



Chika Fujiwara
Kaguya-sama: Love is War
Art By Kai Wu

KONSHUU

vol. 55 #2
Romance

THIS ISSUE'S FEATURED SERIES!

ANIME RECOMMENDATION

HIS AND HER CIRCUMSTANCES (KARESHI KANOJO NO JIJOU)

A romantic comedy between two awkward, but incredibly intelligent geniuses. Featuring somewhat unique and frantic directing from the legendary Hideaki Anno of *Neon Genesis Evangelion* fame, this series, or at least the first 18 episodes, is one of the more unique takes on a rather tired premise.



Fall 1998, Gainax and J.C. Staff
By Hideaki Anno and Kazuya Tsurumaki
26 episodes

ANIME RECOMMENDATION

BEAUTIFUL DREAMER (URUSEI YATSURA MOVIE 2: BEAUTIFUL DREAMER)



1984, Pierrot
Directed by Mamoru Oshii
~2 Hour Film

Surprisingly high-brow for a filler spinoff film from the *Urusei Yatsura* romantic comedy series, *Beautiful Dreamer* focuses on distinguishing the concepts of reality and perception. With a bizarre, almost ethereal visual style, this film is enjoyable without the original series in mind, or even in spite of it. Worthy of being called arthouse media, *Beautiful Dreamer* is also a valuable part of famed director Mamoru Oshii's filmography.

MAISON IKKOKU - THE INGREDIENT OF TIME



MAX R.

3rd Year, Japanese

Peak romance anime maybe.

Writer

ring Godai to improve himself upon recognizing his inadequacies.

The series spans multiple years and viewers can witness the cast grow over this sizable period of time, most notably with the aforementioned Godai, who transforms himself from a clumsy, lazy bum to a surprisingly respectable, upstanding gentleman. This is a process of very gradual change across years and to call it slow would be an understatement, but it is precisely the series' length which enables this evolution to be witnessed; alongside romance, numerous young adult struggles are touched upon, especially towards the latter half as Godai undergoes the post-graduation job hunts to learn the constant juggling act that constitutes much of later life. It goes to say that both of the main leads are rather flawed as Godai aside, the often composed Kyoko is equally capable of wreaking havoc and losing her temper, jumping to conclusions on many occasions.



Admittedly, I'm not the biggest fan of most romance anime I've seen, though I suppose what qualifies as "romance anime" may be up in the air. While for the most part, I don't mind the inclusion of romance as a side element within a series, some examples being within works such as *Uchuu Kyoudai*, *Chihayafuru* or even Adachi series like *Touch* or *Cross Game* if one deems the romance present to be a secondary element; it is when romance takes center stage as the primary focal point where my interest may wane. Especially for romance set in highschool, the abundance of teenage drama is often grating, as I would feel to be shared sentiment among mostly anyone who has long since graduated, yet the sheer volume of highschool romance anime is significant to where avoiding them may prove challenging.

Beyond this however, what I deem to be an even more severe issue is actually the length, or lack thereof rather, for many of these series, with the seeming majority of modern anime spanning a single cour with hopes of a potential second season; of course this isn't to say that impressive work can't be done within a short span of time, but I feel that lacking time may ultimately prove detrimental to series that specifically put romance at the forefront, generally hinging upon the gradual process of building relationships between its cast, to which said process requires time and in many cases, twelve, thirteen or even twenty-six episodes simply may not feel like nearly enough to force viewer investment or foster anything remotely worthwhile.

My favorite romance anime, *Maison Ikkoku*, despite assisting in pioneering some of the more aggravating tropes that have become increasingly prevalent in recent years, I feel sidesteps some of the aforementioned pitfalls, bearing a slightly older cast of young adults rather than highschoolers and lasting a staggering 96 episodes with plenty of time to slowly construct and explore its ensuing relationships. The cast is rather sizable, though the primary pair lies between the boarding house's new manager, Kyoko Otonashi and resident ronin, Godai Yuusaku. The other Ikkoku-kan residents, the best being Yotsuya, albeit often mean-spirited and sometimes found to be annoying by viewers, also heavily contribute to the series's almost family-esque, "homely" atmosphere. They do demonstrate some semblance of care for Godai even in spite of seeming as if all they do is make his life more miserable, though ironically, some of their antics assist in pushing Kyoko and Godai together. Godai's romantic rival, Mitaka, also proves legitimately threatening to his advances, initially appearing to best him in nearly every area of his life, with continual interactions between the duo spurring

