

Simplify Database Management with Oracle9i

Take the headache out of your database management. Oracle9i Database offers easy-to-use tools to simplify database management and increase performance...

[»click here](#)

Agnès

Is Actarus an alien?!?

Mon Nov 25 05:36:59 2002

212.24.201.130

Thanks for your reply, Gerdha ... I was worried that this post might "antagonise" people. At least, now, I'm not alone ... ;-)

As for Actarus' nature (human or non-human) ... I don't know ... I do agree with you that he is meant to represent "the best in what is human". He is ambivalent, has to fight off his instincts and urges, and sometimes, thinking clearly is difficult, even for him.

Yet there is also the suggestion that with him, all of this is always a little bit more intense or on a slightly higher level.

At the beginning of the series especially, Actarus has to learn to be "human". In many ways, this can also be read as "learning to accept one's limitations". Yet for him, this also means "lowering his own values, expectations (of himself) and standards of behaviour. One can read this in several ways, one of which would suggest that this is just part of the normal process of growing up - or out of teenage absolutes of black and white. One has to accept all the greytone in between.

Yet, in the way Actarus is described, this is not a negative thing - there is no nostalgia for a world in which absolute certainties ruled over good and evil, and proper and improper ways of dealing with those categories. For him, accepting Alcor's help, and Venusia's help is a personal achievement. Like all of us, he has had to learn to be "human", but in his case, it is not perceived in terms of "loss" or in terms of "growing up", but in terms of becoming something that he is or was not.

The reason I think that his reaction here is not quite "human" is that usually, when humans have to make choices, they choose to deal with that which counts most for them first. In this particular case, he chooses his enemy, the person who has just been trying to kill him and one of the most important people who in his life. His action or personality here is "not quite human" in the sense as somebody like Ghandi or Martin Luther King (or Jesus Christ, if you want, all three advertising "non-violence" as an answer and solution to violence) would seem "not quite human", because they place the "good" of others before their own, even in situations of extreme stress and danger, where looking after your own would seem perfectly legitimate and acceptable. In many ways, they are singled out by their "superlative" personalities, in the same way as somebody who is superlatively evil, like the great dictators of our world, or in the case of Goldorak, their symbolic equivalents, King Vega and his armies, is usually dehumanised and even demonised.

As human beings, we are aware of our limitations. Most of us would have saved the person they loved first, before their enemy. Actarus doesn't. He remains "human" enough to feel sympathy or empathy for both his friend and his enemy, and detached enough to care first for the one who needs his help most urgently. Being that "human" in the best of ways, is sadly beyond most human beings.

In many ways, Actarus embodies "the best in us" to a degree that remains inaccessible to most of us, in the sense that he has to deal with the same basic flaws and emotions, but is able to transcend the limits they impose on most of us and behave according to values that for the greater part of the human "race" belong to the realm of ideals and utopias.

Speaking of which ... "utopia" means a (perfect) place that exists "nowhere", but which one can still

imagine ... isn't this a fitting place to leave our beautiful prince tonight?

126

[Post a Response](#)[Return to Articles](#)

[Find love at Heart Detective! Click Here!](#) — Server.com Sponsor

- [Utopia...Alien/human = both](#) — jérôme, Wed Nov 27 02:07
 - [Re: Utopia...Alien/human = both](#) — Agnès, Thu Nov 28 04:03
 - [dear Jerome, it's not fair from you...](#) — Gerdha, Wed Nov 27 17:18
 - [I'll definitely wait for...](#) — Jérôme, Wed Nov 27 19:39
- [Re: Is Actarus an alien?!?](#) — Gerdha, Mon Nov 25 17:22
 - [Looking forward to that ...](#) — Agnès, Tue Nov 26 03:27

Simplify Database Management with Oracle9i

Take the headache out of your database management. Oracle9i Database offers easy-to-use tools to simplify database management and increase performance...

»click here

Gerdha

Re: Is Actarus an alien?!?

