



Anime Talk 2.0. I'll crush it. The anime that thoroughly discusses anime works is making a comeback. The long-awaited new release's theme is Attack on Titan. Total sales have exceeded 140 million copies. The original manga, about ten years old, has had a TV anime broadcast that became a huge hit worldwide. How was this grand masterpiece that moves people across countries and cultures created? This time, from the hundreds of professionals who supported the final season, here are everyone. No matter who criticizes it, I was already prepared for it being a movie. Retaking a character is basically just the same three-character thing, you know. It was tough. It was really difficult, wasn't it? From interviews taken close to the deadline we selected behind-the-scenes stories between professionals. When the topic became technical and leapt, the veteran director who continuously creates hit works in the same anime industry explained it clearly and thoroughly. Dive deep together with the anime boss who checks all anime each season, Shuku. It's not about things like "Yoshitsuna" or that sort of thing, but... Indeed, the technology used there, the intention behind that statement, and so on, need to be explained. In that sense, there are things that probably only people actually working on the site would understand. I think I'll focus on those aspects a bit. But, you know, we also have a conversation with the director. Having it explained like this and then being seen by the director is a bit embarrassing. I think that's annoying. Really, I'm sorry to the people involved. A super-deep program that shows you with cut footage. The anime's side changes. 45-minute opening. First, from Studio MAPPA that produced the final season, a dialogue between these two... From scenario creation for the final season to video and sound direction, the coordinating director Yuichiro, who has been involved in everything about the work. Ko, who worked on scripts from season 1 and handled series composition and previous episode scripts for the final season. I've always wanted to ask Mr. Ha... Yeah. And first... When I was told "Please do Attack on Titan," How was it? Well. At first, I was actually thinking of refusing. The moment I heard it, I was ready to say no. I thought that if I turned it down, someone else would take it on, so I reconsidered and thought, "Maybe I want to do it myself," and changed my mind. The new season had a lot of action, so I felt it might be discussed more for that, but I still wanted to depict the drama in a powerful way. Even when I took on the final season, part of the reason was that I thought the drama could be drawn beautifully. I've always wanted to make an anime that truly captures the real, intense emotions of people. When Attack on Titan came along, I thought, "Maybe this is a chance to do that." The TV anime Attack on Titan spans a total of 94 episodes—an extensive series. The first three seasons follow the story of Eren and his comrades in the Paradiate Corps as they fight the Titans. The final season shifts to a war between humans, including the nation of Marley outside the island. This sudden reversal from the first half delivered a shocking turn for viewers. The story is about humanity living in a cruel world where they are trapped behind massive walls,

threatened by mysterious Titans. The protagonist, Eren, saw his mother eaten by a Titan when he was young, which made him hate Titans and resolve to eradicate them all and reach the free world beyond the walls. Eren eventually gains the power of a Titan and continues to fight alongside his childhood friends Mikasa, Armin, and others. In the final season, after finally stepping outside the walls, Eren encounters an even harsher reality—not freedom, but war and discrimination. Long ago, a conflict led to Eren’s people being discriminated against by the majority of the world, including the Marleyans, creating a cycle of revenge. As long as humanity exists, this chain of hatred will not end. Desperate, Eren decides to wipe out every enemy that threatens the world, exterminating them all without exception. Eren becomes a colossal, far larger “Armor Titan,” crushing countless Titans and trampling humanity that opposes him, causing the earth to quake. Rashi begins. Meanwhile, the companions, in order to stop the ground-blood rash, challenge a decisive battle with Eren, staking humanity’s fate. Sekosan is, no matter what original work it’s based on, incredibly good at grasping the crucial points and keeping the essential elements while properly cutting out the superfluous parts—re-structuring everything seamlessly as if it were effortless, which I think is amazing. Yeah. Yeah. Regarding the final season of Attack on Titan, that Mikasa layer... Yeah. Yeah. Yeah. You really had to keep it far behind. That was... Yeah. Yeah. It was like a meat fence, but it turned out really well. I’ll solidify it just with the