and ruthless in this episode, and both of them fail. This leads me to wonder whether this episode is about Maria at all. Indeed, it seems to me that it is about the pain of loss and grief as a means of making a point about the importance of human relationships and emotional bonds.

You talked about Zuril "adopting" or taking him in as a "surrogate" son or as a replacement for his dead son, but you know what?

1- Zuril wasn't a Vegan, he came from Planet Zoro which was a Vegan ally. So if Zuril adopted him, when and where did this happen?

2- Most importantly, Zuril's son was killed in the next episode (ep 69 if I recall correctly)so there was no reason for Zuril to "replace" his son by Cain, since his son was still alive in ep 68.

I find it interesting that Zuril has suddenly shown interest in the war actions when he in an earlier episode clearly stated that he was only the Minister of Science and not the Commander of the attacking troops. And if so what authority would he have to "promote" someone like Cain in the ranks of the Vegan Army?

If we assume that Zuril, a Science Minister and not a Commander in Chief, had supported Cain. Wouldn't have been more logical if that support occurred in the fields of science rather than war?

You see the more you analyse this episode the more questions it brings and the bigger the plot holes appear.

Citation :

Agnès a dit :

To put it briefly, one could say that 'rational intelligence' is useless if it is not combined with the 'intelligence of

the heart'. (or something like that 😊)

With that I totally agree, it is intelligence of both the heart and that mind that lead to a person's success.

--Message édité par Suzi le 2005-04-12 11:45:10--



When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Cosmic

Messages postés : 255
pour l'amour des oiseaux des
fleurs

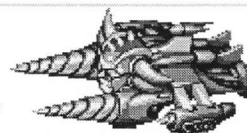


Posté le 13/04/2005 17:26:36



Que ce soit Agnes, Gerdha ou Suzi oubien d'autres membres du forum j'avoue que je suis toujours ébloui par vos propos, vos arguments quand il s'agit d'expliquer ou de comprendre un personnage, un moment précis dans la série Grendizer même si vous avez des points de vue différents 😊 . Vous avez beaucoup de choses à dire et c'est tant mieux car à côté de sujets plus légers dans ce forum il est bon parfois de se pencher de manière plus réfléchie sur certains événements de la série qu'on aurait tort de sous estimer. Par ailleurs en lisant le dernier post de Suzi je viens d'apprendre en fait que Zuril/Horos n'est pas un végien mais un habitant de la planète Zoro allié de Véga: merci pour l'info mais j'aimerais savoir où cela est dit, dans le manga, la version tv japonaise?

U F O ロ ボ グレンダイザー



ddMessages postés : 504
la vérité est ailleurs
 Posté le 13/04/2005 20:27:39


c'est la question que je posais sur le fait que les gradés n'avaient pas la même tête que les autres. Pour moi ils sont tous étrangers à Stycadès puisque les habitants que l'on aperçoit dans l'un des derniers épisodes sont humaoïdes. Les soldats le sont également, sauf ceux des autres planètes (Ergastul, Atlas,...) et donc minos, Hydargos

cela conforterait ma théorie, à savoir que les "difformes" ne sont pas de stycadès.

Agnès

Messages postés : 144


 Posté le 13/04/2005 21:54:06
**Réponse :****Cosmic a dit :**

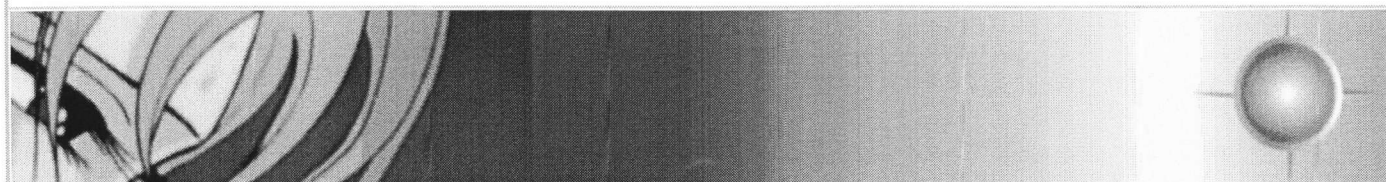
Que ce soit Agnes, Gerdha ou Suzi ou bien d'autres membres du forum j'avoue que je suis toujours ébloui par vos propos, vos arguments quand il s'agit d'expliquer ou de comprendre un personnage, un moment précis dans la série Grendizer même si vous avez des points de vue différents 😊 . Vous avez beaucoup de choses à dire et c'est tant mieux car à côté de sujets plus légers dans ce forum il est bon parfois de se pencher de manière plus réfléchie sur certains événements de la série qu'on aurait tort de sous estimer. snip

Merci Cosmic 😊

Suzi, you are right, I got the episode order all confused. I need to think about this ... Although, of course, Zuril cannot be grieving for his son at this stage, I still think that those two characters beg to be compared (especially regarding the proximity of the episodes).

Thinking ...

Got to go now.



Stéphane Dumas

Messages postés : 410



Posté le 14/04/2005 00:24:34

**Citation :**

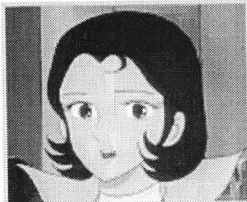
2- Most importantly, Zuril's son was killed in the next episode (ep 69 if I recall correctly) so there was no reason for Zuril to "replace" his son by Cain, since his son was still alive in ep 68.

Maybe, ep 69 was produced before ep 68 but when the broadcasting order arrived, these episodes had switched places.

Suzi

Messages postés : 473

I am not an alien but I am unique



Posté le 14/04/2005 12:10:04

**Réponse :****Cosmic a dit :**

Que ce soit Agnes, Gerdha ou Suzi ou bien d'autres membres du forum j'avoue que je suis toujours ébloui par vos propos, vos arguments quand il s'agit d'expliquer ou de comprendre un personnage, un moment précis dans la série Grendizer même si vous avez des points de vue différents 😊 . Vous avez beaucoup de choses à dire et c'est tant mieux car à côté de sujets plus légers dans ce forum il est bon parfois de se pencher de manière plus réfléchie sur certains événements de la série qu'on aurait tort de sous estimer. Par ailleurs en lisant le dernier post de Suzi je viens d'apprendre en fait que Zuril/Horos n'est pas un végien mais un habitant de la planète Zoro allié de Véga: merci pour l'info mais j'aimerais savoir où cela est dit, dans le manga, la version tv japonaise?

Merci de tes compliments Cosmic.

As for your question about Zuril's background. It was stated in the Japanese and Arabic versions of ep 28 when Vega introduced him to Gandal. I guess that is why he wasn't much affected by the destruction of planet Vega in ep 52-53 (compare that to Gandal's devastation).

And yes dd, it is rather interesting the change of the appearances of the Vegans as the series progressed. You see in the first half of the series, the Vegans were "deformed", monstrous looking creatures e.g. Blacki, Whiter then they were drawn as more humanoid. Maybe that indicates racial differences within the Vegan planet itself,

just like here on Earth.

