

# KONSHUU

vol. 51 #13  
Furry Characters



Ptilopsis

*Arknights*

Art By Crystal Li



**Cyan**  
Show By Rock!!  
Art By Theo Rai



## Lin and Puro

*Changed*

Art By Athena Chen

# THE WILD AND THE DIGNIFIED

## PART 1: THE WOLF



NICHOLAS WONOSAPUTRA

1st Year, Intended MCB Neurobiology

Waiting for *Land of the Lustrous* season 2.

Writer

### SPOILERS! SPOILERS! SPOILERS! SPOILER

Sexual desire, hunger, and bloodlust are often depicted as mankind's primal, bestial desires. To allow such desires to take over one's judgement can lead to conflict, and conflict can likewise lead to war and chaos. However, *Beastars*, one of Studio Orange's most recent animated series, explores the balance between one's bestial desires--also known as one's "wild side"--with one's dignity as a civilized being. The merging of these two seemingly opposing sides of humanity is represented by the anthropomorphic animals that populate the society depicted in *Beastars*, which notably excludes the human race. The animalistic traits present in each character's design serve as visual reminders of that character's wild side, as well as the character's status in a world split between carnivores and herbivores. Through the struggles of the show's three main characters--Legosi, Haru, and Louis--the first season of *Beastars* asserts that personal growth is attained by learning to balance one's bestial desires with the sacrifices one must make to be civilized.



The series mainly focuses on the story of Legosi, a large, gray wolf who desperately tries to hide his wild side from the outside world. Despite his menacing exterior, Legosi avoids violence, doesn't want to intimidate others, and is, overall, a very shy character. This is why his friends are constantly trying to help him overcome his social awkwardness and encourage him to be more assertive. When Legosi gets into difficult social situations, such as the time when he, without thinking, shouted at a pair of carnivores to stop fighting in the second episode, Legosi takes his time to think about the next words he'll say to get him out of the situation. This tendency to extensively ponder his words reoccurs when, in the same episode, Legosi ends up face to face with Haru, the rabbit that he had nearly eaten alive the night before, and attempts to think of excuses for him to depart from the situation. In



his essay, "Why Look at Animals," English art critic John Berger points out that "language allows men to reckon with each other," but "no animal confirms man" (3). This places the use, and disuse, of language as the distinction between man and animal, as man is capable of comprehending another man through language, but is unable to do so with an animal. This, in part, explains the question of "Why animals?" in regards to *Beastars*, as the inherent



conflict between the use of language and the common definition of an animal present in the depiction of talking animals mirrors that of the conflict between wilderness and civilization in the world of *Beastars*. Legosi's obsession with language and need to find the right words to say in any given social situation is indicative of his internal struggle to appear civilized, thereby suppressing his wild side from accidentally being revealed amid conversation. This obsession helps establish Legosi as a character that heavily relies on his human traits to get through life, a fact that begins to change as Legosi progressively does less talking and more acting throughout the course of the story.

That said, while Legosi is capable of choosing his words carefully, he is less capable of controlling his body language and gestures. When Legosi, a stagehand for his high school's drama club, goes to talk with Louis, a deer classmate and star actor, about the stage lighting for the play, Louis is quick to take note of Legosi's gestures, and points out that Legosi's "body constantly tries to assert itself." The fact that Legosi's bestial tendencies are unintentionally communicated through gesture aligns itself with Barbara Creed's discussion on animal and human gestures in "Film, gestures, species," especially when she states that "cinema is the aesthetic form par excellence that is ideally suited to bringing about an erosion of the human-animal boundary" (3). The way in which the show chooses to place immense visual emphasis on Legosi's abundant hand gestures by showing his hands in a close-up tracking shot is using cinema to erode the human-animal boundary within Legosi. Without realizing, Legosi is actively betraying the part of himself that wants to be more civilized--more human--through his unconscious gesture. These on-screen gestures, whether it's a close-

up of Legosi's sharp claws or a shot of his big, looming body hunched over a smaller character, serve to visually remind the audience that, as much as Legosi tries to fight against it, his physical, bestial traits are always present, and always will be.

