

# KONSHUU

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Loyalty and Betrayal

**Shiniki Akiyama and Kanzaki Nao**

*Liar Game*  
Art By Crystal Li

# GENEALOGY OF THE HOLY WAR, PART 1



NICK WONOSAPUTRA

1st Year, Intended Neurobiology

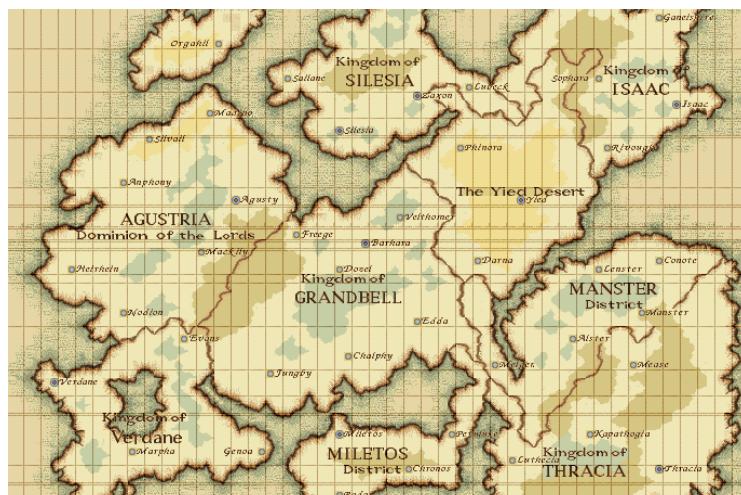
The Door to Destiny

Staff Writer

*"The year is 757, Grann Calendar. And thus the threshold of fate is cast open. Nobody could have known then that this simple disturbance was but the first of countless calamities to come."*

*Genealogy of the Holy War* is the fourth installment in the Fire Emblem franchise and was released on the Super Famicom in 1996. While the game was never released internationally, fans all over the world have made a plethora of translation patches, the most recent ones receiving near-professional polish. On top of that, the game is easily emulated, so there should be no reason for one to not have access to it.

What makes *Genealogy* stand out from other tactical rpgs, including, but not limited to, the rest of the Fire Emblem franchise, is the way in which it mixes *Legend of the Galactic Heroes*-level political drama and large-scale military tactics with Fire Emblem's character-driven story-telling, support bond mechanics, and fantasy setting.



This is best exemplified by the game's narrative structure, which begins with fairytale-like mysticism and romance that devolves into a tragic tale of death, destruction, and betrayal.

Unlike many of the other Fire Emblem games, *Genealogy* isn't set in a world where an established evil entity is already wreaking havoc. Instead, it begins with a string of seemingly unrelated

attacks upon the Kingdom of Granville and its close political allies, enacted by nations who had previously been neutral or even allied with the Kingdom.

Since Grandbell's main force is occupied with its war with the Kingdom of Isaach to the east, it's up to House Chalphy's Lord Sigurd and his handful of soldiers to defend the west border between the Kingdoms of Granville and Verdane and rescue House Jungby's Lady Aideen from the hands of the Verdane invading force. Along the way, Sigurd receives suspiciously aggressive orders from Granville's capital, Belhalla, to march into foreign territory to halt any further invasions. However, Sigurd is blinded by the beauty of the mysterious maiden of the forest, Deirdre, to realize that he's marching his soldiers into a political trap...



This narrative structure is elevated by the game's phenomenal soundtrack, which stands toe-to-toe with some of the most recent entries into the series, like *Fire Emblem: Three Houses* or the remastered tunes of *Fire Emblem Echoes: Shadows of Valentia*. From the panic-inducing, and appropriately named, Crisis 1 to the hype-filled and uplifting Recruitment, *Genealogy* has no shortage of iconic themes for every situation and story-beat, all of which fit *Genealogy*'s romantic, yet melancholic tone. One especially stand out theme is Conversation 1, which is a piece filled with sadness and regret, but has a hint of hope to it, like the sacrifices made on the journey won't be in vain. In a way, Conversation 1 is the one piece that perfectly encapsulates why *Genealogy*'s narrative, and the execution of that narrative, feels

so real and impactful, as it reminds you that no conflict is without sacrifices, sacrifices that can shake you to your very core and make you question why you fight on through all this suffering, this pain, this regret.



