

# **konshuu**

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Cover Artwork by: Helen Wang

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# THIS WEEK'S SERIES

## ► ANIME RECOMMENDATION **HIBIKE! EUPHONIUM**

Kyoto Animation's 2015 hit *Hibike! Euphonium* combines gorgeous visuals with compelling and realistically grounded drama. It follows the life and times of the Kitajui High School band, with a focus on interpersonal relationships. Kumiko, our euphonium-playing protagonist, joins several of her friends in the band, as well as Reina, a girl from her middle school with whom she has an awkward past. The cast as a whole struggles to decide exactly how serious they want to be—is the band just for fun, or do they want to focus on winning competitions? Subtle character development occurs for all major characters, especially Kumiko and Reina, who both learn and grow from each other. Best of all, the second season is currently airing, meaning that those who pick up the show now can get an answer to the first season's cliffhanger!



**Studio:** Kyoto Animation

**Written by:** Jukki Hanada



**Story and Art by:** Sawada Hirofumi

## MANGA SOCIAL ◀

### **SHANA OH YOSHITSUNE**

*Shana Oh Yoshitsune* is mangaka Hirofumi Sawada's most famous work. Finished in 2007, this historical fiction piece spans 22 volumes and 85 chapters. It tells the tale of renowned real-life military commander Minamoto no Yoshitsune, who was active during the late Heian period (1100s AD) — albeit with fictional twists. Yoshitsune himself is not the main character. Instead, his weakness and early death have allowed his name and office to be taken over by a body double, an orphan named Hyouta. Hyouta seeks to increase the Minamoto Clan's power, and his scheming culminates in the Genpei War (which, by the way, was a real war between the Minamoto and Taira clans.) Though martial strategy and politics take the fore instead of magic or mythical forces, this historical fiction is by no means dry. Read *Shana Oh Yoshitsune* to find out who will emerge victorious in this epic drama of comedy, tragedy, and military tactics!



# RE: RE:ZERO - AN ANALYSIS

ANDRES GONZALEZ

## WARNING: SPOILERS ABOUND!



With its finale having aired close to a month ago, *Re:Zero* was easily one of the most popular anime of its season and it is not too hard to see why. The anime took a new approach to a popular genre, featured a colorful cast of characters, and offered an interesting mystery to be solved by the audience. Despite all this, by the end of the show's airing, many fans found themselves disappointed with what appeared to be an extremely promising show. I'd like to take a look at where *Re:Zero* shined, but also where it failed to meet fans' expectations. Now, let me start by stating the obvious and point out that this is entirely my opinion and that I have not read the source material for the show. While the source material could easily rebut many of my arguments, I chose to analyze only what is covered in the animated series (or at least what has aired so far, assuming that another season is entirely possible).

Starting with the strengths, let's take a look at the premises of the show. *Re:Zero* stars Natsuki Subaru, an eighteen year old NEET who on his way home from the convenience gets teleported to a fantasy world. There he immediately gets into trouble with the local delinquents and is saved by the silver haired half-elf Emilia. As thanks for saving him, Subaru agrees to help her find her stolen emblem, but in their search the duo comes face to face with a deadly assassin who actually kills them both. The show would be over, were it not for Subaru's special power, "return by death," which brings him back to life in a similar fashion to respawning in video games. From there the show follows Subaru and his encounters with the rest of the cast and also explores his psyche and how his ability to die repeatedly affects him.

While the idea of being transported to a fantasy world isn't exactly new anymore, *Re:Zero* differs in the way it chooses to explore the idea. In this show, the emphasis is put upon the horrible reality of such a situation, especially if you had the ability to respawn. It chooses to show how maddening the experience of death repeatedly is, even if the death is not your own. Even the mechanic by which the show enables Subaru's "return by death" is manifested more as a curse than a blessing. All of this is possible mainly due to the nature of Subaru's character.



Unlike other protagonists within the genre, Subaru is somewhat "real" and relatable; he has very real weaknesses which both he and the other characters reflect upon. While his motivation is rather straightforward and cliché, he experiences numerous tragic events. He does not simply shrug them off and move forward, and they continuously weigh down on his psyche up until his breaking point. Here he actually tries to give up, and if were not for Rem he would have. While some might view him as a coward, it is exactly for that reason that the show is able to have a dark emphasis. Not only that, but Subaru is aware of his own flaws, and at least during some points of the show, chooses to reflect on it. Seeing how he

reacted to gruesome situations made for very gripping cliffhangers, another aspect which the show did rather well.