To the dismay of some, the series often employs misunderstandings to drive its romance forward, and in many cases, it may feel like it's taking two steps forward followed by one back. However, even seemingly tangentially related episodes hardly feel pointless in the grand scheme of things as subtle progression is still sprinkled in throughout. Many episodes conclude with Kyoko, Godai or perhaps both, being moved by, or growing more appreciative of the other in some fashion in accordance with their actions, which inevitably establishes the foundation of their relationship dynamic. It is the accumulation of small moments brought about through these misunderstandings over such a long span of time which lends gravity to have their eventual marriage feel earned. Overall, *Maison Ikkoku* is easily the most complete and worthwhile romance anime I've come across, delivering on many fronts to provide a memorable journey through young adulthood and something I recommend to anyone sick of modern romance anime that more or less build towards nothing.

URUSEI YATSURA DOE



TONY T.

2nd Year, Intended Economics and Data Science

This is not to say I will definitely dislike it, but it's completely unnecessary.

Writer

As of the writing of this article's first draft (January 6, 2022), it's been known for several days now that Takahashi Rumiko's classic *Urusei Yatsura* will receive a second anime adaptation from David Production sometime this year. This announcement leaves me somewhat concerned. The original 1981 anime series leaves quite a bit to be desired, yet there is very little indication that this remake will manage to succeed in improving on the original. Having already written in some depth regarding my thoughts on the original series, along with its accompanying films, I do not find the need to restate it comprehensively here. In short, *Urusei Yatsura* is, to me, a series of polar extremes. A good proportion of its episodes are incredibly imaginative, both from a visual and narrative perspective, and demonstrate the best that 1980s cel animation can offer. Several of its films are also rather impressive, interesting works in their own right, although their relevance to the main narrative are generally rather tenuous with the exception of the fifth entry. An equal amount of *Urusei Yatsura*'s original 195 episode run on television, however, also consists of rather dull content that has little impact on the status quo and can easily be skipped. Having pondered on the series a bit further following my original article, I think I overall appreciate *Urusei Yatsura* more than I dislike it. Still, it remains a notable exception in terms of my overall trend of strongly preferring anime from the 1980s over content produced since.



A large amount of my issues come not from the presentation itself, as at least a good chunk of *Urusei Yatsura*'s television series and films were handled by legendary director Oshii Mamoru of *Ghost in the Shell* fame, but rather original manga author Takahashi Rumiko. Given her prolific nature and the legacy she has left behind with decades of influential work, it would be disrespectful to dismiss her as a hack author. However, her work, in my experience, tends to be incredibly repetitive. In the majority of her works, such as *Urusei Yatsura*, *Ranma ½*, *Inuyasha*, or *Kyoukai no Rinne*, her style seems to revolve around introducing characters with two or three unique quirks, and then throwing them in the fray with other established characters in order to produce comedic clashes of personality. It's the most fundamental form of character humor, placing characters with different viewpoints of the world against each other, albeit this description implies a grace to these series' writing which generally is nonexistent. I would be lying if I said this isn't humorous in the least, but it wears out its welcome fast, especially because those aforementioned works stretch over 30 years of her output. Perhaps they work better when consumed weekly rather than all at once, but I haven't had the opportunity to spend 30 years on anything just quite yet. Outside of those series, Takahashi Rumiko has produced somewhat more interesting and unique content such as *Maison Ikkoku* and *1 Pound no Fukuin*, but they seem more the exception than the rule for her.



Beyond her manga contributions, though, Takahashi seems to have an abnormally large amount of influence over animated adaptations of her works as compared to other manga artists. This is worrying in the case of the 2022 *Urusei Yatsura*, given



how she previously has levied her influence massively against works that ended up being extremely engaging. Notably, Takahashi apparently heavily disliked the second *Urusei Yatsura* film, *Beautiful Dreamer*, for straying from the norm of what her writing structure for the series entailed. This is also symptomatic of greater disagreements she had with Oshii Mamoru regarding the direction of *Urusei Yatsura* as a whole, as Oshii also directed the first half of the television series. Given this, at least some part of *Urusei Yatsura*'s DNA which made it beloved was made by a creative whose involvement in the new series is unlikely at best. As such, given Takahashi Rumiko's now-legendary status (which frankly, was in place even before the turn of the millennium), the new *Urusei Yatsura*'s potential in resolving issues of the original seem limited at the very least.

