



[No-nonsense Edition]

Word Count: 7000

[With-Nonsense Edition](#)

"Together, they shine even brighter than they ever have."

Introduction

[Zap's Garupaverse](#)

Unlike the proper *A Look Into Sayo & Hina*, I kept this one analysis-only. So if you don't like me rambling on about other stuff, this version is the one for you. It's a lot shorter, cleaner, and most importantly, doesn't go off-topic every other paragraph.

That's all I have to say. Please enjoy this analysis.

Thanks to Bushiroad and Craftegg's unbiased attention toward Sayo and Hina's story, I have a lot to talk about. Despite [A Look Into Aya](#) being 3,000 words, this will probably be four times as long. Sorry in advance.

We will explore how these characters are introduced in their individual band stories before diving into the Hikawa quadrilogy. That being *Wish Upon a Tanzaku*, *Umbrella for the Autumn Rain*, *Twin Star Ensemble*, and finally, *Prismatic Duo*.

I may make asides to other stories if it calls for it, but this is *supposed* to be "barely scratching the surface" of the Hikawa story. The issue is, I won't be able to help myself and will get way deeper than I should, so beware.

I've already done this analysis about two years ago in [Just a Sayo Analysis](#), but you know... two years is a lot. This is my fresh outlook on the Hikawa quadrilogy, and I hope you will join me for the ride.

This document is in Pageless for your leisure, and all links are underlined.

I: Bloom of the Blue Rose (Sayo)

Introduction

Let's start with Sayo. Regrettably, Sayo starts off as an unlikable character. She is critical of her bandmates (pre-Roselia) and seems difficult to negotiate with. Still, her motives are clear: she has a fiery determination, she knows where she's headed, and she will work like no other to reach that goal.

Analysis

When Sayo's sister is brought up, she becomes angry and starts shouting at her bandmates. While it initially seems like unwarranted anger, it makes sense when Sayo's feelings about herself and her sister are revealed. It's not exactly genuine anger, though; it's more so frustration toward herself.

The good news is, Sayo and Chisato are very similar in that they both go through this magic mini-transformation in BS1. Roselia, like PasuPare, is a mix of band members with personalities on every end of the spectrum, so it makes sense that they're going to have a disagreement eventually.

Sayo even talks to Hina twice in this band story. Even though we see her shouting *about* her sister a few chapters later (what I mentioned earlier), she still manages to sit down and have a genuine conversation with Hina. Even if that conversation is more a lecture about why they don't need to interact with one another, it does give us an insight on *why* Sayo is apathetic toward her sister. It's not hate, something I will mention often in

this analysis. I used this analogy in some other analysis I did, but it's more that her anger is at her own inferiority. While Hina may indirectly be the chief cause of this, we learn later that they used to be an inseparable duo. But even something as corrosive as jealousy can break apart that bond.

Though it's not really explicitly mentioned, we can infer that spending time with Roselia has taken Sayo's mind off of this inferiority complex. Despite that, this is still her main intrusive thought, but a later conversation between these two (while Roselia is in their split period) shows that Sayo is showing more love for her music, which means she has less hate to give toward it.

"Mmm~... I feel like your guitar's sounding much better, sis. It's more... you."

"Ah! A workbook! It used to sound like something straight from a workbook. But now it sounds all... Sayo! Y'know?"

Even if Sayo can't, I can translate Hina's nonsense. Because Sayo's initial motivation was to "surpass Hina," her heart wasn't in making her music about her. But after actually making music for a while, it seems that Sayo begins to actually enjoy being in a band for that reason, and not for any negative reasons. Hina notices it too, since Sayo is too focused on making music to be mad at her in that same scene:

"(Was she being sorta... kind, just then...?)"

Indeed, Sayo was so enamored with making music that she managed to let go of her apathy, if only a little.

And to top this all off, during the end of BS1, Sayo doesn't even get mad when somebody mentions Hina *to* her. She may still be disappointed that she will "forever live in Hina's shadow," but she's learned to, at least a little, accept that this is something she'll just have to overcome.

Card Analysis

[Sayo Hikawa, 1* — Hard Worker](#)

(Some links from now on will be from Bestdori, not the Fandom wiki. Unlike the Fandom wiki, Bestdori does not use a million percent of my RAM with one tab.)

Indeed, a hard worker you are. At least that part of her never changed after her relationship with Hina improved.