layer. Right, right, right, right, right, right. Yeah. These things happen occasionally. Yeah. It’s incredibly satisfying when the re-structured version fits together even better than expected. Exactly, it’s gratifying. Episode 87, which can be said to be the turning point of the final season. Sekosan, in the original manga, aligned Mikasa’s layer with Eren’s layer, which had been separated in the story, and made it into one perfect episode. As a result, the massive emotional shift of the characters became even more striking. Probably viewers won’t notice— They won’t notice, right? I... Well, maybe it’s good precisely because they don’t notice. Right, right. A striking phrase. Here’s Goro Tani’s perspective. By rearranging the structure of the source material, its appeal becomes more effective, a professional screenwriting technique that viewers don’t realize. Changing the series’ structure in the script does happen sometimes. When something is developed as a manga, you can read it, but translating it directly to video often becomes difficult. With manga, the pacing is ultimately decided by the reader. Ah, that’s right. Yes. If you start rambling about something complicated, you’ll end up skipping over it. But once it becomes an anime, the staff decide the timing, so... Therefore, you have to push and pull at those points, otherwise the construction becomes difficult. When it comes to scripting works of this type, the necessary tasks are... Especially for manga... If you do that, manga is already just 2-D visual stuff, isn’t it? Yeah. If you then turn that directly into animation, sometimes the original intention gets lost. I see. Yeah, yeah, yeah. So you replace that visual thing with a logical sentence, huh. When you turn it into logic, everyone can discuss it, you know? That’s what a meeting is for. Yeah. I see. Yeah, yeah, yeah. Ah, but with that reasoning the line sounds off, right? Yeah, yeah, yeah. The written version lets you think calmly, whereas an image can easily trick you with its

atmosphere. I see. So the most important thing in a script is to make it logical at least once. Yeah, that's right. Yes. Well, capturing expressions—Attack on... does that really well. Yeah. Ah. It's important, or rather, that part—I keep looking back at it over and over, yeah, yeah, yeah. Writing it, yeah. Yeah. Just the way the corner of the mouth lifts changes the look entirely. And the eyebrows—here they're smiling, there they're not, you know. Because it's a rather complex expression with many elements, Even a slight change in the character's angle, even just a little, If the gaze is off, the impression changes. Yeah. Yeah. So we just fixed everything there, you know. During the finale. Yeah. The director personally gave detailed instructions on the layouts submitted by the animation team, which caused conflict. For example, the heroine Mikasa's expression. First, after learning of a comrade's unexpected romantic feelings, he gave rapid, shocking direction. Then the director edited the received layout repeatedly, making adjustments to the mouth to be more realistic, giving careful instructions. It's detailed performance direction to capture subtle human emotions. Through such trial and error, even a cut of just a second finally completed. Within a tight schedule, the director and animators repeatedly collaborated to align on a shared image, creating performance appropriate for a human drama. And... The director Hayashi was especially particular about this scene where the baby appears. In the aftermath caused by the protagonist Ellen, countless people are killed. As the cornered mother falls off a cliff, people try to hand over the baby—who is unrelated to them—to save it. People try to preserve a small life that is completely unrelated to the chain of hatred from the past. How to stage such an impressive scene that was also drawn in the manga? I kept wondering if there was any way to show it, and eventually we had a lot of meetings, yeah, yeah. During the meetings about colors and backgrounds, I thought, "Ah, I see, this could work," and realized that among many mob characters of various colors, the baby's movement would probably go unnoticed. Yeah. Right. I kept thinking about how to show it, and finally we colored only the baby and the mother—just those two, yeah. Yeah. We also deliberately didn't add any sound, except for the baby's voice, while the crowd's voices fade away. Yeah. Yeah. In the end, it turned out that we could focus entirely on that part. Please listen carefully and watch. How did you feel about the expression of the baby just now? What I think the animators really worked hard on is that it's not just the baby; the whole surrounding background is acting like a drama. Yes, yes, yes. Each person is pushed out in a different shape, or is suddenly hit from behind and reacts with a "wow," and we made them act properly, so it must have been very difficult. Yes. It's written insanely. If it were just people running in one direction, escaping, or just stylized, it could be done, but actually we calculated the flow of people coming from both sides and wrote everything, which is extremely hard. That's... I see. And when we talk about Attack on Titan, we also want to hear the professional's view on the expression of cruelty, which is indispensable. The cruel depiction, or rather the extreme, somewhat... the kind of depiction that makes the viewers... Because it's also a kind of signature of the attack. Right. If you run away from that, then it's no longer an advance, so that part—no matter who criticizes it—I've