Mon Nov 25 17:22:23 2002

57.67.17.3

Oh, now I understand what you meant in your previous post. I took your "alien" definition in another meaning. I understand your perspective even if I don't think the only reason why Actarus' behaviours especially at the beginning of the serie are his inability to accept "grey tones" of life. We could discuss about this later, don't you think? (well, I would like to take some ideas for further posts... when my PC will be retored again...;-))

One last note: I understand that the french version is very focused on Actarus being a prince: I have seen a lot of quotations in this forum about it. This is another difference with the italian edition: as I told in another post, characters here are always appealed with their own names and if I recall correctly Actarus is called "prince" only by Hydargos and Gandal in the very first episodes and never by his friends. This changes a bit my perspective of some interpretations respect of yours I believe.

[Post a Response](#)

[Return to Articles](#)

[Find love at Heart Detective! Click Here!](#) — Server.com Sponsor

- [Looking forward to that ...](#) — Agnès, Tue Nov 26 03:27



jérôme

Utopia...Alien/human = both

Wed Nov 27 02:07:14 2002

212.198.0.96

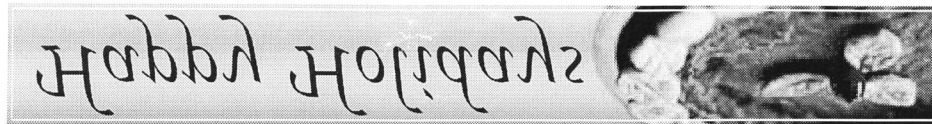
As ever your present analyses as well as your past ones are most accurate and full of insight. I'd like to add just some ideas. In the design of the characters : Actarus who is an alien is nevertheless represented with human characteristics, he blends perfectly in a human society. This is to my point of view one of the qualities that enabled us to identify ourselves to him. He could that way become this prince charming for some, and especially this ambivalent 'anime being' we've been talking about in those posts. But he has super strength : in that he's no longer human but alien. he therefore had to learn how to act like a human, as we do thanks to education and interaction with one another. He is different as anyone would be if brought up in a different social status or country. That's what I meant (if my recollection is good) when I said that somehow he represents this Greek + Middle Ages hero. He's a prince and has whatever his undercover identity may be, to act like one. Riguel thinks that he's strange and even a bit stupid (in ep. 36 or 37, he thinks that even though Actarus is stupid he would agree to have Venusia marry him for she's acting like a boy and will never attract a decent man. Actarus represents a second best for Riguel and eventually accept the idea that his daughter may be allowed to love him.) Actarus epitomizes therefore as far as I'm concerned this ambivalence between what is strange/unknown, what is alien/or human, and what is it to be a different and trying to be like the others. In other words how one deals with the paradox and ambivalences of one's identity in the process. In that we could relate to him as children because we were in that process. And I think it's the same with Venusia. I couldn't much relate to her as a boy. But now I can more for I do understand what she went through in order to be accepted. The transfusion is only an excuse to explain that she became a woman with her own idea(s) and fights. in that she deserves our respect and I still believe that she hasn't been given the chance to become an anime icon, the counter part of Actarus for instance. Even after when she pilots her own spazer she always put in a situation where she is the 'poor fragile' woman, contrary to Maria/phénicia who is the counterpart of Alcor (in that her character is a success). And yet it's that poor victimized girl who taught us strength, how to fight, and how to disobey. So why did the designers have to make her faint, cry while in the same time she was so strong and willing. I mean one need 'balls' (sorry for the macho expression) to go and ride a horse with Ergastul and point a rifle at him. And then she destroys a golgoth with the Alcorak while Alcor is paralyzed. (but have you noticed that afterwards she fainted and woke up in the arms of her prince charming). In that episode Actarus wasn't mad at her (he would have before)) he just thanked her. I do think that I that time the strotyle wanted to develop a romance between the 2 heros, but somehow something happened (maybe the team change as Gerdha pointed it out) and Venusia was left aside to allow a new character (another alien) to star in the anime. Why? As Venusia said it to her father : she was an adult and she could wear whatever she wanted to. Maybe since Goldorak didn't have the success expected, the team had to change the course of the story in order to have better ratings. Venusia may have been the scape goat of that evolution. I don't know but I still am perplexed facing these contradictions, and what Venusia's character has become in the second part of the series. Is this overinterpreting as for the other posts? As Agnès wrote it the series has been made in a certain place and time and by people who were living in this background. Whatever they may have wanted to express, consciously or unconsciously, is almost irrelevant to me. I mean that do you really think that Balzac for instance or any other classical author we have studied at school and after, consciously wrote what we afterwards analyzed. I don't think so. there must have been this impregnation of the

