



Gerdha
Ep71 – very first hints from Japanese version
Sat Mar 29 19:21:15 2003
80.116.19.219

Okay, the big day has come and gone. Thanks immensely to my stepsister, I own now the literal translation from Japanese of ep71. But I would say that it raises more problems than expected. I really need some time to elaborate a theory as there are a couple of specific timings indicated during the episode which coupled with some dialogues content result in complicating things. As I want to write a full detailed report, I need some time available to work on it, but due to personal commitments I don't think I will be able to share anything consistent before next weekend. I am sorry, I don't want to cheat anybody, and please everybody forgive me, but really I need time for preparing a good english translation and to elaborate my theory - and find also a bit of spare time to do it by the way, LOL!

Anyway, what I can say since now is that the scenes about Duke Fleed saving Morusu's life and being injured happen during the attack to Fleed. There is no possible doubt about this as it's Duke Fleed himself who explicitly confirms it in dialogues. So the debate Pallas/Euphor can definitively be archived. :-)

And on a side note, my stepsister was impressed. She never saw a complete Grendizer episode before and she liked it very much. She said Duke Fleed is indeed an interesting main character, very different from the usual anime "heroes" and with a fascinating personality for sure. :-)))))))))

But the original version impressed me too: for the quality of the dialogues. Absolutely amazing. Actually there are some particulars that could let me reconsider a bit the name issue; this topic will be part of the report for sure.

By for now,
Gerdha

PS: I own now also the translation of the summary of ep72 content, which is added as a preview at the end of ep71. But dear Attorney Agnes, don't worry, the rule of Uchu-Enban Daisenso is valid also in this case, so I won't talk about it during TTOTC ;-)))

Post a Response	Return to Articles
-----------------	--------------------

[Bring a sparkle to her eye.](#) — Server.com Sponsor



Agnès

Re: *Planet Morros (bilingue) suite et fin*

Tue Apr 1 01:27:10 2003

193.168.1.253

Hi Suzi,

Thanks for your answer, and for giving me the opportunity to develop a little "problem" I have had with ep.71 for quite some time now. :-)

There have indeed been a lot of speculations about the locations of the flashbacks in ep.71 among French speaking Grendizer aficionados, and I have not been exempt. In a sense, the reason for these debates can be found in the episode itself: on the one hand, the French dialogue is certainly one factor, but this is a factor that is not shared by all Grendizer fans. On the other hand, the "design" factor, is something that should be available to all of us, and I would like to share my impressions with you on this point if you don't mind, as it seems rather important to me (even beyond the "faulty" French version).

You said:

"Well, as we all agreed that Flead is a planet, like the Earth, so it ought to have different races, different cities and different cultures. If that was not true, then at least we agree that that event took place in winter, so they ought to wear some heavy clothes to keep them warm."

Oh, I agree ... I was talking about "impressions" left with the audience. To be honest, as a child I also was under the impression that they were not on Flead. (Let's just call it my "first impression"). Though first impressions may be wrong, it is sometimes useful and rewarding to analyse them, as they do represent our "instinctive reactions" to situations. In other words, first impressions often connect an unadulterated recognition of codes (visual and vocal) with the meanings directly associated with these codes. The interesting thing about first impressions is that they rarely "lie", but that they can be qualified and questioned through reflection and analysis.

Perhaps I ought to try to explain where that "first impression" came from, as it may hint at inconsistencies in the original version - between design and screenplay, a lack of communication between teams perhaps(?); considering the turn-out of episodes at the time, it is possible to imagine that ep. 71 might contain an example of those elusive "inconsistencies" that end up shedding some light on the process of production of the anime. (Please bear with me, as this is the type of speculation I usually avoid ... but since I have infected Gerdha with my soapbubbles, it is only right that she should have affected me too ... :-)

Of course, Flead is a planet, as you remind us, and there must have been lots of different styles and fashion on that planet, though I am not sure that this would have been shown in the rather basic design structure of Grendizer.

However, if ep.71 is set on Flead, the episode does clash with the design and (at least) the colour coding established throughout the series, even if we leave aside the most obvious inconsistency in clothing (Winter/medieval vs. summer/roman), which is of course related to the styles of the different design teams.

In terms of clothing, Grendizer is not very elaborate, to say the least. Indeed, one cannot say that the characters' wardrobes are very varied in style in Grendizer.