[Episode — Self-Introduction](#)

"I am the guitarist in Roselia. ... What? What do I think of the other members?"

"What we think of each other doesn't matter at all. It's against my very principles to even think about it."

Using these quotes, we can deduce that this self-introduction was given during the first half of BS1.

This is in a time where Sayo is still worried about "being better than Hina," and she therefore fails to realize what is necessary for a band. This changes after the second half of BS1 and *especially* Don't Leave Me, Lisa!!!!, where she *really* realizes how important the *emotional* impact Lisa has on the others is. Sayo changes a lot in just this one band story, and it's amazing to see that this is barely scratching the surface of how far she has to come.

Special Episode — Tools to Make Music

"Out of personal interest...? That's why you came in here...?"

To a music shop, that is.

"For me, a musical instrument is merely a tool used to perform music."

"... You came into the music shop out of personal interest. Perhaps someday... I will understand such a sentiment."

Gee, Sayo, *I really wonder if that will ever be the case.*

Sayo really was a different person during these times. Music has become something that Sayo *loves* to spend time with, something that gives her fulfillment, and yet here, we see that music was just some tool (reference to the episode title) she used for a negative reason. It's very rewarding, both to her and the reader, to watch her grow from this standpoint.

Sayo Hikawa, 3* — Twin Problems

Let's get a few things straight about the untrained art:

- Sayo's not angry... I guess? This card's quote is "You always want to do everything together," but it's not in an apathetic way, more like an exhausted or "tired of it" way.
- All BS1 untrained arts have a sunset-like theme. Funnily enough, this is also the time of day used in [4koma #74](#), "Sayo and her Shining Sun," as well as [4koma #75](#), "Hina and the Coming Night."
- Ironically, Hina is in Sayo's shadow, unlike the usual sentiment that Sayo believes *she* is the one in *her* sister's shadow. This shows us that Hina wants to follow Sayo, since Hina is looking up at her sister, but Sayo is looking away from Hina.

Roselia's trained arts follow a dark-purple theme with red petals. Sayo's index finger points at... uh... one of the petals? The left? It might just be for show.

II: The Beginning (Hina)

Introduction

Finally, it's Hina's turn. Whereas Chisato plays the role of "that one band member who seems to be cold for no reason" and not Hina, Hina plays her own special role: the "why is this girl so weird?" role. Indeed, Hina was, is, and always will be, weird. Is it charming? Absolutely. But is it important? Interestingly enough, yes, Hina's weirdness plays a key role in the development of PasuPare and its members.

Ironically, Hina's confusion as to why Aya learns so slowly is the primary cause of Aya realizing that it's okay for each band member to be learning at their own pace.

Analysis

Hina's perfect. Maybe too perfect, but that's not relevant. We go through the motions: the girls are told that "by the way this is an idol *band* so get pranked," and Hina goes, "okay what's the issue lol." Then, the agency goes "but you're faking the performance" and Hina goes "okay what's the issue lol." Hina is the equivalent of having so many

potions in an RPG that in any scenario, you are so well-equipped that every situation is identical to one another.

Hina's a perfect girl. The band goes through the motions of "this is an idol band" being dumped onto them, but Hina goes along with whatever the agency throws at them. She's ready for everything, and quite literally, is even ready even after PasuPare's first live fails.

At this point, you may be wondering why I haven't said anything about Sayo. That's because Hina doesn't say anything about Sayo. Maybe once, when she mentions "her sister," but unlike Sayo where Hina plays a big role in defining her, Sayo doesn't really affect Hina (which is the worst statement I've ever made, but in this context it makes sense). Hina and Sayo's relationship reveals itself when the story deals with Sayo and her emotions, but Hina doesn't have any issues regarding her sister. Yes, "I really wish I could spend time with her sister" *is* an issue, but not in the sense I'm talking about.

If we're just talking about Hina, though, Hina does tease her own development by mentioning how she doesn't really get anybody, but unfortunately, *What a Wonderful World!* is *not* in the Hikawa trilogy and doesn't have *that* much to do with the Hikawa relationship, so I will not be talking about it in-depth.

Either way, there is one thing that we learn from this: while Sayo has an issue with Hina, Hina does not have an issue with Sayo, and even if she did, she does not let it affect her.

After all, she loves her sister, and if Sayo accepted her once more, she'd be over the... moon, you could say? Tanabata, anyone?