time they were living in that was transferred through words and stylistic forms to their books. Everything is multilayered. And why not goldorak. Go Nagai is definitely not conscious of all that we talked about and it doesn't matter in the end. A work of art or a success (literature, cinema, etc.) is not necessarily defined by what the author wanted to express (though important at first) but by what the audience perceived and felt confronted with it. That is why it's mostly unexplainable. We may find possible explanations and common points of view which would prove that somehow we had the same experience watching Grendizer but we'll never get to the point and to the truth. It is maybe for the better because the truth may be as usual unseeable and trivial (i.e. it was just a question of money for Go Nagai, who knows?). Let's dream a bit and go on with our speculations that show us that we've become adults and still cherish this series, not because it's just nostalgia, but because it has enabled us to grow and to learn. In that Goldorak is a lesson of life and humanism thanks to its cultural diversity and vision.

[Post a Response](#)[Return to Articles](#)

[Planning a Valentine's Day Engagement?](#) — Server.com Sponsor

- [Re: Utopia...Alien/human = both](#) — Agnès, Thu Nov 28 04:03
- [dear Jerome, it's not fair from you...](#) — Gerdha, Wed Nov 27 17:18
 - [I'll definitely wait for...](#) — Jérôme, Wed Nov 27 19:39



Click Above to Visit Our Sponsor

Agnès

Venusia, Phenicia, and ... (well) Me.

Thu Nov 28 03:59:20 2002

193.168.1.253

Hi Gerdha and Jerome ... I'll take this chance to add a little to your discussion of Venusia and Phenicia while Gerdha is waiting for her computer screen to come home (I do hope it doesn't take too long though ...:-))

First of all, I think your theory about the changes in the designer team is interesting, Gerdha. I also think that it's very likely. I had not thought about it, so, understandably, I had to develop an alternative theory ... You wouldn't imagine me not developing a theory, now would you? :-)

In fact, I have two major (related) theories on this subject. I never really had the feeling that Venusia "disappeared", but that she had grown older and more mature, or more of a woman and less of a girl. This is interesting, because it does suggest that we associate growing older and more mature with getting more "bland". But does Venusia really change that much?

In a sense, her girlish attributes are taken over by Phenicia/Maria. Now one can argue that this is due to the fact that the new designers actually preferred her character, but one can also look for "reasons" within the story. In many ways, Phenicia's arrival resembles that of the arrival of a younger child/sister in a family. Venusia's role and behaviour, from then on, resembles that of an older sister, as she takes over some of the "responsibility" for Phenicia. I remember one scene where Phenicia complains to her brother that nobody (meaning Alcor, of course) "likes" her (or takes her seriously, or something like that), and where Actarus "misunderstands" her (on purpose, I am tempted to say, as a big brother would, in that situation). In the French version he answers that Venusia considers her "like a younger sister" ...

I don't really want to go into a deep analysis of the distribution of sibling behavioural patterns here, but let's just say that I perceived their behaviour in terms of older/younger sister. Indeed, Phenicia reminded me very much of my younger sister, and, well, I hate to say, but, if I'm honest, I did identify more with Venusia's attitudes and reaction.

That much for the sibling reaction. In another way, I would like to relate this to what Jerome said about "needing balls" to do what Venusia does in ep. 34 and the depiction of women in general. In other words, I would like to link this to what we expect women or "femininity" to be and represent and to the evolution that turns girls into women.

I know that this is a very tricky subject, and I would hate to generalise, but what I really like with Venusia is that she is a normal girl/woman, and that she undergoes a normal development. She is impetuous and girlish in the earlier episodes, but by the time Phenicia arrives on the scene, she has already "mutated" into a more womanly figure, in the sense that her external behaviour meets the standards of feminine behaviour. It always annoyed me that SHE is the only one who serves the tea/coffee when the younger generation are together (- though Rigel does make rice-cakes once, but then he does not exactly as a member of the younger generation). As much as it annoyed me though, I did find myself doing the same things - offering tea and food, behaving in the proper way, as expected, in a way, just fitting in with what was expected of me.

However, I never gave up the idea that I was to have equal rights and responsibilities in my life, that even if "getting married" was a "career opportunity" for me because of my gender, this was not the career I was going to choose. In a sense, the only compromises I made were with patterns of behaviour and social conventions: I didn't make compromises in terms of ideals and dreams or career choices, at least not because of gender.