*The Vegans have a very definite and instantly recognisable style (triangular shapes, capes, high boots, mostly mixed colours: lots of grey/blacks, different shades of green and pink, from mustard green to dark green/gray, from pink panther pink to different shades of purple, and sometimes orange). The colour coding is even extended to skin and hair pigmentation, and the very evil ones are distinguished from the "less evil" or "the forced to be evil" by the colour of their skin (witness Vegalia/Rubina, Alizee and her brother, Eudix (ep. 15), Eurydie/Mineo, Cyrus (ep. 68) etc. all have very pale skin tones). Actarus' and Phenicia/Maria's alienness is also signalled by their unnaturally pale (near white) skin. Vegan monsters often sport those colours too, as do the moon base, the mothership(s) etc.

*The good guys, on the other hand, tend to wear (mostly, though not exclusively) primary colours (blue, red, yellow, white), earthy colours for Actarus at the beginning, a "pleasant" pink for Venusia's shorts as opposed to the aggressive strong Vegan pink, etc.) and have very limited civilian wardrobes: two main outfits/ old and new, except for Alcor/Koji; one suit (ep. 56), one summer outfit (ep. 46 - the shark episode) and one kimono. Grendizer is all primary colours too, as are most of clothes seen in Fleed flashbacks.

Interestingly, in addition to a skin type (and eyes) that signal him as "alien", Actarus wears some of the colours mostly associated with the Vegans (orange in his second outfit and that HORRIBLE grass green suit). I will refrain from commenting on whether this is significant or not at this stage ... :-)

The only person with many outfits across the colour range is Phenicia/Maria (no comments at this stage), but her fighting outfit is again "primary" (yellow and red).

*The costumes seen in Fleed flashbacks can be classified into two main categories, as already discussed. There is the medieval type of earlier episodes and the "roman" type with boots (please note this) of Araki episodes (the red tunic worn by Actarus ... primary colours, again).

Then, there is another type, in addition to the spacesuits worn by the characters, which seems to be a "winter" or sf version of the roman outfit (cf. the brown outfit worn by Actarus in the escape from the glass prison scenes in the flashbacks where he explains how he got hold of Grendizer). The design of these outfits, which we also witness on other people during the attacks on Fleed, seems slightly reminiscent of "roman" outfits with the toga effect around the neck. These, like the space suits, seems to be adapted to winter temperatures (I am not a stylist, and I am finding this very difficult, so please bear with me ;-).

These clothes styles, especially the tunics and the futuristic all in one suits described above are very reminiscent of Startrek, which leads me to the following observation: in Startrek, the origins of people are signalled by their clothing (cf. Klingons, for instance, or Romulans, etc.), and most cultures encountered also wear culture specific (in Startrek often a planet-specific) outfits. I don't think that Grendizer is more elaborate than Startrek in the wardrobe department, which takes us back to ep. 71 and the strange clothes Actarus and Pollux are wearing in this episode.

To start with, the clothing seen in ep. 71 is pale green and pink, colours which are usually not associated with the main allied worlds, but with either the Vegans (see above) or visiting victim/heroes like Eudix (ep. 15) or Cyrus (ep. 68).

In the manichean colour-coding of the Grendizer universe, this is AT LEAST striking (and combined with the ambiguous phrasing of the French version, it can lead to the impression that the scene is not located on Fleed).

Other details seem striking too. The usual summer tunics are always worn with boots of similar design to the ones incorporated in Actarus' space-suit, which seem to be a kind of "all weather" model, worn in summer and winter alike. They are also present in the "futuristic all in one suits" described above.

However, Actarus and Pollux wear sandals (!) with legwarmers in ep.71, which seems strange. Indeed, even if Fleed is a planet with a multitude of fashions and clothes styles, one might imagine that different cultures would "import" more efficient clothing (like boots) to help them keep warm during the winter.

Of course, all of this may seem ludicrous in view of the original dialogue that you quoted, Suzi. However, I would like to consider the following observations seriously:

1. The design of the flashback in this episode is markedly different from anything that we have seen before (though the style of the the character's face was encountered before).
2. Most importantly, it does not fit the usual colour-coding of the anime, and this is one feature that remains and has to remain fairly consistent throughout the series.

In my opinion, these are the two visual factors that may have contributed to the debate on ep. 71. We may not pay attention to colour coding all the time, but it is very present in Grendizer. Indeed, it pervades the anime at all levels, and can be considered as a NARRATIVE LEVEL in its own right. It allows the good guys and the bad guys to be instantly recognisable, while also signalling which of the apparent bad guys are "evil" by coercion and not by choice (skin and hair types).

