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# 明月樓間話

Mingyuet Comments

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2025.7



# Welcome to the Very first release Of Mingyuet Comments!

Yes, I'm planning to turn this into an at least semi-regular thing. All the texts I've published on the main site at <https://mingyuet.neocities.org> would be edited and typeset into publications like the one you're reading right now. Since this is the first release, there would be rough edges that I hope can be smoothed out as this becomes a common occurrence.

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明月樓主人  
Editor-in-Chief of Mingyuet Comments



# On «Danjo no Yuujou wa Seiritsu suru? (Iya, Shinai!!)»

2025.6.14

**After** the latest episode, I had an  
epiphany:

Whoever's behind this work has attempted an  
Oregairu on us.

And what do you know, over the years I've  
grown to hate the Oregairu-type plot with a burning  
passion.

If you didn't know what Oregairu is, its full  
name is «Yahari Ore no Seishun Love Comedy wa

Machigatteiru», and it's a (now finished) long-running show that has multiple seasons with the final season ended a few years ago. I *\*do\** recommend you to watch Oregairu, however, because it *\*do\** give you the most basic amount of enjoyment from time to time, and despite the core motif of its later part (as well as certain characters in the show; if you know you know) gradually gears toward being painful to watch, it do be a slow-burn process (which smooths out some rough patches in terms of sentiment), and it do have a half-acceptable resolution.

The show in question, unfortunately, has barely any of that.

The title itself is already a disaster of its own, but judging a title isn't really fair, so we'll put that aside. In short, the premise is bad and really doesn't make any sense (unless it is actually based on real-life events; but then again that would only mean the real-life it's based on barely makes any sense too). The story overall is mid at best, with the amount of development less than your typical highschool romance. The characters are also very bland: for the two girls, if you remove the part of their

background setting that's majorly related to the male protagonist, you'd barely have any background setting left; this is not completely unsalvagable if the author is given the chance (either by themselves and whoever's at that kind of position) to fully develop the remaining part, but I personally didn't see much of that in the anime.

Towards the end of the season there was an attempt of introducing a new arc with an antagonist onee-san character and the “co-dependency vs. true love” trope (now you see why I have to mention Oregairu in the beginning); this trope, especially the one between two teenagers, is an easy option for aspiring light novel writers and/or manga artists attempting their first long story because we all had been a good-for-nothing brat at some point, but it is unfortunately also *\*very\** easy to overcook it and turn it into a boring edge-fest; it's not a tool you can use willy-nilly and expect it would magically raise a mid story to a not-so-mid level; the way this is done in this show unfortunately makes the whole thing feel very forced. I haven't read the light novel and I know nothing about the author, but I would say (provided that the anime is being faithful) this is an

acceptable debut work and an acceptable debut work only; should the author write more in the future I would expect improvements.

That being said, I *\*would\** watch the remaining episode in the mean time; with how the plot has been developed till now, it's only going to be either mid or edgy; either way, whatever remains is probably only going to be sense of relief instead of satisfaction.

2025.7.5

I do suggest one refrain from doing whatever this show is doing. To randomly bring out an adult figure to put the “real love vs. co-dependency” trope onto the table almost always feels like nothing more than a cheaply-made Deux-Ex-Machina: these key characters feel like the insertion of the author himself because they almost always have ore information than their position in the story could've ever provided them with. To put it another way, they know the main protagonists are going through a co-dependency phase not because that's a conclusion



that can be reached merely through their knowledge, experience and observation, but simply because that's what the author had in mind.

This is - to adopt software engineering lingo - an abstraction leak. I do need to acknowledge that considering the true core conflict of the average Japanese highschool student - 進路 (career path) and its 調査 (survey) - being more like a looming background threat than anything, it would be hard to find a more natural and (more importantly) more common conflict than someone's love life without potentially offending anyone; and to claim that the main protagonists are in a toxic co-dependent relationship might very well be the only way to provide a chance to move towards a total resolution. But, even if that's the case, one would still need to execute this properly exactly because all of these clichés are well-expected...