In addition, though I've criticized the original *Urusei Yatsura* quite extensively, the series itself is fully complete with an incredibly satisfying conclusion in the fifth film. Ignoring its inconsistencies, the main narrative of *Urusei Yatsura* is rather fulfilling. In my eyes, then, the remake's main room for improvement simply is in delivering the narrative in a more succinct and consistent manner. This is itself somewhat troubling given how at least part of *Urusei Yatsura*'s appeal is in its episodic nature. Ideally, the remake's showrunners would be able to cut the meaningless one-off narratives in favor of the more creatively unique ones, but that seems unlikely given the influence of Takahashi and her love of her rigid episodic structures. Any other reason beyond fixing that issue, though, reads to me like a cash grab, which is frankly what the 2022 *Urusei Yatsura* almost certainly

is. In a world where *Legend of the Galactic Heroes* has a remake, clearly no classic iconography is sacred enough to not be capitalized on with cheap readaptations.

This is not to say that the 2022 *Urusei Yatsura* will surely be terrible, but rather, I am cynical of its intentions. David Production, the studio handling *Urusei Yatsura*, have shown to me in their readaption of *Jojo's Bizarre Adventure* to prioritize depicting classic frames in extensive detail, forgoing focus on fluid motion. This is perfectly acceptable in *Jojo*, which is known for a plethora of iconic imagery. Yet, *Urusei Yatsura* has never been notable in its stills, as its character designs are not complex enough, nor are its plotlines sufficiently intricate. The original adaptation instead had fluid animation to properly demonstrate its cartoonish, almost whimsical tone. Of course, David Production has produced more than just *Jojo*, but their ability to produce something as lively as *Urusei Yatsura* is questionable.



Seeing as the 1981 *Urusei Yatsura* is a series of oscillating tones and varying levels of quality, it seems fitting that my reaction to the announcement of its 2022 remake is similarly mixed. Obviously, I would prefer it to be enjoyable than not. Yet, I'm not holding my breath. Some will likely mention the inevitable fact that this series will be digitally animated, and while I enjoy both digital and cel animation, I generally prefer the latter, which is but another reason why I am skeptical. Hopefully, the 2022 *Urusei Yatsura* surpasses the original, as there is definitely room for improving upon the seminal classic. I won't exactly be surprised if it turns out to be a simple cash grab exploiting a recognizable intellectual property, though.



Sailor Uranus and Sailor Neptune

Sailor Moon

Art By Heaven Jones

LEGALLY BOUND: THE INFLUENCE OF GAY FICTION ON ACE ATTORNEY



PENNY C.

4th Year, Electrical Engineering and Computer Science

Love wins.

Guest

The Ace Attorney game series has something for everyone: gripping mysteries for plot enthusiasts, logic puzzles for those who appreciate a good brain teaser, and fun character designs for the artists. But for many, the franchise's main appeal is the dynamic between defense attorney Phoenix Wright and prosecutor Miles Edgeworth.

While they may seem like mere courtroom rivals, their relationship goes deeper than that. The two first met in elementary school, after Edgeworth stood up for Wright when the latter was falsely accused of theft. Not only did they become good friends, the incident eventually inspired Wright to become the defense attorney we know him as. Unfortunately, Edgeworth suddenly moved away later that year. Wright would not hear from him again until college, when he found out from a newspaper that Edgeworth had grown up to become a corrupt prosecutor. After trying and failing to contact him, Wright decided to become a lawyer, knowing that Edgeworth would have no choice but to meet him again in the courtroom. They eventually reconciled over the course of the first few games, and as of the most recent entries, they are on good terms with each other.

Some fans see Wright and Edgeworth's arc as the development of a strong friendship and nothing more; other fans, however, interpret their story as a budding romance. Many who do so simply find it interesting or fun to imagine the two in a romantic (and/or sexual) relationship, but a lot of gay and bi men see themselves in the duo and find comfort in portraying them in their ideal relationship scenarios. The ship (short for "relationship" in fandom terms) is popular among Western and Eastern fans alike, thanks to several moments in the series that are easily read as romantic subtext. Sadly, hints at same-sex relationships are often accidents, but shippers rejoice—Ace Attorney's are intentional. In fact,