The weight of these sacrifices are further emphasized in *Genealogy*'s gameplay mechanics, which forces you to come to terms with the immense scale of this conflict: you aren't just leading a ragtag group of heroes against an easily identifiable antagonist, you are a military commander participating in a war between massive nations, and your tactical decisions must take civilian lives, ally lives, and even the lives of your enemies into consideration. This scale is conveyed through *Genealogy*'s enormous maps, which, without hyperbole, are truly the largest maps in Fire Emblem history, despite it being the 4th installment of a 16-game series. These battle maps are literally the size of each nation involved in the conflict, and feature multiple castles representing the different houses/fiefdoms within each nation, all of which have their own motivations for participating, or not participating in the conflict. Each of these maps are technically a chapter, but are all able to be split into multiple distinct acts, as neighboring castles, which may have been previously neutral or even allied, begin to fear your invading army, and make preparations to crush your advance, even before you decide to march on their soil.

Thus, you legitimately have to be prepared for what your enemies, and even allies, can do, not what they would do. This multi-act structure places emphasis on big-picture strategy, and you may find yourself subconsciously applying principles straight out of Sun Tzu's *Art of War*.



*Genealogy* also features the best possible Love/Romance System in the entire franchise, 16 years before *Fire Emblem: Awakening* and *Fates*'s controversial matchmaking systems. This is because *Genealogy* restricts the pairings you can have in order to aid the story, and keep its tone consistent. In Jugdral, love is a fleeting thing, just like the lives of its people entrapped in the flames of war. That's why *Genealogy*'s second generation isn't just a novel mechanic, it is integral to its themes about the flow of time and the inheritance of hope even in the face of certain doom.

This design philosophy isn't just limited to the romance options, as normal supports are scripted to occur in certain chapters, given that the player has met a certain set of conditions. While it may be a jarring design choice to players used to being able to have supports between every unit in later entries, these scripted supports are arguably far more satisfying, as they are filled with purpose and offer uniquely tailored benefits for the characters involved. For example, the current support model in *Three Houses* offers a standardized set of stat benefits given proximity. However, *Genealogy*'s support conversations can offer permanent benefits, from an increase to love points, to a permanent stat increase, and even a legendary weapon you didn't have access to before.

However, it is important to remember that this is a 24-year-old game, and it is limited by the technology of its time. Certain cutscenes that take place on the battle map don't make sense in terms of the allied unit placements, as enemies can simply fill up huge swaths of the map without allowing you to react until they've settled into their battle positions (though, if we're to be honest, this problem seems to still be quite prevalent in even the latest entries in the series). Its wonderful soundtrack is limited to synthesizers, and many official remastered arrangements by Nintendo demonstrate the soundtrack's limitless orchestral potential. Some mechanics, such as the inability to trade, the scripted-yet-conditional support conversations and the plethora of stats and skills built into each character can seem archaic for fans of later entries in the series, a sentiment that is only compounded by the lengthy travel distance between important spots on the map, making chapters seem unnecessarily long. On top of that, future mechanics in the series, like dismounting and battalions, seem like a perfect fit for the *Genealogy*, only further cementing its need for a remake.

That said, *Genealogy* has found a successor in the franchise's latest, and most popular entry, *Three Houses*, which borrows many of its themes and plot points from *Genealogy*. From Crests being clearly inspired by Holy Blood, to the inclusion and reveal of a Flame Emperor, to its heavy political drama, to even the way in which *Three Houses* conveys its conflict through a world map and nation-spanning military campaigns all trace their origin back to *Genealogy*.

Now, if you've been paying close attention, you may have noticed something odd: I've been focusing a lot on the first generation, and have only mentioned the existence of a second generation once. Well, that's because I was only talking about the first half of the game, as its sense of scale can't be contained in just one article. Part 2'll come eventually, perhaps when a *Genealogy* remake is announced.



# I DESIRE THAT YOU



# EXPERIENCE TOG

2020年春



**NEIL FRYDENDAL**

1st Year, Intended Computer Science

Anak best green lizard grill.

**Staff Writer**

For whatever reason, last winter break I basically only did 1 thing: bingeread manhwa (Korean comics) on WEBTOON. And that absolutely made for an amazing break! However, in the comments section of the first chapter of every manhwa I read, I kept seeing the same comment over and over again: "This reminds me of *ToG*," "This reminds me of *ToG*," and when there were only a few days left of break, I was like "Okay, I guess I have to read *ToG*." And so began my experience with *Tower of God*.