Vega himself was hardly human-like yet his daughterwhat would I say, a perfect human but with pointed ears (sorry we haven't even seen her ears much). I wonder what the mother looked like?!

Ummmm I guess I pay too much attention to detail, don't I?



When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Suzi

Messages postés : 473

I am not an alien but I am unique



Posté le 14/04/2005 12:18:22



Réponse :

Agnès a dit :

Suzi, you are right, I got the episode order all confused. I need to think about this ... Although, of course, Zuril cannot be grieving for his son at this stage, I still think that those two characters beg to be compared (especially regarding the proximity of the episodes).

Thinking ...

Got to go now.

No worries Agnes. Take your time!

And yes, it is rather interesting that two youngsters (Cain and Zuril Junior) have committed suicide in 2 consecutive episodes, and somehow they were both related to Zuril.

Beware, The Honourable Minister of Science in his most desperate moments was spreading an air of suicidal thoughts! 🤖🤖🤖



When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Cosmic

Messages postés : 255
pour l'amour des oiseaux des fleurs



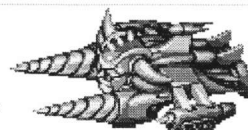
📅 Posté le 14/04/2005 16:02:36



Voilà encore une différence d'adaptation pour la version française. Dans l'épisode 28 "les nouveaux maîtres des ténèbres" il n'est à aucun moment dit que Zuril/Horos vient de la planète Zoro. Simplement le grand Stratéguerre

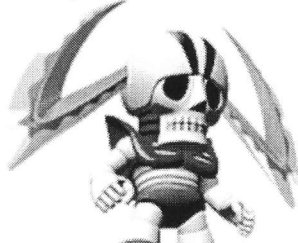
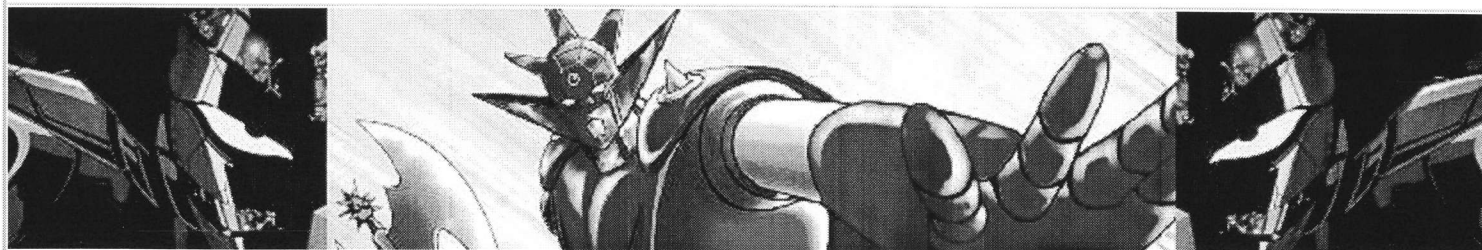
présente le commandant Horos à Minos  comme étant je cite " un de nos meilleurs techniciens, c'est le grand maître du centre de nos recherches scientifiques". Ce qui explique donc comme le pensait justement dd que les gradés sous les ordres de Véga ont des origines bien différentes.

U F O ロボ グレンダイザー



Getter Robert

Messages postés : 664


 Posté le 15/04/2005 05:17:28
Bien vu Cosmic **Gerdha**

Messages postés : 421

Hikaru still rules!!!


 Posté le 01/05/2005 21:17:45


The theme of the suicide(s) in Grendizer has always steered up my interest since I got in touch again with this anime few years ago after a long period where I set it aside of my life. Yes, it's a fact that apart MariaGrace all the other people who get in touch with Duke Fleed end up dying in the end. In some cases it happens because they decide to put an end to their lives.

Who are they? Well, following the anime:

- 1) Yara (ep15)
- 2) Naida (ep25)
- 3) Gauss (ep34)
- 4) Kein (ep68)
- 5) Zuril's son (ep69)

I agree with Suzi and Jerome about the underlying reasons for Yara, Gauss and Zuril's son's suicides. Those are acts that can be quite easily explained as "acts of war" in relation to their specific character personalities. Which though leaves on my table Naida and Kein: the two fleedians, the two "childhood friends" of the two princes of Fleed, who both decide to end their lives in front of the respective member of the royal family who knew them. Are we facing a coincidence? Sorry, I don't believe it at all. Despite the fact that ep25 is written by Mashima and ep68 by Tamura, the whole development of the anime since the two scriptwriters got employed around ep 21-22 shows a deep co-ordination between them in keeping a certain spirit alive in the story (even though they have a different writing style for sure). I find interesting also that ep68 is placed in the Final Arc just before what I call "the Fleedian Trilogy" (eps 70-71-72); actually I personally consider it as its introduction, and I would say that ep72 is not completely understandable without the final scene of ep68 (MariaGrace crying on Kein's dead body asking news about her native planet, sobbing to her brother that she can't take any longer fighting, and Daisuke affirming that the war should end as soon as possible). Not to bring up The Trial Of The Century again, but really every analysis seems to head there, to ep72, like if it is a great black hole absorbing the energies coming from the other episodes...

I am sorry for never have found up to now the time and courage to complete and post my analysis of ep25. But for what the current topic is concerned, I have to say that I disagree with Suzi's opinion about the nature of Naida's suicide, and unlike Jerome I don't believe that hagakura is enough to explain Naida's act. I don't negate that hagakura is well present as a thematic in the anime, its spirit informs actually the actions of many characters also outside of the sole topic of the suicide. But personally I see it as a sort of "smoke curtain" in the case of Naida. To me, ep25 is like a prism, which can't be seen inside and instead reflects different range of colours once it is enlightened by a ray of light. I hope in indulgence for not explaining my theory in details, but for what myself is concerned, I believe that there are evidences in ep25 that Naida wants to kill herself out of anger and hate for Duke Fleed. I think that ep25 is extremely tricky, but in VO the suicide scene shows clearly how Naida goes on in her suicide plan despite she is aware that DF is alive and kicking and ready to fight the vegan fleet. If she "loved" him as she stated, she should have been ecstatic seeing him onboard of Grendizer, she would have had a happy expression hearing DF's voice, and the (possible) guilt and shame in the hagakura perspective would have been counteracted by the fact that the damage was resolved. DF himself repeatedly pray her to stop and don't kill herself, so she should have been sure that she could have been forgiven, in case what we face in ep25 is a suicide in the frame of hagakura. She had time and space still available for a u-turn. DF tries even to interpose Grendizer between Naida's spacer and the vegan fleet, but nevertheless Naida chooses to die anyway. She doesn't tell a word, she is designed with a - to me - meaningful expression and flights against the vegans despite all efforts from the man she says she loves to avoid her death. I find very difficult to define this scene as a "death during an act of war". To me, especially the scene design leads to interpret Naida's death as a "pure" suicide, reinforced by the impression I receive watching this moment that she wants Duke Fleed seeing her dying, quiet as it is a silent message to the prince. Personally I believe that to explain what happens in this episode would be necessary to analyse Naida's relationship with Duke Fleed, Duke Fleed's personal story and relate also ep25 to ep72. But this is not the appropriate thread for sure. Only, I feel I can say here that I believe Naida and Duke Fleed were engaged on Planet Fleed, and that this relationship has much to do with the events which lead to the attack to Planet Fleed.