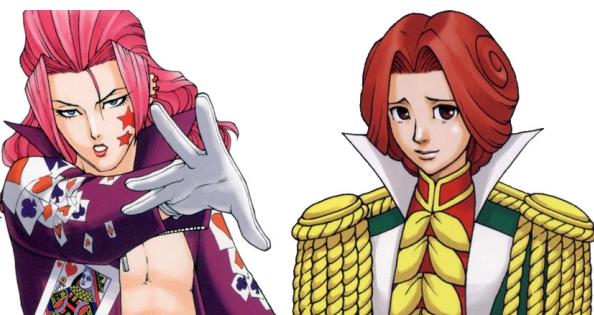


One of the most infamous lines in the series.

the creators have been teasing the ship as early as the first game.

Edgeworth was not always a handsome young adult; in director Shu Takumi's original draft of the game, the rival prosecutor was a man in his 40s. However, character designer Kumiko Suekane did not think such a character would be popular, and suggested making the prosecutor the same age as Wright. "Popular among whom?" Well...outside of her professional life, Suekane was an illustrator of Boys' Love (BL) manga—stories about men loving men. She knew that her concept of Edgeworth, in tandem with Wright, would appeal to fans of the genre. And she was right—soon after the first game released in Japan, BL fans galore were discussing Wright and Edgeworth's relationship on internet forums.

The creators were not only aware of this subset of the fanbase, they decided to consciously acknowledge it. They originally planned for Edgeworth to reprise his role in the second game, but due to his popularity, they didn't want him to constantly be defeated, so they created Franziska von Karma to serve as the main rival instead. Also, Takumi tried to play to the BL fans when writing about Wright and Edgeworth's "warm friendship." There are even official wedding rings themed after the duo. In addition, character designer Tatsuro Iwamoto created two characters based off BL tropes: flamboyant magician Max Galactica and literal cinnamon roll Ron DeLite.



Left: Max Galactica, Right: Ron DeLite.

Capcom has yet to officially declare Wright and Edgeworth as a couple, but the groundwork is there. So next time you're playing Ace Attorney and you pick up on some "unnecessary feelings"...know that it's not just your imagination.

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EMBRACING INEXPLICABILITY



KEV WANG

2nd Year, Electrical Engineering and Computer Science

"Feel the rain on your skin / No one else can feel it for you / Only you can let it in"

Writer

Ever since I completed the show almost four years ago, *Your Lie in April* has firmly held the prized title of my favorite anime of all time. Yet, I have never written about it. Why? Well, because I have never felt like there was a sufficient amount to say about it. I mean, what exactly was the reason why I enjoyed it? I dunno, probably because it made me cry fat, fat tears. And, why did I cry? Well, because it was really, really sad. I'm really not sure what to say beyond that. And, moreover, I fear that prying into it more will actually dilute the purity of these emotions I have associated with the anime. But since this is the Romance Issue, I figured that, if I couldn't explain why I loved *Your Lie in April*, I could at least take a stab at explaining why I can't explain it.



In his article "[Shitgatsu](#)" in Volume 54 Issue 7, Tony lays out a strong voiced critique of the show. I'm not here to argue against it. Largely, I agree with the specifics: I recognize the lack of subtlety, the reliance on comedic tropes, and the shallowness of the plotline. Yet, to me, these flaws are more than overshadowed by the sheer amount of emotion that the show is able to provide. For many people, it just doesn't work on them. Those tears just don't come. I wouldn't say it's necessarily due to any deficiency in how they perceive the show, but in my opinion, you and I viewed two very different works of art. For me, to critique the various details of the show is to ask Mrs. Lincoln what she thought of the play.

So, Kev, if the flaws of the show aren't important, what is? My answer is it's in the vibes, the feelings. *Your Lie in April* evokes emotions that I find exceedingly rare and valuable. What those

feelings are, and how the show is able to produce them, I am not going to attempt to describe to you beyond the simplest terms: it made me happy, it made me sad. I admit, the feelings are irrational. There is no logical reason for why I cried. There is no quantifiable degree to which I felt. Sure, you can identify emotions on a physiological level, but then you lose something core to emotion. My thoughts and feelings are more than the sum of the states of my nerve cells in my brain.