Written and drawn by SIU (Slave In Utero), *Tower of God* is a magic fantasy action series that follows main character Bam as he and others traverse up this giant tower, the Tower. Why do they go up the tower? Well, everyone, including Bam, has their own reasons, but the story goes that those who climb the tower will eventually achieve whatever they desire—whether that's money, power, fame, or even revenge—and so they climb. Each floor has a test or tests that one must pass to be allowed to move onto the next floor. These tests are almost always some kind of battle game, but there are other types too. Regardless, these tests are brutal. People who fail often die or are seriously injured, and some tests don't allow retries, so living failures must stop their ascent up the tower. Seeing this happen is often horribly crushing and emotional as a reader, and it's one of the reasons why I love *ToG*: it never pulls its punches. And as it turns out, I'm definitely not the only one who loves the series. I was seeing so many comments about it on WEBTOON because it's one of the most popular Korean webcomics out there, appar-

ently getting millions of views on each weekly chapter release. And I can see why: the art is great (even fantastic as the series goes on)! The battles are stellar! And the world, the world is absolutely amazing! It's probably my favorite thing about the series. It's so vast and full of this rich backstory, which we get to know a little more of every now and then. It's extremely intriguing!

Another great element of *ToG* is its characters and their interactions. Every single one of them wants to get up the tower, but it's basically impossible to do so alone, so they have to form alliances. But then, it might later be beneficial for a member to betray said alliance in order to better their own chances of making it up, so can anyone truly trust anyone else? Is making friends even possible? Or is it just going to be a distrustful, solitary path all the way up? You'll have to read to find out!



Comics aren't for you? Well don't worry because a *Tower of God* anime is coming this April as a Crunchyroll Original! How exciting is that?! You've only just heard about this amazing series, and in 1 month there'll be an anime! Aren't I great? The studio is Telecom Animation Film, which doesn't mean anything to me, but the recently dropped trailers look good, so I'm hyped! And whether you wait the month for the anime or bingeread all 470 manhwa chapters tomorrow, definitely do yourself the favor of checking out *ToG*!

# LOYALTY IS EMOTION?



**SHAMIN CHOWDHURY**

4th Year, Physics and Mathematics

Stay safe and be careful out there!

**Staff Writer**

Sometimes we joke around about having so called “fake friends,” but what is loyalty exactly? Is it an emotion, perhaps something only sentient beings possess? Or is it perhaps more of an interpretation of what we observe? After all, we might say robots are loyal because they’d never betray us (except maybe in sci-fi), but robots don’t have emotions. Is such a statement then just us personifying robots?

I’d like to talk about my favorite show that’s been out this winter season: *Somali to Mori no Kamisama*. In case you don’t know, the show is about a golem who was in charge of maintaining a forest until he came across this little girl. He then decided to find this little girl’s parents, though in this world, it doesn’t seem like there are many (if any) humans left, just humanoid creatures. The show is really wholesome, as Somali, the little girl, sees the golem as her father and calls him “Dad,” and we just basically see what happens as they journey the world.

To help illustrate, let me talk about some of what happened earlier on in the show. One time, Somali and the golem were travelling along, and they were by a river bank. Somali was chasing a bunny with antlers (because those exist in this world), but then she tripped and fell and got injured. The golem then asked her if she was injured, and then he found she scraped her knee and treated it. However, the bleeding wouldn’t stop, but then this dwarf oni was passing by and offered them medicine. It worked,



and the dwarf oni brought them to the dwarf oni’s home. They ended up staying for a few days, and during that time, the golem learned how to make the medicine in case Somali were to get injured again, and Somali learned how to do chores because she wanted to be of help to the golem.

I bring this up in the context of loyalty though because both characters, Somali and the golem, exhibit loyalty, yet both are quite opposite from each other. Somali is a little carefree girl who enjoys playing around spending time with her dad, the golem, and she tries to do what she can to help him because she wants to stay with him forever. The golem is supposedly emotionless and methodical, doing what is optimal to carry out their journey, yet he has this unexplained duty to Somali.



Somali’s loyalty makes sense because she’s human like us, but what I want to bring up is the golem’s behavior. Does the golem actually not experience emotion like he claims? Is this just something he’s been programmed to do by whoever made him? Probably not to be honest, but let’s imagine it is. Then all of his actions might be to fulfill some sort of command, something like “protect humans,” which would suggest him and other golems were made by humans. However, we see the effort he makes to take care of Somali and it comes off as loyalty like the loyalty we have.

So then think about this. When you see loyalty like that between friends or a pet to its owner or a robot to its master, how do we know whether or not what’s really going on in their heads is loyalty? The question is certainly not easy to answer.

# BOKU NO HERO'S FUTURE

RICHARD HO

3rd Year

Guest

## SPOILERS! SPOILERS! SPOILERS! SPOILE

For me, the main appeal of *Boku no Hero* has been how refreshing it is for a shounen. The world it's set in tries to balance realism and fun, where we still get over-the-top heroes and fights, but we also see a society that grew alongside these heroes; the police still exist and are still the predominant peace-keeping force, the hero association is a government-recognized agency, and special schools are created to train heroes and their assistants, and to prevent them from getting into trouble (as shounen MCs are fond of doing). Quirks have rules that limit their use, and battles often involve using quirks in unique and clever ways to make the most of what they can do.