Nearly every single episode of *Re:Zero* ended as a cliffhanger. For this reason it was able to quickly hook many viewers, as not seeing what happens next feels almost impossible. While many episode endings were incredibly suspenseful, after a while they began to get somewhat repetitive and unsatisfying. A number of episodes ended with either the question “Is Subaru going to die again” or “How is Subaru going to approach the situation differently now that he’s revived” due to the nature of his power. After a certain point it became obvious that Subaru himself was never going to die, and so cliffhangers that posed that question became redundant. The plot armor protecting Subaru from permanent death took away the tenseness and importance of those particular moments and instead felt like just an easy way to end the episode. The latter types have the issue that they make the episode feel like a waste; ending with his respawning shows us how his mentality may have changed, but otherwise it undoes all of the actual progress in the story line. I understand that it makes sense to end episodes this way due to his power, and how his respawns act as a good chronological marker to break up the action of each arc. Speaking of which, and switching more to the push factors of the show, *Re:Zero* features an arch structure that lacks a consistent flow both in its action and its characters.

As mentioned before *Re:Zero* has a plethora of colorful supporting characters, many of which actually have a decent amount of backstory and mystery to them. However, many of these same characters either get too much or too little attention in the series. Take, for example, Felt and Puck. Felt’s character is developed, even if just a little, during her interactions with Old Man Rom and she even appears in the second arc as a candidate for the royal selection. Despite all this, she gets very little screen time and we never find out what happens to her in the end as she (and most of the original cast) are basically forgotten in the last arc of the show. For that matter, the entire arc in which she is relevant, the royal selection (a seemingly important event in terms of the show’s plot and character’s motivations,) is never actually resolved. Puck, in a similar fashion, is forgotten. He is introduced as a cute companion to Emilia and nothing more for a while, but

come the Witch’s Cult arc and suddenly Puck’s true form is revealed. This for me at least, posed a very interesting aspect to his character, but its origins and



meaning are not covered by the end of the show. On the contrast of too little screen time comes the issue of a character who got more screen time than what felt appropriate. I know many people would beg to differ, but Rem got more screen time than was necessary for her character. I say this only because of Rem’s role of being the main heroine/love interest/motivation. In the first arc, Emilia is clearly marked to be the one fulfilling this role, but as the show progresses we see less of Emilia and more of Rem. It feels like the show is no longer about Emilia and has instead replaced her with Rem. This would have been entirely fine, as Rem is a good character, but if the show wanted to treat her as the main focus, it should have established her as such from the start. The result of not doing so is an episode where Rem essentially confesses to Subaru, only to be rejected and end up assisting him in saving the actual girl he loves.

The final thing to mention, and the reason why the show is disappointing for many, is its conclusion. While its ending is sweet and happy, it was not the one people were likely expecting. Given that the show is meant to be dark, the fact that the ending was happy with no strings attached felt off. It makes sense that Subaru ends up back with Emilia after all he did for her, but given how much emphasis was put on the suffering he endured as a result of it, viewers were expecting another twist to somehow ruin the moment. Not only this, but the ending does not exactly wrap up any loose ends: the royal selection does not happen and we do not find out anything else about the witch’s cult, or even Subaru’s curse. *Re:Zero* was very much enjoyable over all, but its ending left too much unresolved to be satisfying and conclusive.



# GOING BACK TO THE BASICS: TSUNDERE

TAKAYUKI YOKOTA

Over the years, anime and manga have covered a variety of flavors when it comes to personalities. Among them, the vast majority of anime & manga fans are most familiar with “dere” types, archetypes for heroines or most female characters in any series with a romantic aspect to them. Yandere. Dandere. Kuudere. But the one “dere” that most, if not everyone, knows about is the *tsundere*. But why talk about something that everyone already knows about? Over time, misinformation can occur, and just like with materials learned in school, it is always good to review what you know and make sure that the “*tsundere*” you know is the actual “*tsundere*” by definition.

Looking back at the basics, what is “*tsundere*?” It is a personality trait (and take note, it is a trait) where a character, more often female than male, is “rough” or “mean” in one given situation, while “soft” and “loving” in another. This leads to two common depictions of what a *tsundere* character is like: 1) they are hostile and distant to mostly everyone, but loving to a select few, or 2) while generally nice to everyone, they are violent to certain people. But there are more layers to a *tsundere* character than to who they are rash or kind to, such as how the balance of these two sides develop over time, along with how they display each end. Yet, with the Internet and media nowadays, people have simplified how to define a *tsundere*. I was subject to this generalization myself, defining *tsundere* between “classics” and “contemporaries,” while also restricting it to female characters; but as mentioned above, “*tsundere*” is a personality trait and shouldn’t be treated as the only facet to a character. Yet, as time has shown that not every author is able

to avoid creating a misrepresentation of the *tsundere*, especially when a person may depict the personality differently than others. This misrepresentation has lead to the breakdown of a complex character into a character that hinges themselves on that single trait, having no other redeeming value.