My point is, any serious attempt at a verbal description of something at this degree of complexity would be an act of compression, a reduction in fidelity. This problem is further exacerbated if you are to take into account the reader, who may not interpret your words as you would. To eliminate all ambiguity while also providing sufficient granularity as to reproduce the real nuance of a certain feeling over mere text would take magnitudes more information than the feeling itself, if it was not outright impossible. This is not to say that summaries and analysis are not valuable. Really, it's more that I am selfish. I do not wish to bastardize the emotions that I received from the anime to provide you with a description I will never be satisfied with.

I think we should embrace inexplicability. Words are metaphors—when you encounter them, you are making a comparison to past knowledge associated with the word. When I say the word "blue", you can probably imagine it, because you have seen colors that you have matched with the word "blue". A blind person with no point of reference would never be able to do such a thing, no matter how much you describe the color. Thus, to experience something inexplicable is to experience something completely new. As a person who likes to write (I am not getting paid to do this after all), trying to put feelings and experiences into words is instinct. Yet, some of the most precious things in the world simply cannot be explained, and that's alright. At least you felt it.

BLUE

MAHOROMATIC'S CONTROVERSIAL ENDING - REDUX



Writer

TONY T.

2nd Year, Intended Economics and Data Science

I really should follow the show's message and stop living in the past. I've rewritten this around seven times or so.

SPOILERS FOR MAHOMATIC

For all intents and purposes, *Mahromatic* would likely have been a forgotten silly romantic comedy from the early 2000s had it not been for its ending. Cited by many critics (and perhaps some fans) as having a "Gainax ending," this ending is often looked down upon, but I enjoy it for the same reason it is criticized for. The series itself consists of dumb, overused gags that anyone with a vague understanding of the genre will have seen before. As such, I never grew to truly appreciate the series in of itself without the recontextualization of the ending, given the series' rather juvenile ecchi humor that really doesn't appeal to me much. It features some rather interesting science fiction concepts, but prior to the ending, those ideas are extremely ancillary and irrelevant to the main series. Beyond this, the first season of *Mahromatic*, featuring traditional cel animation, is neither exceptional nor abhorrent. It is, at the very least, competent, though the type of series the first season aims to be generally does not require stellar production values. The second season, however, shifts to digital animation, and allows *Mahromatic* to be a case study in the differences between the two types of animation. Simply put, it looks markedly worse due to the relatively novel nature of digital techniques at the time and the inexperience staff likely had with those tools. Beyond that notable issue, though, *Mahromatic* would be an utterly standard slice of life ecchi romantic comedy had it not been for its bizarre ending.

Taking a hard sci-fi turn, the ending is interesting in presenting a far-flung future wherein protagonist Misato Suguru, now a jaded adult, acts as a bounty hunter on Mars. Looking regretfully at his younger years, which the bulk of *Mahromatic* depicts, adult Suguru's perspective is downright heartbreaking in the context of the series as a whole. The emotion of nostalgia is one that has had something of an overstated amount of significance in recent years, yet *Mahromatic*'s take on it is rather poignant. A large part of this is likely due to the utter disdain Suguru has towards his past, as if to completely invalidate the previous 25 episodes the audience has seen. In addition, this is also conveyed aesthetically, with the coloring of the final episode's future section being notably darker and more ominous compared to the fairly bright and cheerful visuals of the rest of *Mahromatic*.

This final sequence, if taken at a different angle, also intrigues in terms

of its questioning of the very nature of slice of life media in general. Detractors of slice of life generally claim that series falling under the label are vapid, lacking substance. The majority of slice of life anime, though, generally build character relations for a specific reason, whether it be *K-On!* and its depiction of friendship, or *Maison Ikkoku*'s development of its main characters' romantic relationship. Seldom are slice of life anime truly meaningless in their own contexts. *Mahromatic*'s finale has viewers truly questioning the value of the series as a whole with Suguru's contempt for his childhood. This anti-nostalgia, if you will, that Suguru demonstrates within the series' finale is obviously not a commentary on the anime slice of life genre, as that subcategory began blossoming far after *Mahromatic*'s airing. Yet, it is powerful. As Suguru places himself in drunken stupors to forget, one could easily interpret the series as supporting its protagonist's perspective. This would almost certainly be a misreading of the text. With the prior episode featuring the death of Suguru's love interest, Mahoro, it is clear that Suguru places too much emphasis on the dour ending of his childhood innocence as opposed to the plethora of good memories made prior. Suguru's adoption of this mindset has him rewarded by ending up utterly alone as he drunkenly bleeds out dying due to an associate stabbing him in the back. Given Suguru's fate, *Mahromatic*'s message is obviously not aspirational, but cautionary. It warns of staying too far in the past, and not looking forward. While this is far from a unique message, it is rather touching given the complete departure in tone the ending has from the rest of the series. The nature of the last part of this episode, featuring Suguru seeing Mahoro as he lays dying, is ambiguous. Interpretations could range from a drunken delusion created from both alcohol and swiftly approaching death, or Mahoro genuinely restored to life. Both of these are supported by scenes within the episode featuring Mahoro. Given the tone of the episode, however, I'd tend towards the first interpretation, as it provides a fitting, if not somewhat dour, bowtie to a rather strange, but ultimately fascinating final episode.