Ep. 71 is unique in this respect, as it signals Pollux's ambiguous status through colour coding IN THE FLASHBACK and thus associates Actarus with it (in all other cases, the flashbacks are free of colour-coded ambiguities as far as I remember; Actarus is wearing his red tunic in the flashback scenes with Aphelie/Naida and even Vegalia/Rubina, for instance).

I was talking about unconscious first impressions and their influence on our interpretation, and these inconsistencies in design (rather "inconsistent though consistent" in its two/three style manner, usually) and colour-coding (really rather consistent throughout the anime) can unconsciously lead to a lot of speculation. In the case of French audiences they have indeed done so. As suggested earlier, the speculations may have been fueled by the ambiguous nature of the French dialogue, but if the design of the flashbacks had been recognisable as "Fleed" design, these speculations would NOT have

arisen: the visual and the spoken mingle here, and this is where the ambiguity originates.

All of this leads me to another *very uncharacteristic* speculation of my own, this time:

Why did the French team decide to be so ambiguous about the location of the flashback scenes in ep.71? They don't use place names but refer to your planet/my planet/your people etc. Were they aware of/affected by the colour-coding and design "problems" apparent in this episode? Did they have access to production notes we no nothing about?(VERY BOLD, I know :-))

What do you make of all this in relation to the original production team? Don't you think that it is at the very least *a little bit* strange?

If only we knew ... what do you think?

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

[What can \\$36 a year buy?](#) — Server.com Sponsor



Gerdha
ep71 visual issues
 Tue Apr 1 05:12:00 2003
 80.116.19.23

Interesting indeed. Actually, as you know, ep71 was never aired in Italy, and the little pieces included in the third assembly movie avoided any reference to Actarus' flashbacks, so I discovered the issues of this episode only around last Christmas when I first saw it. And you know, Agnes, me too had a "first impression" that the flashback scenes were NOT located in Flead. I would add to your considerations (which I totally agree with) a further one: the symbol displayed in the palace where Duke Flead and Morusu find themselves during the attack is NOT the Flead's family one: actually it's a total new paint never displayed before. That's why I needed my stepsister to be sure about Duke Flead's phrasing, because I was one of those who thought that the scenes took place in Planet Moru or another place at the least considering these visual references. But there can be no doubt about what Duke Flead says, so we have to consider other possible explanations.

I trust you about the colour coding: it's your field, not mine! And me too was astonished seeing both Duke Flead and Morusu wearing sandals when the scene is clearly located in winter (long shirt plus a scarf!). But I have maybe an explanation about these strange visual particulars. The chief director of this episode is Mr. Aohachi.

Mr Aohachi had the role of chief designer (so the man who coordinated the drawing teams) in eps 16, 22, 28, 41, 46, 52, 57 and 71. And I would say that it's interesting to note that nearly all his eps have some visual particulars which deviate from the usual "Grendizer coding" so to speak (which you, Agnes, has greatly described :-). Ep16: we have the story of Hayashi's girlfriend (with him leaving her alone at the station, but nevermind). Ep22: no issues. Ep28: Rigel wearing ninja's outfit instead of samurai's Ep41: no issues. Ep46: at once everybody wearing typical summer clothes. Ep52: no issues. Ep57: Alcor and Maria shopping in Tokyo – she wears an unusual outfit if I remember correctly. Mr. Aohachi then disappears and "resurrects" in ep71 offering a total different view from the past to both buildings in Flead and character's clothes.

May I say that this man loved to "change the visual rules" so to speak? I mean, it's MY hypothesis and nothing more. I don't know if he was authorised to act this way or the design process was too fast to take care of coherency about clothes or royal family's symbols in a single episode. Considering that probably Shingo Araki was already working on ep72 during the production of ep71 (ep72 is so perfect that probably needed a longer time than usually to be developed) probably he did not have much spare time for his role of character design to apply to ep71. But I repeat: it's only MY hypothesis. Every different opinion is welcome :-)

What I feel confident instead to say is that I doubt deeply that the French team knew some "secret" information about the production notes.

Hope it helps. I know it's not much as an explanation, but it's all I can offer. Please have pity of me!!! :-)))

Gerdha

PS for Agnes: I am really happy to have infected you a bit with the "production speculation" virus :-))) As long as you should be proud to see me now trying to pollute this poor Forum with my little shy soap bubbles... :-))))))



**Want To Lower Your
Monthly Payments!**

Suzi

Re: colour code and design of ep71

Tue Apr 1 12:37:39 2003

149.171.96.35

Well Agnes,

I am quite impressed by your analysis of colour codes and styles of Grendizer (well it is not my specialty, therefore I didn't really pay attention to more than summer/winter stuff).