Now, looking back into history, the first defined *tsundere* to appear in anime or manga stretches back to the start of the 1980s, where characters such as Lum from *Urusei Yatsura* and Ayukawa Madoka from *Kimagure Orange Road* became the origins of the *tsundere*’s hot-and-cold attitude. Eventually, the 1990s arrived and characters such as Asuka Langley Soryu from *Evangelion* solidified the *tsundere* archetype of characters with a noticeable balance of tough and sweet. As anime and manga moved into the 21st century, the *Tsundere* archetype diversified as many more writers began to pick up on the trend, leading to certain deviations. One popularly known deviation is what one could call the Kugimiya Rie *tsundere*, a set of *tsunderes* known not only for being voiced by the titular voice actress, Kugimiya Rie, but also by a hallmark brashness; they frequently badmouth their object of affection, likely the protagonist of the series. Such heroines and similar *tsundere* deviations are what have solidified the most common depiction of recent *tsundere* characters, that they are “hard on the outside, soft on the inside,” or, in Western archetypes, the Iron Maiden.

These deviations have provoked me to categorize into the two groups I had mentioned above: the classic *tsundere* and the contemporary *tsundere*. The way

I had categorized characters into these two groups was based off of how they were developed around being tsundere: did their personalities hinge on being a tsundere, or were they able to exist independently of it and have their own life? If their rash attitude was overlooked by the plot and never improved, I had deemed the tsundere “contemporary,” that is, flat and one-dimensional; if they had their own developed story that was not entirely built up on being moody, then I had titled them “classic.” In the end, not only did this bring up subjective views of which tsundere is



which, but it also became an overgeneralized critique that “modern tsundere” were inferior to the “classical tsundere” because they lacked plot development. Thus, I’ve dropped categorizing tsundere heroines under such terms and simply judge them for the varying aspects that surround their personalities, such as their role in the story along with the character development they receive in the story.

Nowadays, with the abundance of tsundere characters over the years, there have also been characters who have a mixture of tsundere traits as a part of their personality--from main heroines such as Yuuki Asuna of *Sword Art Online* who occasionally displays tsundere antics to the cool-yet-cold Koito Minase of *Myriad Colors Phantom World* whose cold exterior chips away over time. Let’s not forget the guys who are tsundere, such as Sakishima Hikari from *Nagi no Asukara*. Nonetheless, it’s undeniable that any fan of anime and manga will know of at least one tsundere character. But here’s the real question: do you know what a tsundere truly is?

## LAST WEEK'S POLL

Let's go on a high-quality feels trip! Which is your favorite Makoto Shinkai movie?

### RESULTS

Makoto Shinkai Movie	Percentage
The Place Promised in Our Early Days	36.4%
Garden of Words	18.2%
Children Who Chase Lost Voices	45.5%

- 1 The Place Promised in Our Early Days
- 2 Garden of Words
- 3 Children Who Chase Lost Voices
- 4 5 Centimeters Per Second
- 5 Your Name (Kimi No Na Wa.)
- 6 Other

## THIS WEEK'S POLL

Chock full of aspiring artists and illustrators! Which of these is your favourite art-related anime?

Vote now at: [BIT.LY/KONPOLL4405](http://BIT.LY/KONPOLL4405)



# THIS WEEK'S ACTIVITY

## DEVIL FRUIT MATCHING:

Devil Fruits are items from the One Piece universe that grant you amazing, unique abilities, but at a price. If you end up touching still water, you sink like a stone. Can you name which Devil Fruits belong to these users?

EASY



1 Monkey D. Luffy

MEDIUM



4 Nico Robin

HARD



7 Bellamy



2 Tony Tony Chopper



5 Rob Lucci



8 Kaku



3 Portgas D. Ace



6 Kuzan (Aokiji)



9 Monet

Answers (Easy) 1. Gum-Gum (Rubber) Fruit, 2. Human-Human Spring-Spring Fruit, 3. Fire-Fire Fruit, (Medium) 4. Flower-Flower Fruit, 5. Cat-Cat Fruit, 6. Model-Leap Card, Lee-Lee Fruit, (Hard) 7. Spring-Spring Fruit, 8. Ox-Ox Fruit, Model: Giraffe, 9. Snow-Snow Fruit

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Artwork by: Lulu Wang



Konshuu proudly accepts guest submissions from club members! If you'd like to have content featured, please submit to:

**J.MP/KONSUB**

calanimagealpha.com | facebook.com/groups/calanimagealpha  
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## REGULAR WEEKLY EVENTS

**Manga Socials**

GBC Patio

Thursdays, 5:30 - 6:30pm

**Game Nights**

234 Dwinelle

Thursdays, 7:30 - 10:00pm