Card Analysis

Hina Hikawa, 1* — Genius Girl

At the very least, both Hikawas' initial cards are "Cool."

Genius girl, huh? That may be an understatement. But with this, we do see that both twins are different. Sayo frowns, and Hina smiles. Sayo's body faces right while Hina's faces left. Sayo's posture is more enclosed while Hina's hands are more outstretched.

What's interesting, though, is how their faces are in the exact same position, tilted from the top left to the bottom right.

And before I reach any further, let's get on with the episodes.

Episode — Self-Introduction

*"I'm Hina Hikawa! I'm the guitarist for Pastel * Palettes. What else can I say~? ... I think that's it."*

I guess we're done? Though, you do get this little bit if you keep reading:

"I love her so much~! The whole reason I learned to play the guitar is because I wanted to be like her."

Isn't it ironic? Sayo picked up the guitar to surpass Hina, but that's the main reason why Hina picked up the guitar herself. It's as if this whole operation completely backfired on Sayo. Good thing it didn't.

All in all, Hina's an adorable furball that loves her sister and having fun.

Special Episode — So Excited!

"You know, I kinda have this thing for the unknown."

Well, that doesn't change. Seriously, though, you meet Hina while she's just wandering around. She's like Kanon, except she has a sense of direction.

"Hub? You don't know because it's the unknown? Ahaha, you're funny."

Kind of difficult to understand this girl, isn't it? All Hina does is say "I like RNG" in three different ways. Might she be a closeted gacha addict? I bet she'd love doing 10-pulls on Sayo's birthday gacha.

Hina Hikawa, 3* — Unknown Presence

In contrast to Roselia, PasuPare dons a pastel theme.

While Sayo has her pointer out, Hina has her pinky out (for the trained arts). Why? No idea. What's interesting, though, is that the trend of "Sayo looks down and Hina looks up" continues in the trained arts. Sayo is looking down at the camera, and Hina is looking up at the camera. Sayo frowns in both arts of her card, and Hina smiles in both arts of hers.

(Untrained art) Oh, and Hina summons *literal* sparkles around her when she feels boppin'. And the sunset glare remains.

Conclusion

Before moving on to the Hikawa quadrilogy, I'll share a few thoughts on what we've learned so far.

Sayo has a big issue, and Hina doesn't. While Hina is a big deal (ironic given how she tries to shut her out) in Sayo's life, Hina lives her life as if everything is fine. She loves her sister, and while she wishes Sayo would love her back (I mean, she does, but she has

more intrusive thoughts blocking that love), she's still having fun. Sayo's not having that much fun with her life.

But guess what? That's literally about to change in the next story, so you already know how excited I am to get into Tanzaku. Let's go!

III: Wish Upon a Tanzaku

Introduction

Keep in mind that this event happens *after* *A Song Unfinished* *and* *DLM Lisa*, so Sayo's been hit by the feels a few times already. It doesn't really matter in Hina's case, since she's just waiting for Sayo to come back to her, so Sayo is our main focus as we move into the quadrilogy.

What can we say about this event? This is when any doubts about Sayo being a contender for best girl vanish. Sayo begins her transformation from "apathetic big sister" to "caring big sister" here. You've got to start somewhere.

Analysis

Just like any event story that includes pre-Umbrella Sayo (which, keep in mind, this is the third one), we need to kick it off with a scene of Sayo being negative... somewhat.

"When I get home, I go to my room and practice guitar, or I study... That's about it."

This tells us one thing; Sayo as a character is a lot looser now. If you recall from Sayo's 1* card analysis, I talked about DLM Lisa's impact on Sayo. In that story, Sayo learns that Lisa represents more than just "Roselia's bassist," (ooh. NR1 foreshadowing?) she represents Roselia's emotional pillar. Though I might not be 2018 Sayo, I do have this thing called logic, which lets me generate what Sayo's response to Lisa's question would have been if this were BS1:

"Hey, what about you, Sayo? What do you do at home?"

Except, Lisa would've never asked this question to BS1 Sayo, because Roselia would not be so chill with one another after a practice session. Sayo would've packed things up in a heartbeat, and everybody would've left the studio in record timing, setting a WR for "Leaving the Studio Any%." So, that's great. Roselia, and in conjunction, Sayo, have learned to be a little more open with each other.