As a child Agnes, I never saw the whole Grendizer series en block, it was haphazard viewing here and there because of reasons that I don't want to discuss here, so my first childhood impressions did not apply to many of the episodes.

It is only when I was an adult and able to earn my own money that I was able to purchase the whole series in arabic and watch it.

I saw episode 71 when I was about 13-14 on TV, and I have also noted the differences in style that you indicated, and wondered where the event at the palace took place but with a clear dialogue there wasn't much room for speculation.

Therefore I tend to agree with Gerdha about Mr Ahoachi designing views.

What I don't understand is why the french were ambiguous about the dialogue at the palace, and not only that but also the ending of the episode.

last night, I saw ep 71 in french for the first time (and I won't comment on performance) and I noticed that the french edited the ending in a way that makes Morros/Pollous appear as if he committed suicide where in actual fact he was killed by a timed bomb inserted by the vegans into his saucer while attempting to return to the Moon Base to kill Vega The great.

So I don't know why the french changed so much and left trails of ambiguity in a wonderful episode like 71, and make Morros who is a noble friend indeed appear more superficial than what he really is.

Perhaps it is a question that has to be asked to the french producers to give us all a coherent explanation of why they have thrown the whole series into this level of superficiality and ambiguity, despite their excellent implementation of sound effects and sophisticated weapon terminology.

That is all what I could say about this episode at the moment as I am still trying to find an explanation for its shocking (and I am not going to use any other word, lest I upset anyone) french ending.

But I am happy to carry on the conversation, if you like.

[Post a Response](#)

[Return to Articles](#)

[Why spend \\$23.90/month on AOL? Get NetZero Platinum's fast, reliable internet access for only 9.95/month.](#) — Server.com Sponsor

- [patterns and dialogues](#) — Agnès, Tue Apr 1 19:12



**Want To Lower Your
Monthly Payments!**

Agnès
patterns and dialogues
Tue Apr 1 19:12:27 2003
212.24.201.100

Dear Suzi and Gerdha,

I am now waiting with even more impatience for Gerdha's and her stepsister's transcription of the original dialogue. This indeed promises to be excellent.

Just a few comments relating to both your recent posts. Thanks for reminding me of the symbol on the palace in ep.71, Gerdha. That too, is interesting. As are your comments about Mr. Ahoachi (?)... I guessed that you would have a perfectly plausible production-related explanation for some of this

****Please note, by the way, the comment on the hypothetical production notes was a JOKE, as I was sure you would realise instantly - I wouldn't want new urban legends to make their way on websites and mailing lists!!!:-)****

Concerning the suicide issue:

That is interesting and confusing indeed. The suicide rate among Actarus' honourable antagonists is very high, at least in the French version. They all end up turning against their former "master" in what I would call a kind of "self-imposed suicide mission". Their defection, or from another point of view, their reconciliation with their former self, is always shown to be triggered by their respect of or friendship for Actarus/Daisuke. In a sense, their "conversion" is triggered by his overwhelming sense of honour and fairness, and his unwavering respect for his adversaries in spite of everything he has gone through. Actarus/Daisuke "wins" morally, because the fact that he has kept his integrity in a situation where they have given in puts his adversaries to shame and gives them hope at the same time. Yet, their shame seems mightier than their hope, which is no longer for themselves but IN him. They rely on Actarus/Daisuke to bring about a peace that they could not maintain or fight for, while for them, there is nothing left but an honourable death.

So far for my impressions on the fate of the intermittent secondary characters in Grendizer. I would say that this is fairly consistent throughout the French version, and I think that the most important element here is that Actarus' victory is a moral victory, not a physical victory. It is his character that wins them over and shames them. They find their way back to themselves, but it is too late, and an honourable life no longer seems possible - their only alternative is an honourable death (i.e. put an end to King Vega and his pernicious rule of terror).

This leads to two main observations: first of all, it is my belief that this emphasis on honourable suicide (of the "I am no longer worthy to live" kind) is an ATTEMPT at transferring Japanese cultural codes into French. I may be over-bold here, but it seems to me that to a Japanese audience, the characters' "self-imposed suicide missions" would be instantly recognisable as a sign of recovered self/self-worth accompanied by a shame too hard to be borne in "this world". (Perhaps you can ask your stepsister, Gerdha ... I am sure she hates us by now!!!)