2025.7.6

**It's** actually quite insane - the resolution of Episode 12 is so absurd it somehow managed to make the show half-palatable. I suspect the author knew this intuitively - sometimes to properly clean up after a failed Deus-Ex-Machina, you may very well need to remove the Deus-Ex-Machina itself. Either way, I think it's unlikely that we will ever have the chance to endure through a Season 2 of this stuff, and I think some of us could use that info...

# Comment

## 2025.7.5

**Just** finished Lazarus. It was truly unfortunate. I sincerely believe the action should be toned down a little, and despite jazz being one of my favourite music genre, its soundtracks somehow failed to make an impression on me. People might say it has potential - I'd disagree. You can't have much potential already when you've decided that this would be you're doing. It's easy to tell that it's made to entertain, but it's hard to convince yourself that it's made to make you remember.

# Goodnight Punpun Is One Hell Of A Manga Series

*...and I'm so grateful that I'm a  
loveless asexual bastard with barely any  
friends*

(Original publish date: 2023.4.22)

(spoilers ahead. you have been warned.)

**I**t all started from this one playlist and someone said Goodnight Punpun is good so naturally I have to check it out, right? So I spoiled the plot to me myself by reading the summary as I almost always do with ended manga series, right? (yes I know it's weird please don't judge) Look at what Wikipedia had said:

*A coming-of-age drama story, it follows the life of a child named Onodera Punpun, from his elementary school years to his early 20s, as he copes with his dysfunctional family, love life, friends, life goals and hyperactive mind, while occasionally focusing on the lives and struggles of his schoolmates and family. Punpun and the members of his family are normal humans, but are depicted to the reader in the form of crudely drawn birds. The manga explores themes such as depression, love, social isolation, sex, death, and family.*

A boy struggling about life? Seems like my kind of story, how about I give it a go- and I'm hooked and spent all of my recent free time on reading the thing. Wonderful.

But (of course) I shall defend myself (or confess, really): it was an exceptionally decent mix of captivating and cringe unbeknownst to me. I don't read cringy stuff because it upsets my stomach, but

everytime the story's about to go downhill the development gives the exact right amount of cringe that keeps you disgusted but not so disgusted that you stop the reading altogether. That's not something that every single edgy story could achieve. According to the Wikipedia the author “disliked the labeling of the manga as an utsumanga (depressing manga) or surreal, which he felt pigeonholed the manga”; this is very correct and very real. Instead of calling Goodnight Punpun a depressing or surrealist manga, it should, in my humble opinion, be simply called a “**things happened**” manga.

It is... not a very pleasing story. I understand how the “cruel youth” genre works and the fact that I'm a bit too old for this kind of stuff, so let me put it this way: while other teenagers in other stories are only youthful-minded stupid, the protagonist of Goodnight Punpun is just straight-up awful. The last time I've read something with a protagonist this off-putting was *\*years\** ago with Re:zero, but even that would still lie within the boundaries of the normal “teenager stupid & cringe” range; the way the protagonist (named Onodera Punpun) handle

things is just (at times) straight up creepy and disgusting. You can tell that he inherited his traits mainly from his bitch of a mom and his weakling of a dad. (His uncle was a bit better but he cheated his girlfriend so the assholery probably do run in the family.) It's bad, and the fact that they are all bad on but a human level so you can't really full-on hating them makes it ten times worse.

You see, this is why asexual is a real thing and this is how an asexual person like me could never really understood what's going on with “normal” people's mind when it's about sex: I was never this obsessed with the topic (other than rambling about SJW issues online but that's on a different axis so it doesn't count), especially with real people. Not when I was young, not now, not in the future. I wonder if Punpun - or whoever the character was supposed to be based upon - ever asked himself: does he really have to treat all the girls he met in his life like that? Surely there's other way to deal with these kind of things that one can learn and lead to a better outcome?

Then again the story seems to be set in the late 1990s ~ early 2000s, maybe things are so different back then that it's impossible. Oh well...