Though, as I mentioned, this is *post-rehearsal* Roselia. Sayo goes to school, goes to band practice, then goes home and either studies or practices guitar. She's still an immensely

hard worker, so you can't say that there are many drawbacks, if any, to her becoming a more lenient person.

Lisa casually mentions, "Hey, Hina wants to go to the Tanabata Festival with you." Very subtle manipulation, Lisa.

Does it work? It gets Sayo thinking. Hanging out with Hina, huh?

"... Sorry, but I think I'll pass. Why don't you invite someone else?"

It's a letdown, but it's progress: Sayo actually considered the thought of it. She didn't just let Hina get one word in, she let Hina get like... *ten* whole lines in before rejecting her. Surely, all she needs now is one more push.

It rains. How unfortunate.

Hey, did you know? Rain on Tanabata is a sign of bad luck. In the original story, Orihime and Hikoboshi are separated, and can only meet up on the day of Tanabata, on which the magpies are supposed to build a bridge for them. But if it rains, the magpies won't come, and the two lovers won't get to meet.

So why, tell me, is rain the *reason* why Sayo and Hina meet on this day?

Hina retreats into Aya and Kanon's workplace, tells them about her failure to invite Sayo, then she leaves. Sayo, *miraculously*, runs into both Aya and Kanon while buying something for her mom.

What is it with the Hikawa twins reuniting while running errands for their mom?

"Me? No, I was scheduled to work. And, you know, Hina-chan was disappointed that she wasn't able to go with you, actually."

"Sayo-chan. I'm sure Hina-chan just wanted to go with you, not me, or anyone else!"

Way to go, Aya!

So, what now? They don't convince Sayo to spend the festival with Hina, but Sayo still runs into Hina on her way home. Hina had just written a super boppin' awesome wish on a tanzaku, that had to *coincidentally* get snatched by a magpie. A magpie, huh? I thought it was raining.

As night falls, the sisters find themselves at the park they used to play at as kids (and the tanzaku just so happened to have fallen here). They get to have their first normal conversation in years, and even Hina can't believe it.

"(Since we were little, Hina has never been the type to get nervous. I don't know if it's because she's just really relaxed or she's fearless...)"

Sayo remembers clear as day that she got jealous of... Hina swinging higher than her. Hina doesn't remember it as well. Why? All she remembered is having fun with her sister.

"Did you know? When it rains on the day of the Star Festival, a magpie builds a bridge to help Orihime and Hikoboshi meet."

No, that's not how the story goes, and I checked like 10 sources. Two years ago, I couldn't figure out what Hina meant by this, and today, I still don't know why she said this. Was it a mistranslation, or maybe a variation of the story that's different from the other 99%, or something else? I'll never figure it out.

Still, what's important is that... Sayo doesn't know what a magpie is. Sayo's a very mature girl, yet in the end, she's just as childish as Hina, huh? After all, she's getting so worked up about her sister being able to do things better than her...

Though, maturity, in the end, is still maturity. Sayo recognizes that she's the reason why Hina and her haven't been able to have fun with each other in years. And it's going to take a little more than a magpie to fix the bridge between them. Only she can fix and cross the bridge.

A girl can dream.

"I wish Hina and I could be open and honest with each other."

Card Analysis

Let's talk about the Tanabata 4* cards! This is one of the few early events that had two 4* cards instead of just one. It's well warranted, too. Just look at them.

Sayo Hikawa, 4* — Tanabata Pair

CraftEgg likes to do that thing where they hide very small details in their card arts. I mean, I just told you what Sayo's wish was, so there's no need to translate what the tanzaku she's holding says.

Strangely, though, this untrained art shows Hina looking curiously while Sayo finds a place to hang up her tanzaku, which makes her embarrassed. This doesn't happen in the story; Sayo hangs it up while Hina isn't looking.

But you know what? A blushing Sayo is a blushing Sayo. I'll take it.



When we compare the trained arts of both Sayo and Hina, there are a lot of similarities and connections to point out. I will put up both here so you can visualize what I'm talking about.





The path is supposed to symbolize... yep, that was easy. The bridge between Orihime and Hikoboshi.

The flowers seem to be lotuses (but I know nothing about botany), but I couldn't find anything relating lotuses and Tanabata. Wikipedia tells me one of the decorations was modeled after a dahlia, but nothing about lotuses shows up. Lotuses are common in Buddhism (which is Japan's second-most common religion after Shintoism), which usually symbolizes purity but can also symbolize *rebirth* or *reawakening*. See where I'm going with this? A rebirth of their relationship, perhaps?