This type of code of honour is lacking in contemporary French culture, or at least, it is not as present and developed to the same degree: I would associate this with the army, perhaps, or with World War II situations, but not with people and situations in general. Most of the time, if you have done something that is wrong and that you are ashamed of, owning up and apologising/trying to make amends is perceived as sufficient. Your honour and your self-worth is something that you can recover without having to die for it.

Thus, the emphasis on the "I am not worthy to live" aspect in the French version of ep. 71 is probably meant to translate a cultural code that has no real or only a very attenuated equivalent in French. You see, I did not perceive the ending as a straight suicide, but as a suicidal (he must have known that he was no match for the moon base) attempt to undo the wrongs he did to his friend/everybody in the universe and kill King Vega. This in a sense is recognisable in the French version, and it is also a recurring pattern, as suggested above. Though it is not stated as such, I always assumed that he was going back to destroy the

moon base but that this was a deluded attempt at fighting an enemy who is ultimately much too strong and powerful in a somewhat "irrational" way (in the sense that it is counterproductive in terms of strategy, and only understandable on the personal psychological level): you can see him attacking/directing a beam towards the moon .

So you see, though the French version seems to have taken major liberties with the original dialogues, it is not always as remote from the original as it may seem from the outside. The recurring pattern of suicidal attacks by "converted" antagonists/former friends and the way these have been presented throughout the series allows those used to the French version to recognise this as a desperate last attempt to do what they should have done all along. They confront their demon and their nemesis, finally, but they are also aware that there will be no return, and this last action is characterised as part of a code of honour that will allow them to regain their self-respect.

This is the case of Actarus' former friends (Aphelie/Naida, for instance, or Pollux/Morros, in this case) or characters such as Ergastul (ep. 34) and Atlas (ep. 24) who continue to fight, though morally they have lost the battle. Usually, the result is that they allow themselves to be "defeated" physically as a result.

Incidentally, the most radical and perhaps only "real" suicide is that of Syrus (ep. 68) because his despair includes neither shame nor hope, it is just pure and unadulterated despair. That episode is a bit different, however. Syrus is brought back to himself by Phenicia, and all of a sudden remembers "who he is" and realises what he has "become", and actually commits suicide (he doesn't wait for his opponent to kill him, but does it himself). This is one of the darkest characters, in my opinion, and one of the most hopeless episodes too. Indeed, the "hope" the other intermittent characters gain for the universe though not for themselves through their confrontation with the persona of Duke Fleed remains denied to him. I could comment on the importance of gender in this episode, but I will refrain for now, as this message is turning into much more of an MM as I had originally planned.

My second observation (they TEND to be rather long, I know :-)), relates to the French adaptation. Indeed, in spite of the impression you may have gotten from the dialogues in comparison to the Italian/Arabic and original Japanese versions, it is reckoned to be excellent, and great care was put into it. The people who adapted it were passionate about it, as far as I have read, and the whole anime was worked on very seriously, from the alien-sounding weapon and machine names to the characters' personas and psychology. It also had a very numerous dubbing team, with well known dubbing actors, which has now become rather rare for animes.

Incidentally, the dubbing was directed by Michel Gatinneau (the voice of Procyon/Umon), and he was also responsible for the production and the adaptation.

Again, despite its fault, I can only reiterate that by all accounts, great care was put into the adaptation of Grendizer into Goldorak, more so than is now the case. (Please note that I am not offended by anything you wrote about the French version, I am just trying to find a plausible reason for the discrepancies we have discovered :-)))

All of this (hey - Gerdha, I am talking about the process of production - AGAIN?!?) leads me to the following conclusion: the French version is not a literal translation, but an attempt at giving Japanese cultural codes a form that would be "understandable" to an audience of French children. As this is consistent with our discussions on the origins of the names and titles in the French version, I would be tempted to believe that this is indeed one of the major reasons for the discrepancies we have noticed. I don't know if you have ever taken on the (crazy) challenge of translation, but even in languages as "related" culturally as French and English, this is very difficult, and not everything is translatable. Paradoxically, literal translations are often further removed from the original than non literal translations.

So in the end, I would like to suggest the following statement for debate:

"The French version is at times defeated by its own quality ."

Please read "quality" as "great care and thought put into the adaptation".

p.s.: I hope you "enjoyed" this. Your "allegation" :-)) that the French version is superficial is something that I could not leave unanswered, now could I?!? :-)) (<-- I hope there are enough smilees to signal that I am not offended or annoyed, just really interested by your comments and this discussion!)