Yet, like Venusia's, this choice hasn't been an easy one. Like Venusia, I am not always strong, I've had to fight to get where I am, and I still do have to fight. Venusia changes in attitude, perhaps. She does not change in essence.

She is no longer quite so boisterous, and appears more mature and more feminine in a conventional way, but she doesn't give up any of the things she fought for. She remains emotional (in the sentimental sense, perhaps), and worried for other people's safety (her first impulse to fight actively in the war was brought about by her feeling of helplessness, of not being able to help or do anything to help her friends during the battles), but, like many women, she is also strong enough to deal with it. Two of the most poignant scenes involving Venusia are actually Araki scenes, and have been much discussed here: the scene where she

observes a demented Actarus and listens to Aphelie's declaration in ep. 25 and Vegalia's death scene where she seems to writhe in empathy with Actarus' pain as well as her own personal and silent despair. She doesn't scream like Actarus, but her pain is obvious and all consuming. Significantly, she remains in the margin, a permanent presence, always ready to support her loved ones, but who doesn't steal the limelight ... at least not usually.

To me, this silent courage epitomises, unfortunately, perhaps, the lives and reality of many women ... a "necessary quiet presence" that draws attention to other people rather than itself. The fact that she is necessary as an icon and as a person is suggested again in King Gori's choice of her as his "prize" (she finds herself again, in a position that is very similar to her fate in ep. 34 discussed below) among other episodes. In many ways, she does represent the idea of the perfect (Japanese?) woman who is able and brave enough to act when needed and strong enough to remain in the background the rest of the time.

Whose idea is this? Is this what womanhood is meant/perceived to be? I'll admit that it is far from my own wishes and ideals, and that I have my problems with this type of perception and depiction of women, but I do think that it takes a lot of strength, and a very particular kind of "balls". I'll admit also that though I may wish to be more like Phenicia, despite my misgivings and my feminist stance, my strategies and the realities of my life have turned out more like Venusia's ...

Actually, I have her haircut (in fact, I've tried lots of different styles - the Rachel-From-Friends-Cut being the most bothersome experiment, but the Venusia haircut does suit me best ...), and well, we can't all be alien princesses, now, can we?
;-)

[Post a Response](#)[Return to Articles](#)

[Find love at Heart Detective! Click Here!](#) — Server.com Sponsor

- [beautiful post...](#) — jérôme, Thu Nov 28 04:54

Simplify Database Management with Oracle9i

Take the headache out of your database management. Oracle9i Database offers easy-to-use tools to simplify database management and increase performance...

»click here

jérôme

beautiful post...

Thu Nov 28 04:54:51 2002

212.198.0.96

dear Agnès you definitely know how to express what womanhood is (at least yours). I understand better your attraction for Venusia's character and in a sense as I said it in my previous posts, I am now more attracted to her than I was when I was younger when Phénicia represented to me the kind of girl one would want to meet because she would rock one's world! Is that really so? eventually no!

There's a saying : Behind a great man stands a great woman! Venusia is definitely this woman. Many don't like her and that's not eventually the point. Her character has been less developed after Phénicia's arrival, and I do agree with your analysis (which actually is very close to mine in a former post).

Moreover, I don't know if what I'm going to write is accurate, but somehow Venusia helped me to relate to my feminine side. She's not the only one in my life of course, but definitely her character is a rather tragic one, her love has never reached its climax and has never been quite shared since there have always been former lovers princesses to come and make Actarus forget that she was even there. This sadness and acceptance of her own fate is so brave and bold : there too she has 'balls'.

I don't have her haircut ;-) but I would probably if I were a woman.

sorry for tonight, I don't have much time, but one last thing! I don't know what it feels like for a girl/woman to have to fight in a man's world, but It is already difficult enough to fight as a man, and it is also as a minority, or as a majority since there are more women then men on Earth! Life though beautiful is difficult and somehow Venusia taught us so when we were watching Goldorak, didn't she?

[Post a Response](#)

[Return to Articles](#)

[Find love at Heart Detective! Click Here!](#) — Server.com Sponsor



Click Above to Visit Our Sponsor

Gerdha

Venusia, Phenicia, and ... (well) Me. TOO!