Stars? Yes. I called it the Tanabata festival to make it easy, but it's actually called the Star Festival (which the game does call it), or Hoshimatsuri if you live in Japan.

Tanzakus? Yes, hanging from the ceiling.

Bamboo? Yes. Tanzakus are actually hung on bamboo because it grows tall and stays structurally sound.

Hey, remember that talk about Sayo looking down and Hina looking up? Nothing's really changed, has it? Hina's also sitting in a lotus. Nice. Hina *is* rather pure, so yeah.

Hina Hikawa, 4* — Important Tanzaku

Let's talk about Hina's untrained card, now.

The green (? Thought they were black) magpie is snatching Hina's tanzaku away from her. Be a little more careful next time, Hina.

Conclusion

Slowly, Sayo is realizing what Hina truly means to her and what is necessary for her to respect that meaning. It's going to take a lot (as in, one or two more event stories) to repair their bond, but everyone has to start somewhere.

IV: Umbrella for the Autumn Rain

Introduction

Oh, it's that one event. The one that brings out the feels. And speaking of "one or two more event stories," I was referring to this one. Their relationship won't be completely repaired after this one, but it's most of the way there.

Analysis

"Why doesn't my music sound right?"

Sayo finds herself asking herself this at the beginning of *Umbrella for the Autumn Rain*. Before that, though, here's a little treat. Sayo and Hina are having a nice conversation. It seems that they already have repaired their relationship. For Hina, it would definitely seem like it was the case. For Sayo, though, there's still one more thing she has to do, which is close the gap. There's one more thing that's bothering her...

For the first time, Sayo watches one of Hina's performances on TV (alongside Hina, I should mention).

I said that Hina was perfect. I say it in the analysis portion of Section II.

Is she really that perfect, though? No. As Sayo mentions, Hina doesn't have perfect rhythm (but who does, honestly), and she plays a little more aggressively than she should. She's certainly good, though, but more importantly, she's... she's *having fun*.

Fun. A sound that tells you that Hina's enjoying her music, and it makes you want to enjoy her music as well. So then, Sayo wonders, does *she* have that same kind of sound? Does she convey that she enjoys what she plays, and does it make the audience enjoy it too?

(Neo-Aspect says no, but we won't be getting there.)

No big deal, right? Just ask Hina or one of your bandmates about it, and see what we can do...

Or, and this is what Sayo decides, a better alternative is to dwell on this and basically become depressed. "Wow, Lisa really does do a lot for our band. She keeps everyone happy and makes sure everything runs smoothly." Or, how about, "I put all my sweat

and tears into playing perfectly, so that I wouldn't make any mistakes, so why does my playing sound so bland?"

In spite of Hina saying Sayo's music sounds more Sayo-like, it seems that Sayo has discovered that she's been getting it all wrong. Even if her playing is technically perfect, something seems off...

This becomes such a problem that, even though Sayo comments on how useless her "perfect" playing is, she starts making mistakes in spite of that perfection she was striving for.

You might be wondering when Yukina is going to swoop in and fix this problem. Or maybe, you're wondering when Tomoe is going to fix this problem. Let's not forget why Tomoe is even aware of this issue in the first place.

Ako!!!

That's right, this little demon princess is worried (as everyone else is). Sayo asks her:

"Do you still aspire to be just like your sister?"

Of course she does, but Sayo's reply is a little strange. Ako confronts Tomoe about the issue. You can relax from the Sayo angst with some Udagawa wholesomeness, but it's time for seriousness again.

Surely it's not a coincidence that Tomoe and Sayo meet the next day. Big sister to big sister, does Ako always wanting to be like Tomoe put a burden on Tomoe?

Of course not. (In fact, it's literally the opposite when you look at Growing Up Sisters lol) After all, why would that be an issue? Your little sister wants to be like you? Awesome! That must mean you're doing something right. What feeling can be better than being somebody's role model? u/CheeseyFeeshe

After all, family should be at the center of one's life, and Ako is a huge part of Tomoe's life. You can't really say that Hina hasn't been a huge part of Sayo's life, can you? Even if "being a huge part of her life" is for a more negative reason. That's all the more reason to make it a positive reason instead.

Later on, Sayo opens up to Yukina, and Yukina gives it to her straight.