Now, here comes the problem of Kein and ep68. First question is: how could he and MG recognise each other after at least 8 years? Second question: why does Kein decide to commit suicide?

Actually, I don't think to the "instant recognising" as a plot hole or something so strange. I have personally encountered in my life persons that had no issue in recognising me after 30 years only because of my way of smiling or my voice. Memory is quiet still an unknown human tool. It's sure that the dynamics of human memory are deeply related to unconscious way of working and can lead people to forget and recall on the basis of inputs which are uncontrollable and somehow inexplicable. On this matter I disagree with Agnès on her point about MG not recalling being a princess as a plot hole: people can forget entire blocks of their life out of terror and shock, it's a powerful tool a person's and especially a kid's subconscious owns to survive to pain. It's a well known psychological phenomenon, so there's nothing strange in what is described in Grendizer anime about MariaGrace in my opinion. My idea is reinforced by the tone of the dialogue between MariaGrace and Koji at the beginning of

ep68 (she doesn't recall images of her childhood but only few bad feelings): their words are enough typical in the context of a removal process. Actually, both Mashima and Tamura have already shown in previous episodes a great knowledge of psychology (anyway a core topic in Nagai's works in general), and I would even dare to suppose that they got hired just for this ability.

But I would say that a removal process is described about Kein too. There's no indication in ep68 that he is aware to know personally the royal family of Flead before meeting MG in person. I can agree with most of what Agnès has posted about the reasons why Kein became a soldier in Vegan army. He is aware to be a fleedian – Zuril talks openly about his origin with him anyway – and actually we could guess that every vegan soldier should have known that Grendizer driver was Duke Flead. So Kein's attitude (i.e. being a fleedian commander in Vegan army fighting against somebody he should have known personally given the fact he was DF's sister's friend) seems to me the one displayed by a person who is not aware of his past if not as a formal news without any emotional experience attached - unless we suppose he could have some personal reason to hate Duke Flead (but I don't find any hint in ep68 to justify such a theory). I tend to guess instead that the news about also Maria Grace being alive and fighting onboard of Drill Spacer could have been taken secret to the troops though. We know from ep57 that Zuril was already aware that the fourth driver of the Grendizer Team was the princess of Flead, but this doesn't mean that the news would have been generally spread to the troops: it would have meant for Gandal and King Vega himself to recognise a big failure as commanders if not only DF was able to escape from the planet taking the robot with him, but also the baby princess saved her life. The princes of Flead being both alive represented not only a "war" problem, but a big disadvantage in terms of reputation for Vega first level commanders too. And in fact, we will see in ep72 (yes! It's it again!) that planet Rubi population started a revolution only because of the news that Duke Flead was still alive... So I can suppose that the identity of the fourth driver of Grendizer Team could be easily not communicated to secondary level commanders and the vegan troops.

The fact that Kein is surprised in meeting MariaGrace is consequently not strange to me. Just like it is not a shock to me that suddenly Kein overcomes the removal process just for seeing MG's face. And I find coherent that he gets overwhelmed by confused and guilt feelings once he recognises not only his childhood friend but recalls his friendship with her and also – likely – to have known personally Duke Flead too. He understands to have fought for years against not mere "symbols" but real persons with whom he had a personal relationship. An incredible amount of feelings and emotions overcomes Kein in a moment (his designed expression is impressive) and he pushes away MariaGrace both physically and by wording ("I am not more the boy you used to know"). But MariaGrace too is facing at the same time the sudden overcoming of her own removal process: she has recognised Kein – I repeat: it's not an impossible phenomenon - and her joy for being finally able to remember at least one positive piece of her past is so big that she doesn't understand Kein's complete opposite state of mind. It's remarkable how the scene is designed: the terror in Kein's face opposed by MariaGrace's tears of joy. And in the frame of hagakura, Kein feels he cannot stand himself and his own life anymore. He has been defeated as a soldier so he can't come back to be an honourable commander anymore in Vegan army to which he belongs and made an fidelity oath. His honour would be maybe saved if he kills MariaGrace, but now she represents no

more a generic enemy but a person to which he is emotionally attached so he feels he can't shoot her. But on the other side he feels he can't simply jump on a different bandwagon and join the Grendizer Team: he supposes to not dare forgiveness, that the fleedians princes will never trust him. He doesn't understand that his friend (and DF too likely) has instead a complete different state of mind. I guess Kein feels he doesn't know anymore who he is and what's his "place in this world" so to speak. And hagakura doesn't allow a samurai to have incertitude on the matter. Kein consequently decides to end his life soon. It's another "pure" suicide to my eyes, even if caused by different reasons than Naida's.

Anyway, to me it exists really a sort of "parallel" interpretative key for the death of Naida (in front of Duke Flead) and Kein (in front of MariaGrace). Naida and Kein believe that life can't give them a new positive opportunity, they see their lives as unbearable for the lack of trust in the future. But an opposite phenomenon seems instead to interfere with the fleedian princes' lives: they would like to have a new future and destiny continues to bring up their past and in a painful way. MariaGrace faces Kein and a fake father, Duke Flead must meet Naida, two fake parents, Morusu and Rubina. Both the princes are finally smashed with the news of the rebirth of Planet Flead. Yet they are in the end able to use these emotional earthquakes as tools for their own personal growth and to find in the end the way to balance their future with their past (it's how I interpret ep74 deep meaning, despite it's awfully developed). One of the (numerous) positive hidden message in Grendizer anime...

One last note. I see in ep68 a powerful and interesting mixture of traditional japanese thematics and modern western approach to psychology. I can personally retrieve many other similar examples in Grendizer as a matter of fact, but in this particular episode the screenplay shows this approach much more clearly in my opinion. Another proof to my eyes that in the Final Arc (eps 62-74) the developing team of the anime was trying to get back to the writing style of the Golden Episodes (eps 23-39), having finally overcome the need to save the show from anticipated closure caused by the rebellion of the male viewers against Hikaru and the consequent decrease of TV ratings. The Fleedian Trilogy and especially the masterpiece of tricky storytelling which is ep72 are going soon to close Grendizer story in glory.

Just my two little (LOL) cents....