Fri Nov 29 01:15:50 2002

57.67.17.3

Aaarrgghh, I cannot wait for my computer to be in good health again reading a post like Agnes' one so I am shortening my lunch at work today to write some reflections.

Agnes, I am a bit "angry" with you: you have Phenicia's special powers and can read minds, right? Because I cannot explain otherwise how you have stolen one of my MM from my mind. ;-)))))))))) I totally completely fully agree with your post. Word by word. But I would like to add some of my thoughts too.

I understand that our (= mine and Agnes) approach to Grendizer analysis could be somewhat strange to our male friends here: like it or not, it's a bit unusual to see a robotic serie through a woman eyes. Yet Grendizer's incredible success in every western country where it was aired can have only an explanation: it was loved equally by boys and girls, and from this point of view it represents an one-off case, probably unrepeatable. Usually the very few analysis of the Goldrake-phenomenon where this aspect is considered explain it because of Actarus' charme (the prince, the man with a good heart, the blue eyes, the long hairs which avoided an aggressive male image,...). Well, to a certain extent this is true, for sure he represented for a big part of girls who were 10-13 at end '70s the first "man of their dreams" who blew away their imagination. I mean, we (yes, count me on this handwagon too) fell in love for an anime hero instead of an actor or a rockstar - in the end it's more or less the same. I avoid to write a psychological analysis of this process, you can take it for granted. But I tend to believe that what INFLUENCED mostly us - girls watching Grendizer at 10-13 years old or even younger - was Venusia character. And I am talking about uncouncious influence, because of course at that age we could not have major clues about feminist issues or how hard is for a young woman to be respected. Yet Venusia stood out there to tell us that even the most charming and intelligent man can be sometime a jerk because everywhere, even on another planet, women are entitled to bring coffee, smile and fit in the role that society has decided from centuries to assign them, but anyway they have the right to cry out loud that they can be and do many other things.

Venusia stayed with me and with so many other friends of mine during all our growing up years, and to a certain extent also now. I have talked recently with some friends about how we underestimated her character when we first saw Goldrake as we were then all there to see Actarus in action, and what a great surprise was when rewatching the serie many years later we found ourselves screaming in our souls "go Venusia!". Phenicia never lead us to this heartfelt participation to the story. I don't know a single female Grendizer fan that doesn't like Venusia and loves Phenicia instead. At the opposite, I understand from this forum that the usual male reaction is mostly the opposite. We all are grown up persons and know how different are woman and males attitudes in life, so this is perfectly understandable. Like Actarus for us, Phenicia is for sure a character that can let "fall in love" soon so to speak. And, at least in the italian edition, Venusia's voice didn't help her character to be loved at first impact. But I cannot help myself to think she is one of the best female characters ever appeared in an anime.

I agree with Jerome and Agnes, it's really a pity that after Phenicia's arrival Venusia was left aside in the story. I can find various explanations of it:

- 1) the change in the developing team coupled with the poor skills of Araki/Himeno in storytelling coordination
- 2) the possible intention of Toei on refocusing Grendizer on Alcor/Koji, as it was their original purpose, supposing to resurrect the audience in this way; from this point of view Maria could better serve this scope instead of Venusia, as a possible love story between her and Alcor was firmly excluded in ep 47
- 3) the willing of Toei to redirect the anime to a very young public, considering the airing schedule (Sunday morning), so restructuring the stories more on battles instead of character development plus adding a girl/boy interaction very similar to the one already known to the public in Mazinger (I find similarities in the structure of Koji/Sayaka dynamics), where Goldorak in Komatsubara era had developed instead an "adult" story which could have scared the company executives and let them think that a lighter approach would have changed the ratings.
- 4) I believe Komatsubara and Nagai worked close in the beginning to the structure of the anime, otherwise there would be no explanation of the character redesign after the first 12 episodes, and I think also Nagai-San wrote directly some scripts or gave specific instructions on the design of some episodes (example ep 25). It's possible that for some reasons he did not directly follow Grendizer development for a while after Araki's appointment and came back on it only to define the overall strategy of the final: I personally find again his "touch" on the last 7 episodes (excluding the very last one, but this is another story and another MM to be told). But it was too late and Venusia - and even Actarus! - personality evolution was already to

a certain extent "damaged". (PS: for Agnes: I totally agree with your opinion on the most poignant scenes involving Venusia: ep 25 and 72. That's why I affirm that Nagai for me had a direct role in their screenplay. By the way, I have from years your same interpretation on them)