already prepared myself for it. Yeah. I see. It's really hard to show it properly, isn't it? If you go too far, it can become overdone. Yeah. But still, with the visuals, showing too much can actually lessen the sense of fear. So I'm trying to probe that angle a lot. Even for me, I think it was pretty nuanced. Yeah. In fact, there were even more points I struggled with, because it's the biggest set piece leading up to the climax. The giant is supposed to climb the mountain, isn't it? [...] The protagonist, Eren, becomes a "mid-level" titan to end the chain of humanity's hatred and exterminates the humans he recognizes as enemies. Especially the scene where Eren steps on the boy Ramzi, whom he saved in the town, is shocking: the victim whose mother was killed by a titan becomes the perpetrator, killing a boy. You know, that scene actually appears early on. Ihan said beforehand that he wanted a scenario where the victim-turned-protagonist becomes an aggressor and steps on a boy, and I thought, "That must be it." Yeah. I figured that depiction of stepping on him would definitely draw criticism. Even if people said something, it wouldn't matter to me; I'd just write the storyboard properly and keep it straightforward. In the end, no one said anything, and even when working on the original material I have no intention of holding back out of respect for the source. Actually, I always write with the mindset of taking on that challenge. I never try to hold back, be overly cautious, or restrain myself. Yeah. The foot-stomp part—if it were this staff, they could have done even more, if they wanted to. I see. Yeah, make it a bit more brutal—like the skull cracking, the eyes popping out, and so on. I wanted to try all kinds of things, but... the whole screen... I think they're currently applying a fade-out to that part. Yes. If we do that, it works, but that part is still... Yeah. The staff's love for the characters... Yeah. They probably explored the borderline of this kind of expression and incorporated it. I want to show it to the remaining audience, but that doesn't mean I want to end up with a character that exists solely for gratuitous cruelty. Ah, I think this is where that is very clearly expressed. Even the viewers feel the character shouldn't just be a tool for the story, so... that cut really shows the staff's love. I see. Next are the specialists who supported the captivating visuals: CGI producer Yusuke Dan, and art directors Daisuke Niinuma and Manabu Akita. The art director oversees a hand-drawn animation team of dozens, conducting per-scene checks to unify the quality of the artwork. The CGI producer manages the 3DCG and filming teams and coordinates how to divide work with hand-drawn animation to finish the footage. Well, this makes the scale of CG easy to understand, right? It's about the cut that creates a dynamic contrast. They talked about how terrifying it was to see the giant's size compared to Eren—like "this must be a lie, it's too huge"—and feeling despair. The bones...yeah, I don't even want to imagine the bones. Also, with hand-drawn animation, once it's drawn and the camera work is set, you can't really fix it. So we pre-simulate many times to decide the balance—how we pull the camera, circle around, and when we want certain movements—before actually creating it. That kind of pre-emptive redo is what makes a shot feel like CG. It exists. So as the series progressed, the smoke became incredibly realistic. It feels like in the very beginning we were doing something a bit more "cell"-like, something that would blend in more naturally. Yes. Yes. Actually, in the field of