--Message édité par Gerdha le 2005-05-01 21:19:18--

David

Messages postés : 2467
PEACE & LOVE sur la belle
Planète Bleue



Posté le 02/05/2005 01:31:41

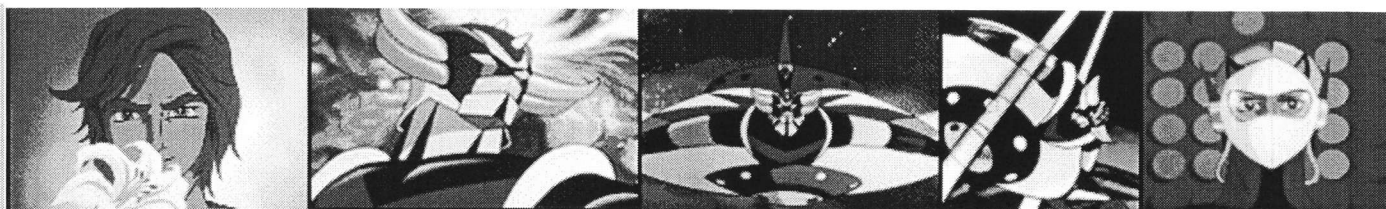


waouh!! Gerdha is back with her famous MM (=Monstrogoth Messages)!!





Getter Robert
Messages postés : 664



Posté le 02/05/2005 06:20:58



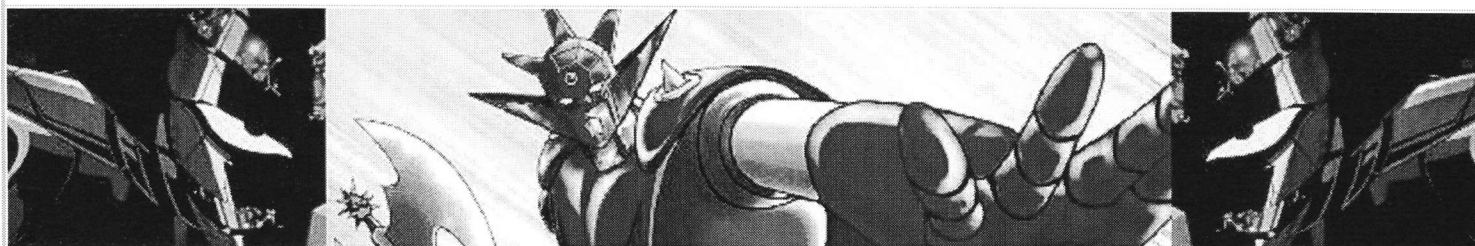
Réponse :

David a dit :

waouh!! Gerdha is back with her famous MM (=Monstrogoth Messages)!!



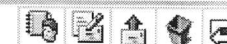
On se croirait dans le bon vieux temps des MM par notre triumvirat féminin adoré



David
Messages postés : 2467
PEACE & LOVE sur la belle
Planète Bleue

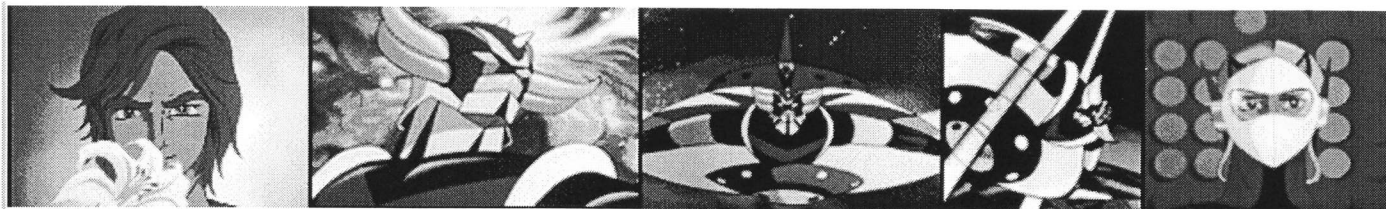


Posté le 02/05/2005 06:44:05

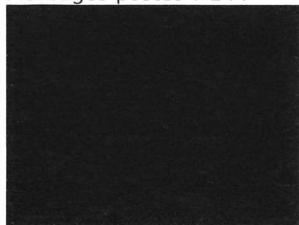


en effet... on serait en hiver, on se dirait que ça nous ferait de belles et longues lectures pour les longues nuits froides d'hiver!!



**Agnès**

Messages postés : 144



Posté le 02/05/2005 09:12:06

**Réponse :****Getter Robert a dit :**

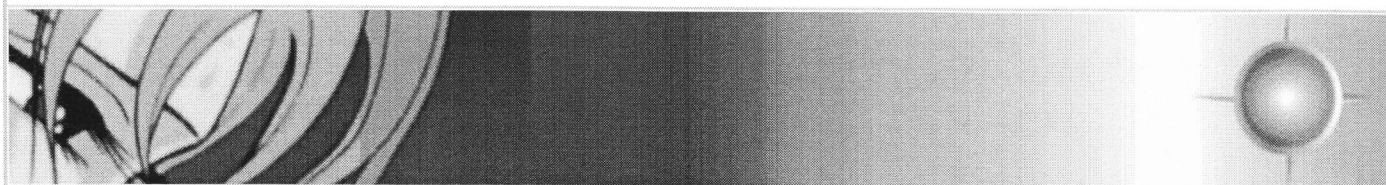
On se croirait dans le bon vieux temps des MM par notre triumvirat féminin adoré 

<== Ha ha! 

I totally agree with your analysis regarding Kein/Cyrus' 'loss' of memory and acculturation (you put it in a much more articulate and detailed way than I did 😊).

I'd just like to add that I do not consider the fact that Maria Grace forgot about being a princess to be a plot hole. On the contrary, the fact that she has forgotten about this is an indicator that the same thing can have happened to Kein/Cyrus. My point was that forgetting that you are a princess is rather unlikely for a little girl (depending on her age), and that only a very great trauma could produce this memory loss. Kein and Maria Grace underwent similar traumas ...

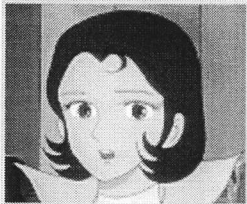
So I guess we agree 😊



Suzi

Messages postés : 473

I am not an alien but I am unique

 Posté le 02/05/2005 13:30:30

Welcome back to the discussion arens Gerdha!

Well, I guess that you and I completely differ on the interpretation of ep 25 and Naida's character, and why she decided to commit suicide, so I won't enter a fruitless discussion in that matter as we both know that it leads us to nowhere.

As for Cain "sudden" recall, we really don't disagree as much as you think. What I hinted to earlier, is that if he were able to "instantly" recognise Maria (despite the pubertal physiological changes) then it indicates that he hasn't actually "forgotten" her or his past.

This is what I find interesting. We know that he knows his Fleedian background, and therefore he must have known that DF was Flead's sovereign, then why did he volunteer to join the Vegan army? He wasn't brainwashed to do so, but even if we assume that he did for survival (or whatever other reason), why didn't he think of snapping the opportunity to "reconnect" with his past and declare his real loyalty to his king, rather than insist on chasing Maria when Zuril called off the attack and ordered the miniFOs to retreat?