Probably the explanation of what happened to Venusia character is a mix of what I pointed out above. Anyway, when I said that Venusia was left aside in the story from a certain moment, I did not meant that she had no evolution at all after Maria's introduction. I told in an old post that I could find hints of more developments of her personality also after ep 49; as a matter of fact I think that the scripts takes for granted if not a conventional ongoing love story with Actarus at least a firm attachment between the two (I won't go into details here to explain my opinion but if required I could do it later). What I complain for is that we don't get much explicit insights of her personal evolution in the second half of the anime and are forced to "read between the lines" only. What a difference from ep 34 or 37! And honestly I personally complain for a similar phenomenon occurring at Actarus too, even if to a less extent.

I agree with Agnes about Venusia taking the role of the older sister in the story, and I remember too Phenicia's comment (actually, the italian edition makes Maria asking to Alcor if him too like Venusia considers her as a child, Alcor is surprised by the question and replies that he does not believe Venusia has that opinion about her). But this passage is not explained and this is why I consider ep 50-71 like a wasted opportunity.

Finally, I am not keen to talk about myself in a public forum. Actually I have never done it in my life before. But I feel now the moment is right: yes, me too like Agnes would have loved to be like Phenicia thousands of times and found myself acting and living like Venusia instead. It was – and still is - sometime frustrating, but I have always felt very proud of myself in the end anyway. Is it a coincidence? Maybe. But there must be a reason why we relate to fictional characters in different ways. And I think to like Venusia so much because I am mostly like her.

[Post a Response](#)[Return to Articles](#)

[Find love at Heart Detective! Click Here!](#) — Server.com Sponsor

HP Digital Projectors: Light, Bright, Easy to Use

See why digital is the way to go with HP's new family of digital projectors. Digital Light Processing technology offers incredible brightness and reso...

[»click here](#)

Agnès

Mais elle était du monde où les plus belles choses

Mon Dec 2 05:35:08 2002

212.24.201.38

... ont le pire destin ...

Thanks for your reply, Jerome, and Gerdha. As this mail is gliding off the page into the "archives" I realise that I haven't answered you yet. I should do so, perhaps, in a new thread.

What struck me when I read both your mails, is that my e-mail must have had a pretty sad or resigned, as well as a rather personal "feel" to it. That was not intended - the sadness at least. Indeed, I was trying to be funny or ironic at times (I am glad to hear that you do not have Venusia's hair, Jerome! :-)). Thinking about this has set me wondering about the nature of my "relationship" with the Venusia character, and all the elements and issues we talked about in connection to gender. Why is it so hard to write about these topics without a certain underlying sadness or bitterness/frustrated rage (discussion of ep. 34)? Is this a matter of gender (I've just been reading your comments on Hydargos, Jerome ;-)) Or is it connected to what you were saying about Venusia's fate and self-denial, the fact that she is in love with somebody who will always remain inaccessible and condemned to remain always in the background ... She is a tragic character in the classical sense, and that too, perhaps is something we can discuss in more detail some other time.

Ciao, ciao

Agnès

[Post a Response](#)

[Return to Articles](#)

[Need extra cash for Christmas?](#) — Server.com Sponsor

- [I agree...and I don't want to...](#) — jérôme, Mon Dec 2 06:04
 - [before this thread disappears...](#) — Gerdha, Mon Dec 2 06:46

Internet	Internet Marketing
Web Hosting	Web Site Promotion
Affiliate Programs	DSL
E-commerce	Domain Registration

[jérôme](#)
I agree...and I don't want to...
Mon Dec 2 06:04:01 2002
212.198.0.96

get too personal but If we relate to Venusia that strongly, it's a bond in a way, It is perhaps because we've felt the same kind of inaccessible love in our lives.
Or we had a love, and we lost it. And somehow, thanks to that shared experience we connect to Venusia's fate, character, and tragic heroine attitude.
This loss may have taken place during our childhood or later on, or both.
That's a possible explanation, at least for me i guess. I've always loved these characters...

[Post a Response](#)[Return to Articles](#)

[Find love at Heart Detective! Click Here!](#) — Server.com Sponsor

- [before this thread disappears...](#) — Gerdha, Mon Dec 2 06:46