*(See, the thing about sex is sex is just sex. It doesn't start anything, it doesn't lead to anything, and it doesn't end anything. It's not a sign, an implication, a tool or a metaphor. It's both related and totally not related to love at the same time and at any time always. It's its own thing, in and of its own. It's neither the solution nor the problem. Only one thing about sex is real: just like someone had once concluded, it's about (exercising and exerting) power. Talk about being pathetic... That's the kind of thing about supposedly “normal” people that I could never understand.)*

The real conclusion of Punpun's story, in my opinion, started when he stabbed Aiko's mother to death (Aiko said it was her; I don't really think so. As for her stabbing, it's probably just her finally pouring out all the anger and hatred she had kept



inside). The old Punpun is gone - or should one say, the real Punpun finally comes out under the sun? To be honest I liked him a lot more after this, I was like “finally he became a man who can push thing forward instead of doing whatever the fuck he was doing before”. Aiko probably could have lived a new life, but it seems like the author won't let her anyway:

*...At end of the manga, Asano was originally going to make Punpun die while saving a child of a friend, but he felt that it was too "clean" of an ending. He continued the theme of nothing going right for Punpun by making him live and by denying Punpun solitude after Aiko's death by pairing him up with Sachi.*

*-- from Wikipedia.*

*[https://en.wikipedia.org/wiki/Goodnight\\_Punpun#Themes](https://en.wikipedia.org/wiki/Goodnight_Punpun#Themes)*

Welp, ain't that seals the deal... If a “dirty” story (and thus a “dirty” ending) is what the author wanted, then the current ending would be the only

way things could've reasonably played out, nothing could be “dirtier” than this. (Committing suicide *\*after\** Aiko has no meaning, because the point of a double suicide is to die in the same event.)

## What about the Pegasus Ensemble?

I personally don't think there's a deeper meaning beyond adding another layer of surrealism and being a setup for the Seki & Shimizu line of the story; their story also needs to be a “dirty” storyline as well.

## Final verdict

Is it a good read? I would say yes. Is it unique? I mean, not really if we were only talking about the story (you can't expect a “cruel youth” type story to be truly unique anyway), but the manga had other very careful constructs to make up for it (especially in the way the characters depicted, like the side characters getting more and more normal-looking as the kids grow, the representation of Punpun get twisted according to the state he's in, etc.) and that's

good. Is it a good tearjerker? Seems like a lot of people cried while reading it, but not me; the story do be saddening though, everything is right on the line between “ah I can see that happening” and being painfully absurd (or absurdly painful), which somehow makes it both of those things; some people might not like that. If you wanna spent 2~3 days binging a manga series and feel slightly awful after, this is an excellent choice.

# Looking Back At «Zaako»

2025.7.9

I should get you up to date with the background around Zaako before going any further. Zaako is a song written by music producer Hiiragi Magnetite. (You can listen to the song first - judging simply by the music, it's an okay song with nothing too offensive to the ears.) There had been two versions: the current one, which was sang by the well fabled Hatsune Miku (the link says 亜北ネル [Akita Neru], but this character itself is not a voice bank but simply a character); and the original one, which was sang by 歌愛ユキ [Kaai Yuki]. The latter version, alongside with the music producer, received a huge amount of hate for the fact that Kaai Yuki's voice provider is (at the time of

creation) a 10-year-old child and a combination of the following reasons:

- The lyrics of the text was deemed sexual because:
  - In the lyrics there's the word 変態 [Hentai], which I think is really unfortunate - “hentai” being used to refer Japanese anime style porn (and sometimes JAV) is exclusively a western thing; in Japanese, it's simply used in the same sense as "creep", "pervert" and/or "weirdo".
  - The song played into the メスガキ [Mesugaki] trope, which in the West is somehow deemed a porn-only thing despite the word literally and practically only means bratty girl.
- The music video was deemed sexual because the fishes shown in the music video was somehow interpreted as a metaphor for penises, despite the song's title literally translates to (mixed) small fishes and the

whole fish thing could very well be just a wordplay.

These two reasons turns the whole thing into a perfect candidate of a pedophile witch hunt, something the western Internet was only too happy to do; the music producer ended up taking down the original version due to the backlash, and that's how we get the current version, which the same group of people were still not satisfied with; because by their logic Hatsune Miku, whose canonical age is 16 and is thus a minor, shouldn't be used in this sexual pedophilic song, completely ignoring the fact that the story could very well be a school girl's feelings towards her crush at school which renders the whole thing into an innocent song about puppy love and may very well be what Hiiragi was aiming for in the first place.