Again, *Mahromatic* is far from great, as it is too bogged down with its formulaic writing and rather generic characters. Beyond that, I almost always believe that while endings can ruin a series, a brilliant ending to a poorly scripted series cannot save said series. With that said, *Mahromatic* is perhaps the only instance I can remember wherein the finale genuinely shifted my viewpoint, as it truly does provide a completely different outlook of the series' messages. By introducing this bleak ending to an otherwise unremarkable show, *Mahromatic*'s optimism shifts into a sort of commentary on the need to be sanguine and to not remain bitter. This ending may be criticized for how out of the blue it feels and for its lack of originality; in spite of that, I believe the ending's suddenness which lends it so much power and impact.



YUGAMI-KUN HAS NO FRIENDS... UNLESS?



BLAKE MORRISON

2nd Year, Intended English and Japanese

"No man is an island, / Entire of itself. / Each is a piece of the continent, / A part of the main [...] Each man's death diminishes me, / For I am involved in mankind." - John Donne

Writer

What makes a slice of life manga good? Atmosphere is the common answer, but what is that made of? The easy answer is that everything besides plot, which there is usually little of in a slice of life, makes up the atmosphere. Background art, character designs, setting, joke gimmicks, and the characters themselves all pitch in, but it's the characters most of all. Heck, it's the characters most of all for almost every story.

And this is where *Yugami-kun ni wa Tomodachi ga Inai* (*Yugami has no Friends*) excels. The characters are endearing from the get-go. There's no writing that bends over backwards in left-field backstory to tug at your heartstrings here — just some earnestly human characters who play off each other well in comedy and some light drama that usually has a comedic punchline. If you go into this manga thinking "Ah, so Yugami is the Tanaka-kun/Saiki/Sakamoto/Komi of this manga?" you'll be surprised. Yes, predictably the poster boy character is different from most people, and the humour, like for most manga and anime, comes from the gap between normative expectations and Yugami's eccentricities (i.e. Yugami not needing friends and his benign antisocialism). "Different" is important here, as Yugami is not a static joke dispenser. The punchlines do continue to come from this "gap" throughout the story, but the characters, Yugami included, are dynamic. Not dramatically dynamic, but they grow up a little just as you would expect, say, your real classmates to. Out of all the characters, though, Yugami is still the hub, and the rest are the spokes that rotate around him... Or so it seems if you only read the title and summary. And that's how this manga stands out in a sea of quirky main-character comedy slice of life manga. Yugami isn't *really* the main character.

The initially friendless transfer student Watanuki Chihiro is the perspective character and arguable main character. Chihiro, somewhat socially anxious but mostly neurotypical, is Yugami's foil. She needs friends, Yugami does not. These two, who totally aren't friends btw, keep getting involved with each other and butt heads, misunderstand each other, misunderstand an understanding between each other, have a brief understanding between each other, then not, the cycle repeats. Hilarity ensues. I think most readers of this manga will at first empathize with Chihiro and share in her disbelief and other amusing reactions to Yugami's "shenanigans," which are just his daily routine to him. This is intentional. Chihiro is the average reader surrogate. However, being an "eccentric" person myself, I identified with Yugami from the beginning, but I must be somewhat well-adjusted because I also identified with Chihiro from the beginning. Landing in this sweet spot between neurotypical and neurodivergent, I consider myself very lucky. It let me enjoy this manga as much as I did, after all. But I know that I would have enjoyed it even if I was entirely a Chihiro or entirely a Yugami. This is because the writing doesn't treat the unique traits of Yugami, Chihiro, or the other characters as problems that need solutions. While there are some character flaw wrinkles that get ironed out here and there (or sometimes not at all for comedic effect), their core personalities