But seriously, Suzi, I understand why you would react to ep.71 in that way if you have not "grown up" with the French version, and why it would seem "superficial" and impardonable in its treatment of the original dialogue. I have tried to show why it may be perceived differently "from the inside". In a sense, you need to have seen the other episodes that share these features and themes in French to be able to decode some

of its subtext (some of what it takes for granted in its adaptation). This would indeed would allow you to recognise the recurring patterns of action and dialogue and to interpret the episode the way I have just done. Of course, these are my impressions, and they may not be shared by all French viewers, and again, this may be different from your own impressions (Arabic and Japanese version) but it seems to me that our impressions are maybe somewhat closer than you at first expected. Please correct me if I am wrong or if I assume too much. ;-))

A nice day to all of you. Ciao, ciao,

Agnes.

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

Web Hosting- 200 MB, Free Setup, \$7.77/month! — Server.com Sponsor

Epic Systems sells used HP, Sun and Cisco products

Epic Systems buys, sells and rents used HP, Sun and Cisco products. We have one of N. America's largest inventories with over 80,000 products in stock...

[»click here](#)

Gerdha

Re: patterns and dialogues

Tue Apr 1 21:03:16 2003

57.67.17.3

Dear Agnes and Suzi and everybody here,

I have today really a few time available so I cannot comment deeply about Agnes' wonderful post. All I can say is that I totally agree about Agnes' explanation about the possible reason why French edition is so distant or ambiguous from the original version. I fully understand the translation issue for personal reasons (I am mysterious, I know, but I have a big surprise coming...and it's not related to ep71...). But then I don't understand why the same issue was not perceived by italians or arabics. Goldrake was the second japanese anime to arrive here, but the first one was Heidi, which is an animated version of an european book so the "cultural" issue did not existed. Goldrake was really the first "japanese" cartoon to be translated and aired in Italy. And if I think to the italian political and social conditions in 1978, I have chills on my spine and I must admit that maybe the TV responsables did not understand what they were managing. But this is another story...

Back to ep71, I must point out that the JigaiJigai monster explosion is caused by an auto-distruction device activated by Vega from the Moon Base (not a bomb). And that Morusu has some comments to say about this before dieing...

@+ :-))

Gerdha

[Post a Response](#)

[Return to Articles](#)

Tired of ads? — [Server.com Sponsor](#)

classmates
Friends from High School
CLICK HERE to find out what
your old friends are up to...



Martin Luther
King (676)



Springfield High
(1084)



NEW! YOUR High
School (820)

Suzi

Re: patterns and dialogues

Wed Apr 2 12:11:02 2003

149.171.96.35

Dear Agnes and Gerdha,

I quite liked your post Agnes, but don't get me wrong. I am quite impressed by the french production in regards to the detailed care given to sound effects and everything you mentioned about adapting japanese codes (e.g. suicide in failure, etc), but what I cannot understand is why they haven't paid much attention to fine details in dialogue that might reflect a different persona of the character, since they have spent so much money on it?

You see in Morros case the dialogue he said at the end of the episode in the japanese and arabic version reflected something deeper in him than just going in a suicidal mission.

Gerdha, I know what he said about the self detaining device but forgive me for using the literal english translation of the arabic word used to refer to that device. The arabic language is quite complex, and sometimes a word may include several categories. The word they used in the dialogue literary means bomb but in the context of the arabic dialogue it meant an automatic self detaining explosive.

So I apologise for using the wrong translation, but that is part of the complexity of the language which is so rich, many words mean the same thing with different emphasis, and sometimes long sentences are needed to describe something that is named in a different language in one word.

Anyway, back to the subject. I don't hate the french version, I AM JUST TRYING TO UNDERSTAND IT AND ANSWER ALL THE WHYs that popped up in my mind while watching it.

It is a clever production in many aspects, but as I told you earlier it feels like watching a different show than the Grendizer I know. The altered dialogues did not only express ambiguity but also changed the characters persona.

I Have been trying to apply the saying "your words reflect what is in your heart" to the character analysis I am preparing for the MP, and what I found so far is that I am analysing some of the characters twice, one based totally on the french version.

So what I am wondering now is why the french producers, who invested so much money in such an excellent production did not pay much attention to character real persona in terms of dialogue and attitude? Difficult question, hey?

Anyway, I have to go now.

[Post a Response](#)

[Return to Articles](#)

[Why spend \\$23.90/month on AOL? Get NetZero Platinum's fast, reliable internet access for only 9.95/month. — Server.com Sponsor](#)