But is sex the main culprit here? It seems like that would be the case, but then you'd never hear about anyone (anyone in the west currently, anyway) being angry at DeadballP who has produced bangers like 脱げばいいってモンじゃない! («It's not as simple as just taking it off!») and とあ

る娼婦の恋 («A certain prostitute's love»), and you'd never hear about people hating Giga for writing «+♂» and «Gigantic O.T.N», which are written from the viewpoint of a middle school boy and are actually sexual (in a very-Japanese subtle way) with an actual penis reference in the title; and if with that you're going to say that's the case only because they were old songs and they're not relevant and not well-known among the new fans of today, I want you to think about that for a minute: if what you've said can somehow be the explanation, does that not mean that they're going after Zaako and its creators only because they've become famous and relevant and all the sex talk is just merely an excuse they can grab onto?

I suppose I should tell you a bit more about the person who made the music video. Before Zaako, they've made many music video animations, and some of them had the unfortunate fate of going viral in the west, one of which were for the song «Rabbit Hole» by the music producer DECO\*27, which unfortunately did contain sexual references and the “canonically minor (of age)” Hatsune

Miku, which of course later rolled into pedophilia accusations and cancellation attempts... some of their bad names may have been carried over in this case. But it all feels like that nothing is more important for the Vocaloid characters to be the characters themselves from the viewpoint of this current western fan base and the concept of using the characters merely for its storytelling qualities, which has been the attitude of the far east for as long as I can remember, seems to be completely non-existent in the west - not only non-existent, some of them even actively oppose it.

Can all of this somehow be traced to a covert form of racism? Had Hiiragi been black, I suspect none of this mess would've ever happened; I have a deep feeling that anime and its related media have never been truly accepted not as some weird thing the East Asian people do but as a true and genuine part of modern visual culture like how it is in the far east despite people like the Trash Taste trio has been talking about it for more than a whole decade. The most damning evidence is that I've heard hood weebz openly talked about how they made watching anime cool - really? Do you think you deserve a



trophy for replacing your opinion with prejudice  
into one with slightly less prejudice as well? -  
actually, don't answer that, because I've had an  
answer in mind and it's not the one I want to hear.

# I Have My Own Reasons To Not Talk About This AI-Generated Song

2025.7.9

My hobby is to research about modern visual culture, and by that I mean anime and (by extension) the parts of Japanese culture and Japanese public psyche which gives birth to and remains as the supporting pillars of anime. Naturally, to actually carry out that task, you will need to understand Japanese memes at some point - not every one, but just the major, longstanding ones; and among those ones there's this one I have suffered through the unfortunate fate of becoming one of those that are “in the know”, the one that I

have been consciously avoiding for as long as I can remember... knowing that, you can imagine my surprise when Pitchfork out of all people published an article on an AI-generated song that is nothing but that particular meme I've been avoiding.

Let's talk about that song.

## **The fvck is the song about?**

The song is titled «YAJU&U», and if you look it up on YouTube you'd see it's got (by the time of writing) about 38 million views, which is actually quite insane for an AI-generated song. There's not that much musicality to speak of - you can generate 10 different songs of the same quality every single day by using the free tier subscription offered by SUNO AI. The Pitchfork article said it's like a cheesy showtune for a Disneyland cafe that serves misshapen chicken nuggets, this couldn't be more accurate; but then again, almost every AI-generated music sounds like a cheesy showtune at a misshapen-chicken-nugget-serving cafe. So naturally, one would look for the lyrics to

understand why this somehow blew up; and what is unbeknownst to them is that they will not understand a single thing, because the lyrics is almost entirely made up of that exact in-joke they don't know about that makes the song into what it is.

That in-joke, is called 淫夢 [Inmu (or INM)], short for 真夏の夜の淫夢 (A Midsummer Night's Lewd Dream).