This trend of allowing his bestial desires to take over leads Legosi to a revelation during the series' climax. When Legosi fights against the yakuza--the Japanese equivalent of a gang--he is shocked to hear himself refer to Haru, the rabbit he thought he fell in love with, as his "prey." However, his ally and friend, Gouhin the muscular panda doctor, tells Legosi to "Tame the beast inside [him]" and Legosi decides to use his wolf instincts--and the hunger and bloodlust he's kept inside himself all his life--to save the object of his bestial desires: Haru. Thus, Legosi comes to terms with his "wild side" and grows as a person by doing so, as he realizes that he no longer has to fight his instincts; he simply needs to direct them in such a way that is consistent with his values. He doesn't deny his urge to eat Haru, and instead chooses to see his hunger for her as a hunger to see her, and to be with her romantically.

While there is more in store for Legosi, Haru, and Louis in seasons to come, their respective character arcs throughout the first season all affirm the season's thesis: personal growth comes from balancing one's bestial desires with one's dignity as a civilized member of society.

If it wasn't evident enough, I have things to say about Haru and Louis in regards to this thesis, but we can revisit this some other time.



かんぱれっさ!!  
がんばれっさ!!

# DEATH METAL AIN'T EVER BEEN SO CUTE



**NEIL FRYDENDAL**

1st Year, Intended Computer Science

I actually really like Tsunoda lol.

Writer

When most people hear “Sanrio,” they think of Hello Kitty. If you’re a depressed millennial, maybe Gudetama. But I, I think of *Aggretsuko*. With characters created by Yeti, written and directed by Rarecho, and animated by Fanworks, *Aggretsuko* follows the 25-year-old and hopelessly single Retsuko as she works a grueling office job with demonic superiors and beyond annoying coworkers. Her friends Feneko and Haida try their best to lighten her load, but Retsuko’s one true solace is going out to sing death metal karaoke every night and vent about her frustrations to the karaoke parlor’s sound-proof walls. How will Retsuko continue to survive her daily grind? Will her superiors ever get their just desserts? Will her love life improve? You’ll have to watch to find out!



There’re currently 21 episodes out on Netflix with a 3rd season coming, and with only a 5.5 hr runtime, you could easily binge the entire series in less than half a day and be so much better off for it! The series is funny, cutely animated, emotionally gripping with its romance, and has a banger OP. Most centrally, it tackles real-life issues that (Japanese) people face—like being overworked, sexism/favoritism in the workplace, pressure to get married, and more—all in a realistic and nuanced way, something I certainly didn’t expect from a chibi-esque anime show made by Sanrio. It’s a great, quick watch, and definitely worth your time. I, of course, watched the dub and loved Benjamin Diskin, Erica Mendez, and Katelyn Gault as the English

voices of Haida, Retsuko, and Feneko, respectively, but I hear the Japanese cast is also great. Oh, and Jamison Boaz is just rockin’ as Retsuko’s English death metal voice, which, interestingly enough, is done by writer and director Rarecho in the sub.



However, before Netflix portmanteaued the name into “Aggretsuko” and gave us the amazing 2-season + Christmas special series, there was simply *Aggressive Retsuko*, the freshman Sanrio IP that had spawned a 100 1-minute episode TV run and some merch (the latter of which we got plenty more of after the Netflix series aired), so I’ll also talk about the original TV series for you readers who are thoroughly curious like myself. Also animated by Fanworks and written and directed by Rarecho, *Aggressive Retsuko* similarly follows Retsuko as she deals with her annoying coworkers and superiors at work, with each episode simply being a 1- or 2-joke punch. It’s nowhere near serial like the Netflix series is, but it was a decently funny 1:40 romp. Is it worth the watch for casual fans, though? I’d say not, and for 2 reasons: 1. The TV and Netflix series obviously don’t share continuity, so potentially missing out on stuff isn’t a concern. And 2. Some of the TV series’ bits were fleshed out and made into actual plot points for the Netflix series—even into season 2—so you could actually be potentially “spoiling” yourself by watching it.