OK, I do find the plot of ep 68 quite confusing and somewhat perplexing.

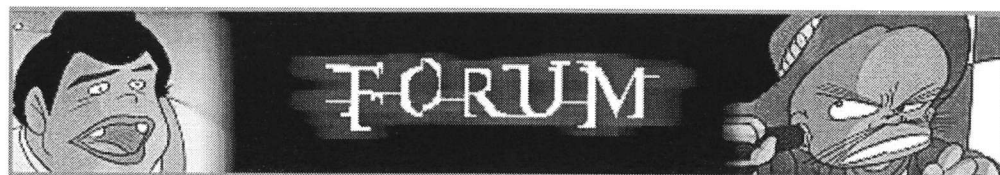
With all due respect for Japanese culture, I don't believe that suicide restores honour or redeems oneself. For me it is a pure act of shame, and a reflection of deep despair (and severe untreated depression if committed by a person suffering a mental illness, but that is another category of people whose mental illness is real).

I can understand that people growing up in circumstances similar to that of DF, Maria, Naida and Cain can certainly develop a mental illness which yes can lead them to commit suicide but the presentation of Cain's death did not reflect a "mental" illness (unlike Naida's), it was reflecting a stupid Japanese tradition that encourages suicide and glorifies it (something that I can't certainly relate to).

For God's sake the era of the samurai is well over, people move forwards not backwards. And this was a "kids show", what messages were the authors conveying to the children? Kill yourself if you fail a test, it is ok if you do that because by suicide you would restore your honour!

Maybe because I was taught in my profession to value life so much.....in fact all the work I do is basically to preserve or to prolong someone's life and therefore when someone who is perfectly healthy (without a mental illness, or a severely debilitating disease) commits suicide "to restore honour", he/she hardly gains my sympathy.

I admit I truly can't relate to such culture, and perhaps that is why I don't like ep 68. For me it is basically a terrible episode.



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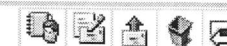
Auteur :

Sujet: Le suicide de Cyrus: épisode 68

Bas

GerdhaMessages postés : 421
Hikaru still rules!!!

Posté le 03/05/2005 15:19:42

**Réponse :****Suzi a dit :**

This is what I find interesting. We know that he knows his Fleadian background, and therefore he must have known that DF was Flead's sovereign, then why did he volunteer to join the Vegan army? He wasn't brainwashed to do so, but even if we assume that he did for survival (or whatever other reason), why didn't he think of snapping the opportunity to "reconnect" with his past and declare his real loyalty to his king, rather than insist on chasing Maria when Zuril called off the attack and ordered the miniFOs to retreat?

....

With all due respect for Japanese culture, I don't believe that suicide restores honour or redeems oneself. For me it is a pure act of shame, and a reflection of deep despair (and severe untreated depression if committed by a person suffering a mental illness, but that is another category of people whose mental illness is real).

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...

Why should we assume that ALL fleedians should have been so happy to join Duke Flead's side? Why should we suppose that every fleedian would have been happy that DF was still alive and fighting against Vegans? Why would we take for granted that ALL the fleedian population was happy with the Royal Family reign? What do we know about the kind of politic applied by the King of Flead with its population?

Actually, speaking about life on planet Flead, we have only very few words from Duke Flead about a "beautiful and peaceful" planet and his dream of ep44, Maria Grace doesn't recall anything, and anyway the two other fleedians we meet in the anime commit suicide after getting in touch with the two princes. Interesting indeed to my eyes...

I personally don't make any assumption on the matter. Actually, I have a theory (which I guess could be quiet shocking to many fans) about the Flead's Royal family's reign. Which involves of course the background story of the attack from Vega. Another MM which I have no idea when I could write though...

Anyway, culture is culture and each nation develops its own one depending from its own history and ambient. Japanese culture has been based on hagakura for centuries, and still during the WW2 for a soldier was more important to save his own's and his country's honour than being alive after defeat. Kamikaze are not a movie, and were all volunteers. It comes from the concept that Eastern cultures have about the line dividing life from death, which is different from what Christian-based cultures ones. Grendizer was created in 1975, only 30 years after those events, which were then (and still are to a certain extent, even if westernisation of Japan is an ongoing and probably irreversible process in the long run) part of the collective memory of a whole nation. So it's natural that the scriptwriters of this anime were influenced by hagakura. Even if it was namely a show addressed to kids. Actually, to send a subtle message about the need to preserve national traditions and culture could have been an indirect goal by the authors. I would say that Nagai's works show actually a tentative to balance Japanese traditional themes with inputs from western culture (see Devilman and Great Mazinger with the theme of demons, or MazingerZ with the theme of the ancient Greece, the reference to Frankenstein with Gandal, etc). Grendizer tends more to develop the theme of balancing Japanese traditional culture (the anime is full of visual references to it - ex. Hikaru's grass boat in ep72) with its possible encounter with an alien one (I remember an old very interesting discussion about how the cartoon displays the friendship between Koji and Daisuke) in my

opinion. But interestingly, Grendizer is Nagai's anime with the highest quantity of direct explicit references to Japanese traditions, so it's natural that a small piece of its messages (which are mostly "universal" for the major part) can be understood only watching the anime with Japanese eyes.

Agnès

Messages postés : 144

 Posté le 03/05/2005 17:47:28



I agree, Gerdha. We may not like some of the ideas conveyed by the anime, but we should perhaps try to imagine what a culture feels like "from the inside". This, to me, has always been the purpose of artistic and cultural practices (reading, theatre, movies, TV shows, festivals, etc.) anyway.

Different points of view offered in fiction often allow us to transcend the boundaries and taboos of our own culture. 'Understanding' that suicide can be read or construed in different ways doesn't necessarily mean that we should change our minds about it or our values regarding suicide and life, but it can help us put ourselves and others in perspective.

To non-Japanese people the idea of 'kamikaze' or suicide motivated by personal and family honour may seem alien or even unnatural (though these ideas do in fact exist in European culture too).

In times of conflict, this can also contribute to further the demonisation of one's enemies (we 'demonise' that which we do not understand, that which seems alien or 'un-human' to us.) On the one hand, these people's willingness to sacrifice their own life in this way and for reasons we might not understand is frightening, and faced with this kind of army, one may feel rather helpless (how can we fight people who will not even try to survive?). On the other hand, this makes it easier to see our enemies as 'non-human', and thus in turn helps to justify whatever action we may want to take against them. Seen from outside, 'kamikaze' fighters must have been a very frightening and seemingly unsolvable problem. Western lack of understanding for Japanese cultural singularities will also have served to increase the barriers of misunderstanding and mutual demonisation between Japan and its enemies, whom the Japanese viewed as an uncultured subspecies.

Two sides locked in total war ... How else would it be possible to 'justify' to oneself the indiscriminate extermination of two whole cities and all its inhabitants, women, children, elderly people, sick people with the help of two devastating bombs?