It would probably require three full-length university lectures, a whole 12-pack of the strongest cider available in your local off-license store and 3 whole bottles of wine to explain INM lore in its entirety, but in short, some companies (“companies”, because there's more than one) made some gay porn movies with plots (as you naturally do), the plots sucked ass (pun not intended), the acting bad and bizarre, and for this reason, whoever's in the movies became subjects of ridicule and mockery, which somehow has never stopped for the last 20 years, because people keep associating other (often mockable) materials to it (including a singer from a music group that has made some very good music (long story), a Touhou fan animation

project, and - God, save us - someone's scat fetish log entries on 2chan), and people keep deconstructing (in postmodernism lingo) other things with it. If you have never heard of it before, good, keep it that way; it's not something worthy of your time, no matter how trashy and deserving you might be.

This is the real reason why I don't want to talk about it: it's essentially cyberbullying, it's borderline homophobic (which, according to sources, Gota Nishidera was justifiably angry about), it involves things that shouldn't get involved (like seriously, what does an innocent Touhou fan project has anything to do with you?), and honestly, a good part of it (if not all of it) is seriously disgusting, and it's not something you can just forget once you've been in the know.

Despite being arguably one of the most seen face among the terminally online in East Asia, somehow no one ever knows who The Man Himself actually is, which is especially impressive when you take how good Japanese are at digging into things into

consideration. Rumours have been around, saying that he may have went through plastic surgery or may have died by commit suicide after INM became a thing. Well, either way, whoever and wherever he might be or might've been, I hope he can find true inner peace, because after what he's done, he sure as hell need a hell load of it.

# Is Laufey jazz?

(Original publishing date: 2023.9.28)

Context: Is Laufey jazz? - Adam Neely

My opinion is three-fold:

- Is Laufey jazz? *\*Not quite\**. Adam Neely's point on this front stands, but I believe he could've come up with better arguments (e.g. being original materials or not shouldn't really matter that much). To put it this way: Laufey is as much jazz (if not much less jazz) as Ivan Lins. (note: Ivan Lins is música popular brasileira.)
- Is Laufey *\*saving\** jazz? Definitely not. Jazz isn't dead, it doesn't need saving. There are still new musicians making new jazz, it's just that people who only uses Tiktok to discover new music aren't gonna come across any of them any time soon.

- Is Adam Neely gatekeeping? No, although he probably could've structured his argument better. You would think by mentioning Samara Joy it would grant Adam at least some Political Correctness points but alas this time it's "Laufey 'haters' vs. Laufey fans" instead of "musician vs. the general public".

I believe there's something very ingenuine about accusing people being gatekeeping in this case; it's another form of saying "it IS the thing because I SAID SO and whoever disagrees with me are bad people". Is her music bad? No, it's not bad, and no one is saying that it is bad; but when people insist that her music *\*is\** jazz and disregard any argument that says otherwise, are they actually insisting "Laufey is jazz" or are they actually insisting "I listen to jazz and thus I am part of all the fancy things people associate jazz with"?

2023.9.26



**Well** I guess no people speaking for this new Laufey artist would dare to counter the quote “why does it have to be jazz? why do you need that word?” because while they might not know what actually is jazz they sure as hell know why they are fighting this fight just to have the word.

A few tangent points:

- Is modern jazz “out of touch with younger audience”? Before talking about being “out of touch” or not, I believe we should consider this question instead: why **SHOULD** jazz be in touch with this “younger audience” from its end in the first place? Why should *\*this\** be considered a merit out of everything else?
- Could Laufey be a gateway drug for younger people to listen to more jazz? I could see the pipeline working but I don't have high hope for this.
- No, covering old jazz standards does not necessarily mean your music is jazz; no,

working with renowned jazz musicians does not necessarily mean your music is jazz either. Anthrax has literally worked closely with Public Enemy but no one seems to consider them a hip hop group.

# Takopi's Original Sin Is An Okay Story

2025.7.12

**It's** having an anime adaptation this season and this brings the original manga back on my radar again. Have to say that by “okay” I don't mean «mediocre» okay, but a «well done job» okay. I completed it this morning - it's delightfully short, short enough to complete in one sitting without feeling you're wasting too much of your entire day, unlike Goodnight Punpun which is so fucking long and renders you mentally unwell for days. The shortness comes with its own implications: the story has the kind of cleanliness that I doubt you can achieve by any means other than making your story short.