"Sayo, you and I... are not so different after all."

Is not what she says, but it's close enough. Yukina created Roselia for a, admittedly, selfish reason. But then, she learned that she should instead enjoy what she's done, rather than regret it, and therefore, Roselia has become something that she loves. Sayo's

standing around feeling ashamed for what she's done, and how selfish she's been for wanting to surpass her sister. That isn't 100% innately a bad thing. Why not take all the good things from that experience, that being your passion for guitar, and learn to embrace it? If you once picked up the guitar and devoted yourself to it for a bad reason, why not stay devoted to it, but this time, for a good reason?

There's no reason to be afraid. Instead, you should embrace what you've been trying to avoid.

I mean, Sayo should embrace what she's been trying to avoid.

Oh no, it's raining. Again? Surely the rain won't bring the two sisters together again like it did last time?

"(No matter how many times I push you away, no matter how much I reject you, you're always here by my side...)"

"(Hina tries so hard to stand by me, and yet... I blame her... I blame her for everything...)"

Remember what Sayo wrote on the tanzaku? Well, even if you don't remember, Sayo does.

"There's no relying on the stars to grant that wish. Only I can make it come true... I was aware of that fact when I wrote it. That's why I tried to make time for us to be together..."

Hm, I said that as well. Good teamwork, Sayo.

"Sis, you... You lied to me!!"

Oh...

Now, don't worry, Hina isn't... *mad* mad or anything. Just a little shocked. After all, Sayo had promised her that they would help each other become the best guitarists they can, and that they wouldn't let each other quit even if the world was crumbling beneath their feet (I'm exaggerating here, but the main points are essentially the same).

But here, something's changed. Now, they both understand each other's feelings. Hina understands what Sayo's been going through, and Sayo finally understands what Hina means to her. With this newly reawakened bond between them, only a new promise can link them together once more.

"I'll be sure to make my way to where you are, so please, wait for me a little while longer."

"Mhm... mhm...! It's a promise, Sis!"

All's well that ends well. Sayo returns to the studio, more ready than ever to produce some awesome music for Roselia.

Card Analysis

Sayo Hikawa, 3* — Teardrops and Rainfall

Hina sure is happy, at least. Can't really say the same for Sayo, though.

Though, guess what? Sayo finally looks up in her trained art! Yes, this could have been coincidental all three times, but you know what, I'm taking this one. She finally looks up to the sky; here's to a bright future for the Hikawa twins.

Conclusion

A new era begins for Sayo and Hina. One devoid of sadness or hatred, only one of tranquility, love, and... some other word that would sound really cool.

V: Twin Star Ensemble

Introduction

We finally reach the event whose card I used for the banner art of this analysis. Unlike the previous few events, there are only sunshine (this event takes place at night) and rainbows (this event takes place at night) in this story. Here we go!

Analysis

Welcome to the Astronomy Club! Except it's about to close! Have a nice day.

Unfortunately, that's what happens when Hina's the only member. Even if Hina's good as a lone wolf, you still need somebody to keep the club's professional side in order. But who could possibly be able to do that?

Professional, huh? Shall I introduce you to... Sayo Hikawa?

Though, before Sayo can help Hina save the club, there's a sort of... communication issue, you could say. First of all, the only reason why Hina wants to keep using the clubroom is because she finds the reports of the former club members to be very interesting. Since this is Hina we're talking about, Sayo doesn't understand its appeal (and neither do I. Sorry.). Even if these two sisters have made up, they're still sisters. Not everything's going to click.

Before we can get to work, we have to make sure that it clicks. Sayo asks Rinko (and you know I'm all for that yessir) for a handful of astronomy books and starts researching. Just what is Hina so interested about?

It's not every day that you see Sayo worrying about something not related to study or guitar (or NFO, yeah?).

Either way, while Sayo and Rinko are discussing Sayo's issue, Kokoro Ex Machina comes in with an awesome suggestion. If Sayo's trying to help Hina, why not let Kokoro help too? A joint school collaboration? That sounds wonderful!

"Hina tends to be off the mark with a lot of things... And I wouldn't describe Tsurumaki-san as having the level of intuition that your average person has. Would you?"

True. It'll end up being a learning experience for both of them if they pull this off.

"Ahaha, you might be right. You really do have that teacher side to you, Sayo."

She really does.