Please understand that I am not taking sides here. I am merely trying to point out (very inarticulately indeed), that if such notions exist in a particular culture and are present in the work of fiction or art we are discussing, then we need to engage them at least. Not to do so is to refuse to allow this story to affect us in the way it is meant to affect us. Alien as some of these notions may seem to us, they do exist, and they do exist in *Grendizer*. However, and this is what is interesting, they are not unquestioned in the anime.

Indeed, the characters who do commit suicide are fighting on the 'wrong' side. Our heroes, however, react with

sympathy and sadness or grief, and significantly, a certain inability to understand/accept the suicides' motivations. Duke Fleed cries for Naida, as Maria Grace cries for Cain. They try to prevent each of the 'kamikaze' characters to die for the reason they have chosen (DF would let Zuril escape so that his son could live; his reaction to Rubina's sacrifice (no matter how evil we think her) is not one of joy, etc., etc.) So even though this notion exists and is depicted in *Grendizer*, it is never left to stand uncommented in the narrative.

I would perhaps read this in context, as Gerdha has suggested. In 1975, people of Nagai's generation were not old enough to remember the war themselves, but they were certainly old enough to have lost close members of their families to this war, whether through kamikaze sacrifice or traditional combat. They will, moreover, have grown up with and experienced the consequences of a conflict they could no longer relate to. What seemed natural and just(ified) to their fathers' or uncles' generation was starting to seem senseless to them - why would one be prepared to die to preserve the honour of one's country or the ludicrous (in 1975) notion of Japanese superiority over all the other 'races'?

The tension surrounding suicide and kamikaze action in *Grendizer* can thus be read as indicative as a certain ongoing questioning and perhaps even a form of cultural self-criticism in Japanese society in the 1970s. From my readings on Japanese culture I know that there was a great generational gap between the generation that fought in the war and the one that followed. The younger generation was unable to understand their fathers' and grandfathers' motivations and values, and they questioned not only Japan's involvement in the Second World War, but also the old and established traditions ('honour'; 'unquestioning respect for one's elders', etc.) which they held responsible for Japan's excesses and 'criminal' involvement in the war. (I can find the sources for this statement, if you want).

In fact, then, when *Grendizer* was made, notions such as 'just causes', 'racial superiority', behaviour in warfare, the misguided sense of honour of a nation and the 'blindness' of misled God-Emperor were far from being unambiguous and would have been subject to reassessment within Japanese society. They would also be part of a reassessment Japanese society itself was undergoing at the time under the gaze of the 'new generation', which was turning increasingly towards the West for (some) cultural and social values. (We have discussed the tension between East and West at length elsewhere ... 😊)

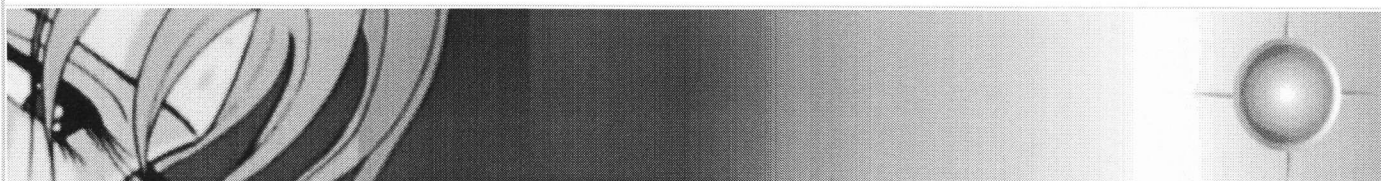
The fact that the notion of suicide or kamikaze mentality is more than incidental in *Grendizer* can be found, I think, in the anime's penultimate episode. Duke Fleed, the hero of the anime himself, is prepared to become kamikaze of sorts when he decides to take on the Moon Base on his own. He is ready to sacrifice his life for noble reasons and according to his own values (the preservation of his friends' lives and all human life). This, you will say, he was ready to do throughout the series. The difference here is that it is a secret decision, a private sacrifice. Although he used to try to protect Koji by keeping him away from the battles, he never hid his intentions from him (once his identity was revealed) and he always intended to come back if humanly (or fleedianly) possible. In this case, he knows that he will not come back (as his behaviour towards his friends suggest), and when *Grendizer* starts its course towards the moon, the narrative leaves us in suspense for a few

terrible moments with the unspeakable fear that this may really be the end of Duke Flead, that he will not be coming back. Duke's motives are honourable and in accordance with old Japanese traditions (usually presented as 'excessive' or at least questionable by being associated with misguided secondary characters fighting for the other side). This time, it's the hero, his double 'identity' helping no doubt, who takes this misguided step. Significantly, Koji, the representative of the new, westernised and modern young Japanese person, is the one who identifies both Duke Flead's intentions and their misguided-ness. He has the required knowledge of his country's traditions and past to understand what Duke Flead is up to and the critical ability to see the uselessness of this action. He is the one who convinces Duke Flead (again) that to win, they will have to fight together, that his self-sacrifice is senseless and would probably be useless. He is the one who calls Duke Flead back from the 'alien'/old to the new human values of a modern young Japan.

In short, then, the narrative of *Grendizer* addresses certain cultural and ideological tensions of its time by displacing the 'excesses' of 'old Japan' onto alien cultures, whereas the 'new values' are found in the heroes' compassion, tolerance and cooperation. Duke Flead, in his dual status as 'adoptive human' and alien, is the site for this conflict, the character that expresses the tensions surrounding old and new values in Japanese culture (he has been so in many different ways throughout the narrative). Incidentally, Danbei's respect of ancestral traditions is not excessive and thus suggests that tradition when 'applied' with the necessary common sense, and especially when combined with respect for other cultures, is both valuable and necessary, but this is another discussion.

I am aware that I have said much that you may want to disagree with, though I do hope that you will not disagree with all I said. Finally, I'm sorry I couldn't be more thorough about this post, as time is short, but I do hope that some of it will make sense. ☺

--Message édité par agnes le 2005-05-03 17:58:46--



Gerdha

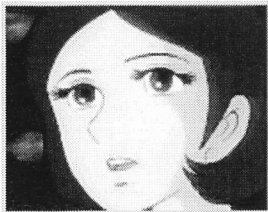
Messages postés : 422
Hikaru still rules!!!

Posté le 03/05/2005 21:12:50



I am so happy that you agreed with the basic concepts of my post, Agnès. And I totally agree with your analysis. Actually, Nagai was born in 1939, so he faced personally the kamikaze phenomenon and the nuclear bombs when he was a kid, so I can suppose that those events had a remarkable impression to him.

Your analysis is very interesting indeed. Actually I'd say that Grendizer is the only anime I have seen (at a general level) where suicide – even for "good" purpose, i.e. to save somebody's life – is an action put in place



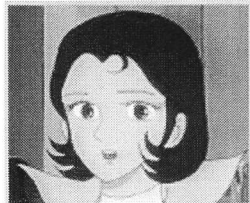
exclusively by the "bads" (awful and incorrect definition, but short) and never committed by the "goods". No one from the "good" side die during the whole anime (and that's just a totally unusual setup in Japanese cartoons) and even less for deciding to sacrifice his/her own life for a whatever reason.