Takopi really isn't a Goodnight Punpun Lite, and it doesn't do it justice to call it that; but a good amount of it still feels like that to me (and to a lot of people, I'd imagine) - it's the Cruel Youth genre again, this time with somewhat of a salvation. Who knows that the title is accurate and Takopi does come with its own Original Sin? I've seen comments saying that it's the characterization of people asking who's to blame for this?; I'd say it's the embodiment of (at least a kind of) reader - don't you like to imagine going into the story and save the weak from the bad? If you judge anything too fast and if you don't think, you'd commit the same sin, and it would become a state where whatever the characters in the story has went through is partly due to you; and my opinion is that it's exactly because of that this manga has its inherent merit to become a part of your collection in your memory.

# Comment

## 2025.7.19

I  
Was watching «The Fruit of Grisaia». It's a very early-2010s show; the chibi style (very similar to the ones of Yuzusoft!), the definitely-above-average amount of panty shots, the way the male protagonist is written and the distinct choppiness in storytelling made it very clear that it's an adaptation from an adult visual novel. I'm now currently at ep. 10 and I see no seriously adult things like nudity, although I definitely not saying it's completely safe for work.

I believe there's a very distinct flavour of charm (metaphor massively not intended) that only visual novels (and their adaptations) can provide; I'd imagine it's rooted in their intrinsic storytelling logic. Would look more into this in the future...

**ACHTUNG! (2025.7.19):** Yeah, I finished the show just now, it's got some edgy (one might even say needlessly edgy) plot and some very edgy plot w/ NSFW scene (some sex, some gore, and some human cannibalism (!)) and it's the kind of edgy plot that's only going to be allowed in adult visual novels. Welp, that was certainly refreshing, even if one may not want that kind of refreshment...

## II

**My** understanding is that there likely won't be a Call of The Night Season 3, and in the case it happened, there probably won't be a Season 4. The whole after-hour schoolyard story got squished into a few cuts of flashbacks and lumped together with Mahiru's encounter with Kiku in ep. 2; I have no explanations other than they're planning to tell most of the story (right up to the Kiku arc) within one season, which is very rushed; and despite this, the anime itself is somehow still holding up pretty good. The team behind it is good, I'll admit this.

# Comment

## 2025.7.20

The two sequels of Grisaia is surprisingly decent, much more decent than the choppy first installment. One should treat «Grisaia Phantom Trigger» as their own thing. I did plan to watch it at first, but I couldn't get over the fact that it's a spin-off with a set of (almost) completely different people, so I dropped it. I'm not the kind of person who can take spin-off well, and this particular instance is even worse; to me, «Grisaia no Rakuen» was such a strong and satisfying closure that I cannot separate the name Grisaia from the main story that ended; every subsequent spin-off thus feel strongly out of place.

# I Tried To Make Sense Of This One Song

2025.7.22

《フューチャー・イヴ》(Future Eve) is a song written by sasakure.UK, presumably for the 10th anniversary of Magical Mirai. If you're a Vocaloid fan but haven't heard of sasakure.UK yet, you're seriously missing out. If you like sasakure.UK but still haven't listened to this song yet, you're seriously missing out; it's seriously a good song. I want to briefly mention this song because for whatever reasons my perception of the chorus of this song was one beat too late (or too early; I'm not quite sure. After resetting how I understand the song I forgot how I hear it the first time...)



The correct way to understand the first line of the chorus should probably be like this, with と being at beat 1:



**Update 2025.7.28:** I was finally able to hear it like I've heard it the first time again! For only a few times, at least. My original perception is one beat too late which made the snare appear on beat 4 instead of beat 3 (which, curiously, is the exact opposite of what The Spiders did - in the first half of their first album they put snares on beat 1, 2 and 3). I'm still curious about why I had heard it that way.