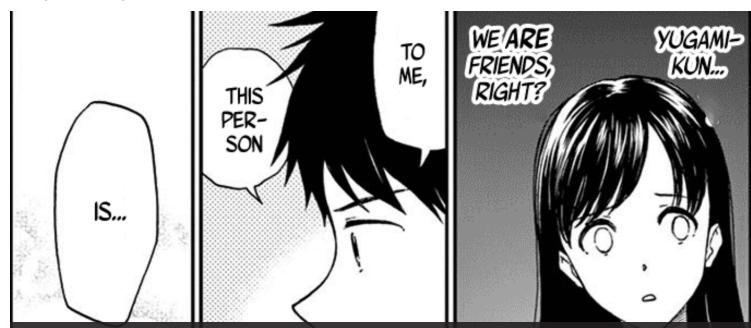
all stay the same. And hey, come to think of it, the core personalities of real people also rarely change. But as we can grow up a little, so can Yugami and Chihiro.



You guessed it, the blurred guy is Yugami, and next to him is Chihiro

Yugami-kun ni wa Tomodachi ga Inai is a comfy comedy slice of life manga that is refreshingly not designed to go on forever and surprisingly does not recycle the same joke at the expense of one character's eccentricities. Yugami, Chihiro, and the rest of the diverse cast of neurotypicals and neurodivergents are rarely the unilateral butt of the joke or punchline. They act in whatever ways make them happy even if they come across as amusing from the other characters' or reader's perspectives. Ultimately, the real humour in this manga comes from the misunderstandings that arise between people who are just different enough from each other to trick themselves into thinking they can't understand one another. But as the manga goes on, Chihiro and the rest do start to understand Yugami in their own little ways and vice versa. In a word, it's wholesome. My hope is that most readers finish this manga with a better impression of Yugami than they started with. You probably won't agree with him on most things, of course, but Sakura Jun (the mangaka) has written a work that teaches us to at least tolerate eccentricities like Yugami. For the joy they bring themselves and those who are willing to understand them, the Yugami's of the world should be allowed to exist as they are, not needing friends while still knowing some people, the Chihiro's of the world, who are their friends in every way except in name.

Maybe they're something more than friends?



What's Yugami's answer? Well, you'll have to read the manga yourself to find that out!)

Staff Picks:

FAVORITE COUPLES

CHAR AZNABLE AND THE COLOR RED MOBILE SUIT GUNDAM



TONY T.

Three times faster.

CHITANDA ERU AND OREKI HOUTAROU HYOUKA



EDDIE SONG

Lovely

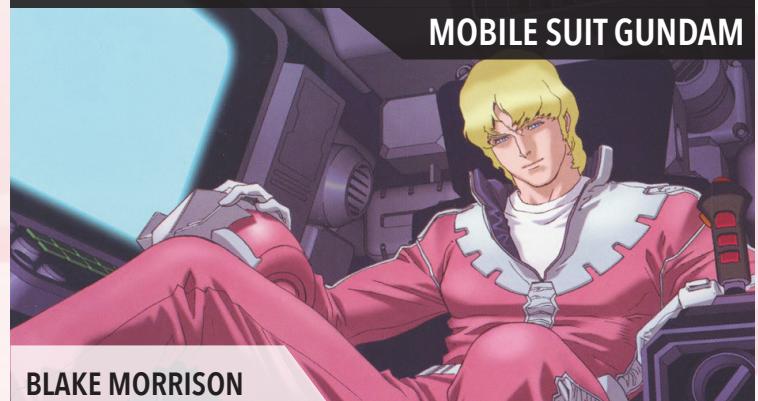
HAYATO KAZAMI AND ASUKA SUGO FUTURE GPX CYBER FORMULA



MAX R.

Not bad.

CHAR AZNABLE AND THE COLOR PINK MOBILE SUIT GUNDAM



BLAKE MORRISON

He's wearing pink.

KASUKABE SAKI AND KOUSAKA MAKOTO GENSHIKEN



MITCHELL MADAYAG

Two anomalies in an otaku club who fit right in perfectly

LUO BINGHE AND SHEN QINGQIU THE SCUM VILLAIN'S SELF-SAVING SYSTEM

REN ZHA FANPAI
ZIJIU XITONG

2

KAI WU

Kinda toxic though :/

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Nanami Momozono and Tomoe

Kamisama Kiss
Art By Jen Zhao