As a matter of fact the suicide for good purpose (so not completely in the hagakura frame) is only menaced by Hikaru in ep37 and Duke Fleed in ep73. In ep37 though it's hard to believe that Hikaru would have carried on her project given the fact that Double Spacer was transporting also Koji and Goro, but from a strict theoretical point of view her act would have been explicable nevertheless in a japanese cultural perspective of "suborned" saving the life of the "king" or "commander" and basically the only person who could have had anyway a chance to defeat the enemy. It's true that in any case no suicide is committed in ep37, while the classical script for japanese anime likely would have forecast in a similar scene a complete different ending. About ep73 (hey, the inverse number, LOL) you are right Agnès in pointing out its events and I agree with your idea about Koji being the symbol of the "new" Japan which was culturally growing in mid-70s. I am not an expert of Japanese culture and I have never discussed this point with my stepsister, so maybe I am going to say a big silliness. But my impression is that the indirect critique to the hagakura culture that we can retrieve in Grendizer could have surfaced in Nagai's generation as a re-evaluation of what happened in 1945. After all, exactly the kamikaze phenomenon – which theoretically could be considered as the highest point of hagakura culture as it involved not a limited group of elected people (samurai) but became then a "mass" phenomenon (thousands of soldiers) – was what convinced the USA military command to use the atomic bomb against Japan. In a way, hagakura turned against japanese population (note: I am only trying to analyse the possible japanese perspective about this strict point. My personal opinion about the atrocity of the nuclear attack to Japan does not count here). So, if my feeling is correct, it's possible that during the '70s the then 30something japanese could have undertaken a re-evaluation of hagakura which, added to the growing deeper contacts and knowledge of western culture, could have been somehow expressed by the Authors in Grendizer too. Proving once again that this anime is really special.

--Message édité par Gerdha le 2005-05-03 21:13:33--

Suzi

Messages postés : 474
I am not an alien but I am unique



Posté le 04/05/2005 14:18:44



Réponse :

Gerdha a dit :

Why should we assume that ALL fleedians should have been so happy to join Duke Fleed's side? Why should we suppose that every fleedian would have been happy that DF was still alive and fighting against Vegans? Why would we take for granted that ALL the fleedian population was happy with the Royal Family reign? What do we know about the kind of politic applied by the King of Fleed with its population?

Because there is something called PATRIOTISM. Regardless of whether one was happy with current government and/or politics, if an outsider threatened one's country, people put their differences with the government aside and fight against the enemy "united" to protect and save their country.

So back to your point, we know that Cain was a child when he left Flead, so he probably had no insight yet at the time to the badness or goodness of his planet's politics. He might have developed his own ideas or theories later based on what he heard from the Vegans so why should you assume that he was unhappy with Fleedian politics if he actually knew nothing about it?

And if we assume that he fought against DF because he was unhappy about the politics that he had no idea about, what was he going to achieve by fighting alongside the enemy which killed his parents, massacred his friends and destroyed his homeland?

That is what I can't understand, a child who has survived such a big trauma will be scared for life, and even if he/she has managed to bury these terrible memories deep in his/her subconscious, they tend to surface from time to time, perhaps even in the form of nightmares. Because your brain is just like a very special PC, all files are processed and no memory is ever lost, particularly the bad ones. They might be saved somewhere deep but they are never ever deleted. It is just a matter of browsing deep in the brain's recycle bin and time.

Leaving all that aside, DF was not just Flead's King for Cain, he was his friend, or at least one of his good friends' brother. It is not a matter of politics, it is a matter of fighting against your friend, his only hope of venging himself from the enemy who killed his family. Doesn't matter if DF becomes re-instated as King of Flead or not, he can kill him later if wanted, but he was his only chance to put that troubled child inside to rest and grow into the man he should have been.

Réponse :

Gerdha a dit :

Actually, speaking about life on planet Flead, we have only very few words from Duke Flead about a "beautiful and peaceful" planet and his dream of ep44, Maria Grace doesn't recall anything, and anyway the two other fleedians we meet in the anime commit suicide after getting in touch with the two princes. Interesting indeed to my eyes...

I personally don't make any assumption on the matter. Actually, I have a theory (which I guess could be quite shocking to many fans) about the Flead's Royal family's reign. Which involves of course the background story of the attack from Vega. Another MM which I have no idea when I could write though...

We all have fantasies and theories about Grendizer but it doesn't mean that they are correct. Everyone interprets things from a certain angle, and if one were focused on just a particular issue rather than analysing the whole story from all the angles then most probably the theory would be incorrect and would not explain the issues of concern properly or sufficiently.

Réponse :

Gerdha a dit :

Anyway, culture is culture and each nation develops its own one depending from its own history and ambient. Japanese culture has been based on hagakura for centuries, and still during the WW2 for a soldier was more important to save his own's and his country's honour than being alive after defeat. Kamikaze are not a movie, and were all volunteers. It comes from the concept that Eastern cultures have about the line dividing life from death, which is different from what Christian-based cultures ones. Grendizer was created in 1975, only 30 years after those events, which were then (and still are to a certain extent, even if westernisation of Japan is an ongoing and probably irreversible process in the long run) part of the collective memory of a whole nation. So it's natural that the scriptwriters of this anime were influenced by hagakura. Even if it was namely a show addressed to kids. Actually, to send a subtle message about the need to preserve national traditions and culture could have been an indirect goal by the authors. I would say that Nagai's works show actually a tentative to balance Japanese traditional themes with inputs from western culture (see Devilman and Great Mazinger with the theme of demons, or MazingerZ with the theme of the ancient Greece, the reference to Frankenstein with Gandal, etc). Grendizer tends more to develop the theme of balancing Japanese traditional culture (the anime is full of visual references to it - ex. Hikaru's grass boat in ep72) with its possible encounter with an alien one (I remember an old very interesting discussion about how the cartoon displays the friendship between Koji and Daisuke) in my opinion. But interestingly, Grendizer is Nagai's anime with the highest quantity of direct explicit references to Japanese traditions, so it's natural that a small piece of its messages (which are mostly "universal" for the major part) can be understood only watching the anime with Japanese eyes.

I understand what you are saying here, but the problem is I am not Japanese and therefore can't sympathise with their culture. I may try and empathise with them fitting into it but I am certainly glad that the new generations are questioning these terrible traditions.

The other day I watched a TV program presenting Japanese ancient traditions, culture and history and honestly I was so disgusted at the end learning how the samurai suicided for honour by puckering their abdomen because they thought it contained their heart (sorry but I find that really stupid that the Japanese didn't realise that the heart was not located in the abdomen despite the millions of open tommyes left by samurai who killed themselves for honour until the Dutch introduced Western medicine, and finally some genius Japanese doctors lobbied the Emperor to let them dissect dead bodies and found out the truth, that there was no heart in the stomach!!!!!!!!!!!!!!!!!!!!!!)