# Comment

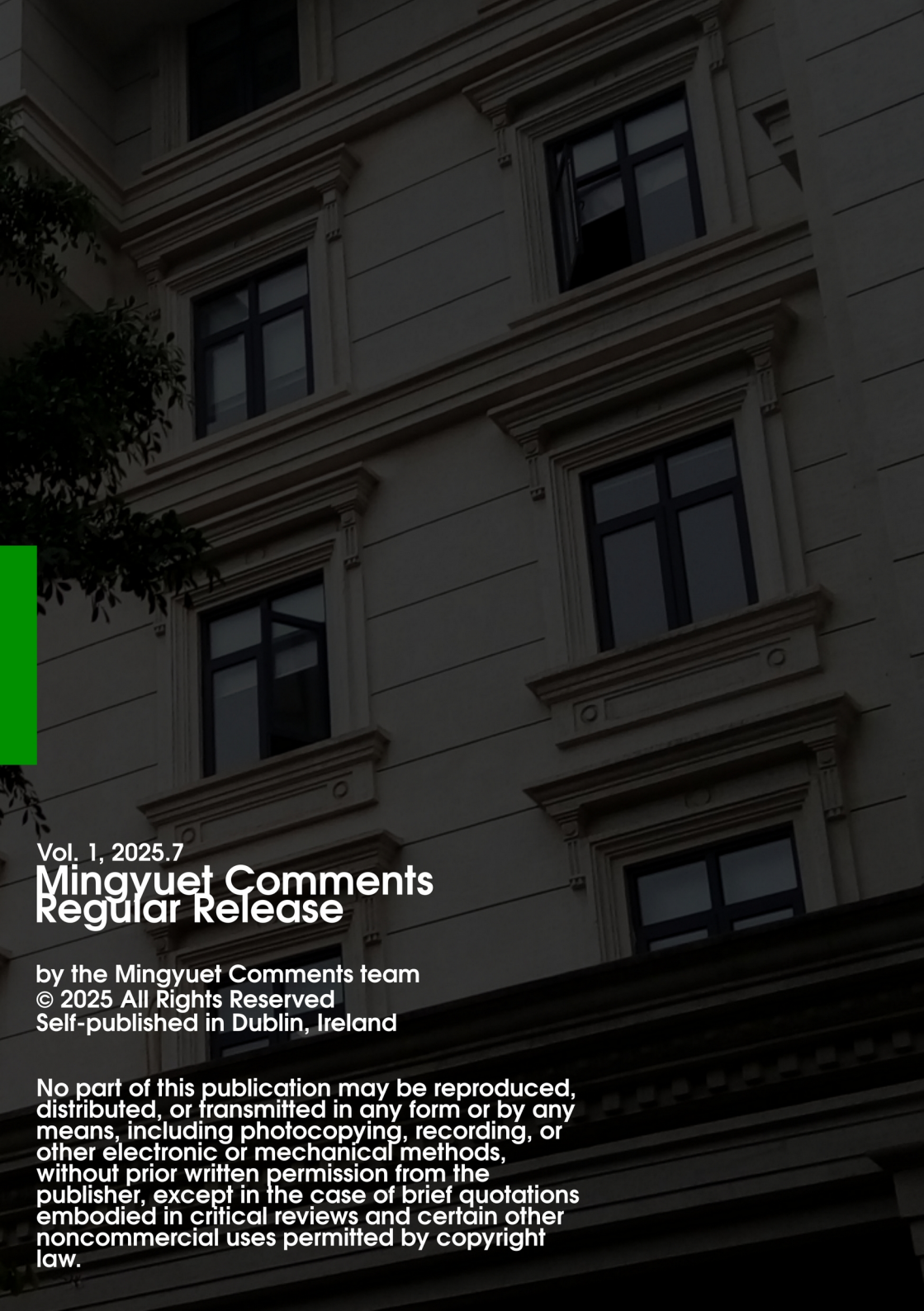
## 2025.7.27

I never thought Nanjing Sister Hong would become this big of a sensation. I really thought that it would be just another weird case among many other weird cases in China and people would forget about it in three months, but I was wrong. Maybe it's because I've just talked about Yaju Senpai recently, Sister Hong reminded me of him because both engaged in sodomy and both are memed to hell, admittedly the two are very different in any other regards. This video, however, draws the comparison from it w/ Bonnie Blue; and from this I'd like to make the following conjecture:

Every Internet sensation is secretly a triptych: a normal version from the West, a better version from Japan, and a worse version from China. They don't necessarily appear or go viral within the same time frame, but for every Internet sensation in the West, the Japanese and Chinese

counterparts of it would exist to form this triptych eventually.





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# Mingyuet Comments Regular Release

by the Mingyuet Comments team

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