While Sayo stresses over "what in the world does Hina find so interesting about this?," Lisa is stressing over "I'm not sure this is a good idea, Hina—wait!" Tsugumi says it perfectly, though:

"A-abaha... But you're being a kind big sister, Sayo-san.

Think about it. You're reading that to better understand Hina-senpai... Aren't you?"

Very true.

So, Sayo goes on to talk about "Hina needs to do this herself or she won't learn anything" before *immediately* going on about "no that won't work you need to do this so that other people will understand what's interesting about astronomy" the next chapter. Nice going there, Sayo.

Let's talk about Sayo a little more, shall we? For us and most of the others, it seems obvious to say, "You know what? Sayo's really come a long way. She used to be so cold and distant, but now she's really opened up and becoming an amazing person to be friends with."

But the feeling of Hina responding with "what are you talking about she's always been like that" is a nice feeling.

So yeah, Sayo and Hina do show their close bond in this chapter. But why do people consider this part of the Hikawa quadrilogy? What's that one defining moment that makes you say, "Oh yeah. They've really come so far."

You probably know the answer, but I'm glad you asked anyway. Sayo wonders if she's finally understood what Hina found so interesting about her seniors' journals. The answer is no. A shame.

However, Hina still appreciates the sentiment. It's not like it's easy to understand Hina, anyway.

"You know we don't have to feel the same about everything, right?"

Does this line give you flashbacks? PTSD, maybe? Well, fear not, because there's no malice in this quote. In fact, it portrays the opposite emotion to the first time Sayo said something like this. While it was originally a way to get Hina away from her, now it's a way to show Hina that they can still bond without understanding each other completely. Which brings us to...

The Gemini constellation argument. This argument has been researched by master Bandori scientists for decades now. This argument states that "Sayo and Hina are very similar to Castor and Pollux, especially because Sayo herself literally tells us they are."

"Castor is blue and white. Pollux is orange. They're just like us. We're twins, but the way we shine is not the same."

Sayo, meaning night, and Hina, meaning day. It gets better. Pollux is the younger star, and yet Pollux shines brighter than Castor. Sounds familiar, doesn't it? Earlier, I talked about the 4koma, "Sayo and her Shining Sun." This is at the end of Section I if you want to take a look. In the first panel, Hina is literally grinning while glowing orange (yellow. Whatever.) in the foreground, while Sayo stands behind her, a closed gaze, and glowing blue.

Here's [New Challenges with Hina](#), 4koma #152. Did you know? This 4koma is 80 away from "Sayo and her Shining Sun," and it is a beautiful callback to the Gemini constellation argument. In the fourth panel, you *literally* see Castor and Pollux shining outside Sayo and Hina's room.

(This one and #151 have bows on the top-left, as do a ton of 4koma. I don't know what they represent, so let me know.)

"The way they do it may differ, but both these stars still shine... We may not empathize with each other, but we can understand one another."

I understand why this is a certain person's favorite event. I really do. That's why I made Sayo's card the banner art.

Card Analysis

Sayo Hikawa, 4* — The Stars I Saw with You

Yes, this is the untrained art at the top of the analysis. It's beautiful, isn't it?

Perhaps an astronomist can pick apart the trained arts for this event, but I'm not an astronomist. Sorry. An adorable card, nonetheless.

Join the Astronomy Club — 4* Hina

Calm down, Hina. Put your shoe back on.

Now for the trained art. Something I failed to notice last time is that the Gemini constellation is actually drawn out in the background. It's the two boys with the lyre.

So that's cool.

VI: Prismatic Duo

Introduction

The final event of the Hikawa quadrilogy. Prismatic Duo, a story that wasn't even released on ENdori at the time of my first analysis. lmao.

Let's dive into it.

Analysis

The story opens up with an allusion to *Umbrella*. Sayo is finally happy with her music, and it has become something she can rely on when things go awry.

Though, there is still something bothering her...

First, in an earlier event, Hina sent a card to Sayo, which she still has with her.

Hina invites Sayo to spend Christmas afternoon with her. Instead of having to beg her to go to the Star Festival, it's a very casual question (though she does beg her to accept because Sayo questions why Hina is making a big deal out of it), and Sayo gives in rather quickly, agreeing to go.

So, what's bothering Sayo so much? Is she having doubts? Is something resurfacing?

It's a good day to be able to say no. Sayo's worried because... she's working on Hina's Christmas present.