And then beheading their enemies, collecting the heads in baskets and then painting them to present them to the Emperor!

***** ****! What about the smell! If not the revolting smell, doesn't carrying someone's head in your hands terrify? And the wicked blood-thirsty Emperor what pleasure did he get from watching painted dead heads? Why bother painting them? Just to make them more presentable and more palatable to his tastes?!! No dignity even for the dead!!

It was simply shock, shock, horror, horror and therefore I decided that no I don't want to learn anymore about their bloody culture.

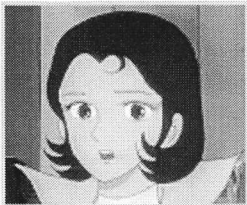
Anyway, sorry for deviating from the subject. But seeing that program did help me understand a lot about the Japanese traditions presented in Grendizer including the kamikaze and the suicide. But deep down I wish I hadn't seen it or learnt what I learnt from it.



When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Suzi

Messages postés : 477
I am not an alien but I am unique



Posté le 04/05/2005 14:25:00



Agnes,

I agree wuith most of your points, but forgive me as writing the above post took a long time and it is late now.

I am try and answer your post later.



When there is love, there is life. For love is as strong as death.
Many waters cannot quench love, nor can the floods drown it.

Getter Robert

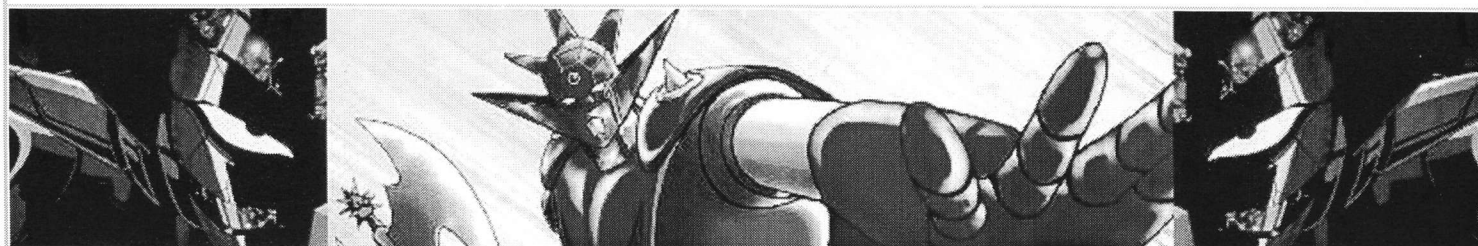
Messages postés : 666



Posté le 04/05/2005 14:25:42

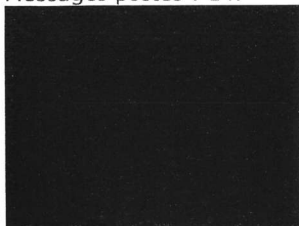
PS: Super cool ton avatar Agnès 👍

Un des plus beau sur le forum!!



Agnès

Messages postés : 147



Posté le 04/05/2005 16:07:47



Réponse :

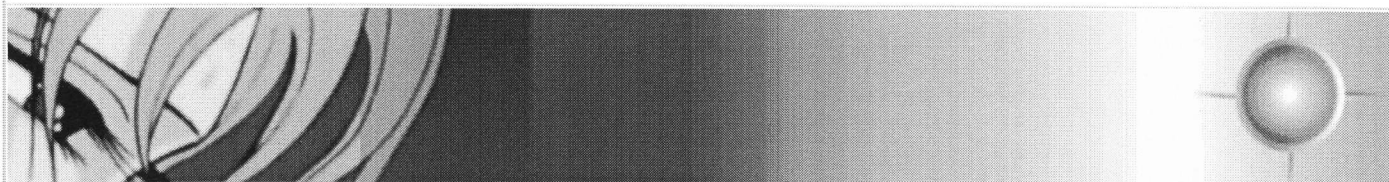
Getter Robert a dit :

PS: Super cool ton avatar Agnès 👍

Un des plus beau sur le forum!!

Merci! C'est gentil ...

Ça m'a surtout donné l'occasion "d'apprendre en essayant" ...



dd

Messages postés : 516
la vérité est ailleurs



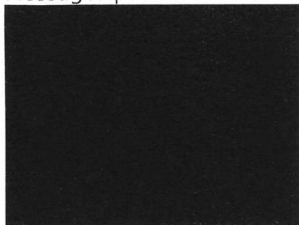
Posté le 04/05/2005 16:17:34



je l'adore également, et pour cause, j'adore cette fille dans la série. Elle est divine !

Agnès

Messages postés : 147



Posté le 04/05/2005 16:21:59



Réponse :

Suzi a dit :

Agnes,

I agree with most of your points, but forgive me as writing the above post took a long time and it is late now.

I am trying to answer your post later.

No problem, Suzi, I am looking forward to your answer and comments.

Just one question regarding the programme about Samurai culture you saw. When they talked about the 'heart being in the abdomen', did they mean the actual organ or the metaphorical connotations we usually associate

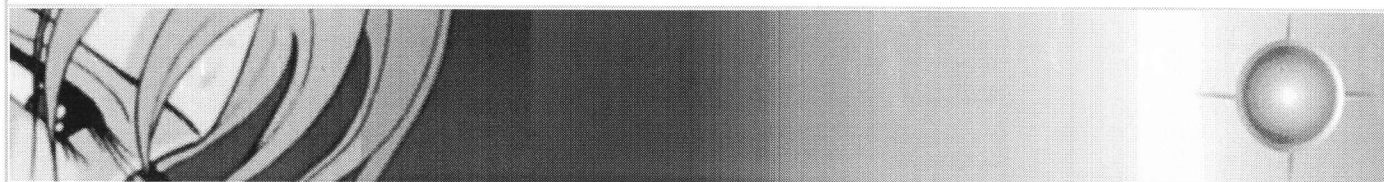
with the heart, like courage, passion and love?

I'm just asking because this would make a great difference indeed. In Western culture, the heart is associated with love, passion, generosity and also courage nowadays, but this was not always so. In Shakespeare's time, these passions were believed to reside in the liver ... hence expressions like 'lily-livered' to denote cowardice - the livers of cowards were believed to be 'bloodless' hence 'lily-coloured'.

Your post reminded me that it is always interesting to think about the implications of figurative language and the (dead) metaphors we use. Hence when we say a 'heartless' person, we do not mean this literally obviously, but for somebody whose culture and language do not share this symbol, the expression would be strange and disquieting to say the least.

The professor I first heard this from ended his lecture by saying: 'Now imagine the liver had remained the symbol of love ... stickers everywhere would read "I [picture of a liver] you / Paris at night / my car", etc.'

Unrelated, but I thought it was interesting somehow ... (oops!) 



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