The ending of the first half of season 4 changes all of that.

Nighteye's quirk is well-established right from the start: he can see the future of anyone he touches for a certain time period, and he can see as far into the future as he wishes; the clarity decreases the further in the future it is, but in his experimentation his predictions have never gone wrong. We can safely assume his quirk is absolute; he sees the death of All Might, one of the most important people in their society and his idol to boot, and if there

was any way to prevent his death Nighteye would've taken it. During his fight with Overhaul, he sees the death of Midoriya and the triumph of Overhaul; at this point, a possible conjecture could be that his quirk wasn't working as clearly as it normally would be since Nighteye sustained a mortal wound. We see through his eyes Midoriya being hit by Overhaul, and then black; perhaps Nighteye only saw that much and assumed Overhaul had won, and we would see later that Deku survived that incident and would defeat Overhaul. No harm, no foul.

But that's not what happens. Even past the point Deku survives Overhaul's initial attack, Nighteye continues to maintain to Uraraka that Deku will lose, and when he eventually triumphs Nighteye marvels at how Deku changed the future, and proceeded with a hastily written explanation involving belief and hope and your typical shounen nonsense being able to rewrite the future.

There is so much lost potential from this. All Might dying is a spectacular way to develop Deku as a character. Up until this point he has been looking up to and in a way reliant on All Might, despite his relative irrelevance to fighting villains in his weakened state. The two had made peace, and All Might's death would be a good way to write him out of the series, force Deku to mature, and set up for his inevitable "being the number one hero". We also see Deku's foil in Lemillion, who trained himself like Deku, was originally going to be All Might's replacement, and refused to take One for All from Deku, choosing instead to work hard by himself in order to "be a spectacular hero even without a quirk", as Nighteye foresaw (which contrasts with Deku being quirkless and needing All Might to pass on his quirk before being able to do anything). Now with the revelation that Nighteye's quirk is apparently meaningless and Eri can rewind Lemillion's body and quirk, any sense of loss or progress is destroyed. There are no casualties in war for the good; good always triumphs; there is no need to grow past the past. Perhaps none of that comes to pass in the manga, but regardless of if it does or not, this will still be the moment *Boku no Hero* jumped the shark for me.

# Staff Picks:

# TOP BETRAYALS

## SANDALPHON

GRANBLUE FANTASY

MARC CASTILLO

*Emo angel betrayed his creator thinking that he was useless. Shenanigans happen and misunderstandings fixed. But, after his creator's death, he swore to carry on his legacy.*

## SEKAI AND MAKOTO

SCHOOL DAYS

VICTOR LOPEZ

*Makoto betrays Kotonoha by choosing Sekai over her and Kotonoha gets revenge by killing him. Makoto pretty much had it coming.*

## STOCKING

PASWG

RACHEL MIN

*The relationship between Stocking and her sister Panty is shattered when Stocking kills her sister and reveals that she's actually been a demon all along. The series proceeds to end with an abrupt cliffhanger with no second season in sight, so not only are you getting backstabbed by Stocking, you're getting backstabbed by the creators.*

## THE 5TH ECLIPSE

BERSERK

TAMMY LEE

*By the end of the Golden Age arc, tortured Guts finally finds his sense of self, genuinely bonding with others. Once the Eclipse hits though, everything that Guts, Casca, and the Band of the Hawk has built is lost and mangled to husks of their former selves. Tl;dr if your friend wants to pull a "Griffith" on you, run the other away!*

## Kenya, Satoru, Kayo, & Hiromi

ERASED

NEIL FRYDENDAL

*Satoru saved both Kayo and Hiromi's lives and all they did in return was not wait for him and steal his girl, respectively. Kenya was his only real friend.*

## TOKIOMI TOHSAKA AND KIREI KOTOMINE

FATE/ZERO

JONATHAN QIAN

*Turns out the guy you've been working with to win the Holy Grail War really just wants to see the world burn. Oh and he'll give the dagger he killed you with to your 10 year old daughter after the war is over...*

# VOLUME 51, ISSUE 6

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### Weekly Workshop/Showing:

WEDNESDAY 7-8 PM, Barrows 155

### Game Nights:

THURSDAY 8-10 PM, Dwinelle 219

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[j.mp/konsub](https://j.mp/konsub)



Luna and Dio  
*Zero Escape: Virtue's Last Reward*  
Art By Athena Chen