It's a nice callback when Tomoe and Sayo have a healthy conversation about band stuff and big sister stuff. (After all, Growing Up Sisters passed too, and Sayo was there to lend a hand to Tomoe when that happened. Can't believe Sayo and Ako got cards there when Tomoe and Hina didn't get one for Sayo's, but whatever.)

Speaking of presents, Tomoe, thanks for bringing it up. So, what does Sayo plan to give to Hina?

"Speaking of miracles, when I was little, I experienced something that could be considered one..."

Baby Hikawas! Sayo and Hina go out together to run an errand for their mother.

Hina remembers everything their mother asked them to get (and Sayo wonders why she, as the older sister, isn't even close. This is where it begins, huh?), and also, big Christmas tree in the middle of the plaza.

Hina ran off, and Sayo couldn't find her. But where was she? Under the big Christmas tree!

So, the present. What was it?

Sayo is writing a score (a musical piece) so that she and Hina can play it together. How sweet.

Hina knows Sayo is acting suspiciously. You can't hide anything from her. She doesn't know *why*, though, and Lisa pretends not to know anything (Keep up the good work, Sayo!).

Baby Hikawas, part two. What happened while Sayo and Hina were separated?

Big Christmas tree. Also, Sayo was very adorable as a child.

Sayo's having trouble writing her piece. Why? Hina's playing is so out there, and yet PasuPare has been able to make it a core part of their band.

*"... The reason she can play with such joy must be... because of Pastel * Palettes."*

Oh, I'm sure that's the only reason.

Let's get to the crux of this event. Sayo and Hina begin spending their Christmas Eve together. But there's a problem! It's...

Responsibilities. Hina gets pulled away by the agency.

Huh. There are a lot of parallels we can draw just from this.

First, the connection between this moment and from the baby Hikawas flashback: While the two of them are out together on Christmas Eve, the two get separated. Under the big Christmas tree! the two are reunited.

Second, the connection between this moment and all the way back to BS1. Some time during their lives, Sayo and Hina became separated, became distant. It was only at Sayo's lowest point that the two of them could reunite.

This theme of separated and together once more is very common in the Hikawa story.

So surely, this story has to have its "together once more" moment too, right?

Yes.

"... Sis! You're watching, right?

I'll be waiting for you after work... I'll have your present with me, so... come!

Come and find me like you did before, okay?!"

Oh, come on, Hina. Let's be realistic. Surely Sayo isn't watching your program right now? She must have other plans...

No. Of course Sayo's watching right now.

I wonder where they met up? No, it can't be...?! It is!

It's the big Christmas tree!

Merry (early) Christmas, everybody.

Card Analysis

Guess who used 35,000 stars to get both twins' 4* cards?

It was worth it.

Sayo Hikawa, 4* — A Binary Star Duet

A very beautiful card, this is. Forget the "looking up, looking down" BS. For the first time in all the cards we've looked at in this analysis, the two are looking at one another. There's no better place to look. Just the two of them, together, in Sayo's room, playing the song that Sayo wrote for the two of them to play.

Sayo holds the bright lantern (aka Hina) in her hands in her trained art, smiling warmly at it. There's nothing more beautiful than this moment.

Hina Hikawa, 4* — Little Gemini

Whaaat? Gemini has nothing to do with Christmas?

But "Little Gemini" has everything to do with Hina.

Are you a fan of the untrained art, where both Baby Hikawas are smiling happily in front of the big Christmas tree? Well, this card is for you!

Maybe you're a fan of the trained art, where Hina is curled up with the brightest smile ever. She may not have the largest smile she's ever had, but trust me when I say this is the happiest she's ever been.

Fun fact: Hina's trained art for "Little Gemini" is my favorite Hina art in the entire game. My favorite for Sayo's is either her untrained Summerselia card or her untrained "Perfect Form, Perfect Shot" card, but her untrained art for "A Binary Star Duet" is one of my favorites as well.

VII: The Final Conclusion

This marks the end of *A Look Into Sayo & Hina*. A beautiful story of two divided sisters, when it seemed only a miracle could bring them back together, were reunited by nothing short of a miracle.

While this is the end of the Hikawa quadrilogy, this is not the end for either of them. Together, with their respective bands and one another, they've only reached the first step. Now, their next step is the top.

Thank you for reading.

May your 10-pulls be blessed this Christmas,
ZappingThunder