Regardless, you should definitely check out the Netflix show’s 1st two seasons (and the Christmas special between them), so you’ll be as excited as I am for the upcoming 3rd season and can binge that as soon as it releases. Also, say what you will about Netflix, but it’s certainly put forth its fair share of great anime, and *Aggretsuko* is proof positive of that. Now if only they would give us an update on *B: The Beginning Season 2* ...

## Staff Picks:

**BEST ANTHROPOMORPHIC CHARACTER****ISABELLE**

ANIMAL CROSSING



NEIL FRYDENDAL

*I don't even play Animal Crossing I just love Isabelle lol.***RAYMOND**

ANIMAL CROSSING



MARC CASTILLO

*It's over...***FLICK**

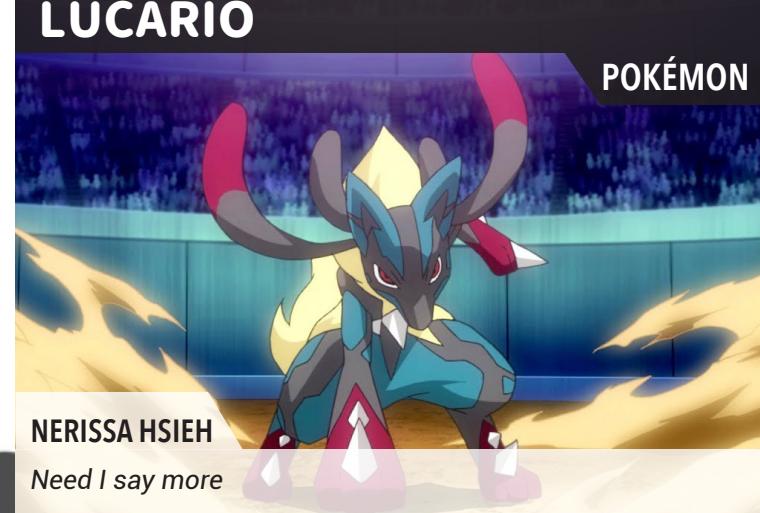
ANIMAL CROSSING



SHAO-LON YEH

*I want that twink obliterated***LUCARIO**

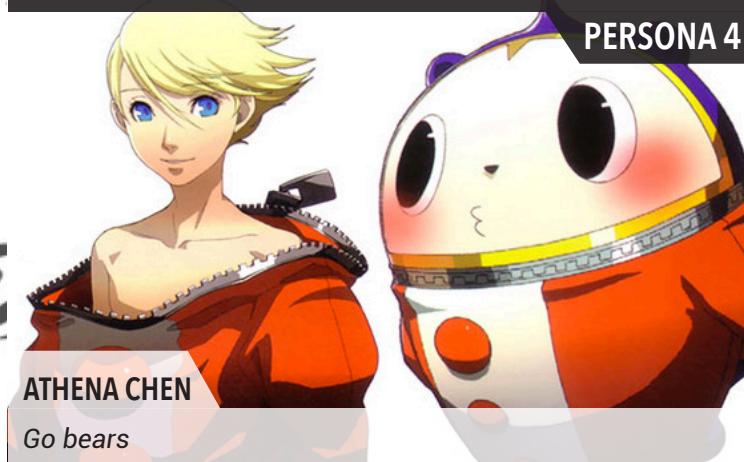
POKÉMON



NERISSA HSIEH

*Need I say more***TEDDIE**

PERSONA 4



ATHENA CHEN

*Go bears***LEGOSI**

BEASTARS

KATE BUSHMAREVA

*I just think he's neat*

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APRIL 30, 2020

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RAYMOND



**Raymond**  
*Animal Crossing*  
Art By Elliot Lu