filming, we've gradually increased the realism quite a bit. We combine flat materials, add a sense of density, and often make things look three-dimensional in a pseudo-way, so depending on the work, we sometimes embed steam or smoke in a 3D space as a base. But that becomes extremely heavy, and we can't do things like "my-cut, my-cut" (i.e., custom cuts), so we treat it as a material to a certain extent and place it visually in a "don-cut" (a kind of quick cut). Because of that, there were many retakes concerning the steam and smoke. Sometimes it ends up looking over-cooked. We hide the parts we don't want to show, right? Right, right. It's impressive how well it turned out, really. If we talk about the technical side at the higher level, We wanted to show the movements of the giants, probably as the main focus, so I think we deliberately made it impossible to see the background behind them, perhaps by obscuring it with gas. Ah, that's right—we said we'd hide it with gas. And we also placed a haze of black gas around the ground area, didn't we? Yes. So, I think we tried to cleverly disguise the ground area in a positive way. Why is that? Because if the ground were clearly visible, the rocks or cracks written there would become obvious, and that would reveal the scale. It would become too clear. I see. And since the camera work circles around and moves through the scene, we also have to create the ground in CG. Yeah. But once you start doing that, it becomes a huge hassle. It's tough, honestly. Since it's a giant, we probably thought that even if the ground isn't visible it would be fine, and we put a lot of effort into handling that. Yes, I think it took a lot of time. It's incredibly difficult, that part. Exactly, the sections where the camera moves three-dimensionally between the giants while stitching everything together required a lot of drawing work. Since Hange's drama is a given, I basically have an image of camera work that wants to drop down from this position, and when matched to the scene it becomes a shot that pulls the background while a footless character walks, threading between the giants. 3D The fact that the character's kick moves in three-dimensional space is, of course, built with animation, so it's a clear-cut scene. CG How we created scenes where CG and hand-drawn animation coexist: first we design the character's movement. From start to finish we decide how to paint the path between the giants. We write it out so that the animation staff and the CG staff can share it. This time we decided to show it with hand-drawn animation, and according to the motion design the animation team draws Hange's drawings. After that, the CG team draws the background giants in accordance with the animation. In this way we try compositing the animation and CG, observe the result, repeat trial-and-error, and brush it up. Well, when you include the background and the giants, the cut becomes a very difficult one for animation—an even more difficult cut—but animation-wise we have them draw the foreground (the Hange part) as the main focus, and the background is supported by the CG side. In other words, the strengths of hand-drawn animation and the strengths of CG are combined in a way that really looks like a seamless composition in these scenes. It's really amazing—especially the roughs have a lot of impact. I thought it was impressive. We matched it with a lot of spirit, and that leads to completion. Of course there are cuts that start from CG, like the three-dimensional mechanical road shot, but after the second season it feels like the

construction became more animation-based. Yeah. Compared to other works, the difficulty that is unique to Attack on Titan is that, if you just talk about the drawing itself, there are a lot more lines. Yeah. Even that alone is quite a hassle. Also, it's not the kind of stylized, deformed anime drawing. Yeah. Actually, it takes surprisingly long to get used to drawing this kind of thing. When you think about raising the quality of the work as a job, the question is how to improve that part. I think it was probably extremely difficult. Yeah, that's right. Somehow, the density of the artwork and, well, the realism of the play, you know, if they're not just right, it feels off or unbalanced, so I thought that part was also probably difficult. There were quite a lot of retakes called "character fixes," Ah, the retake content: character. The retake content was character correction. It wasn't instructions like something is broken or simply missing; it came as a request for a character fix, and we talked quite a bit about which one they're referring to. Basically, they only wrote "Hayashi-san character collection," so it's a bit unclear how extensive it is. Yeah. By writing "character," I'm sure Akita-san will fix it more thoroughly, maybe expecting the whole thing to get even better. The "character" with that expectation might just be a four-character word. That could be. Yeah. Well, if you specify it, they really only fix that part. So it becomes the minimum, you know. Yeah. Also, the way they fix things—often when you ask for a partial fix they say, "No, the whole thing hasn't improved at all." I did write that I wanted a visual correction, but if they only fix that part it ends up looking weird, so perhaps it's summed up in the phrase "character collection: improve the characters." Right. The term "character state"—once it's said, perhaps you can't quite see the intended character aspect, or even if the same character is crying, their identity might make the way they express it a bit different here. It's not a 100% laugh; maybe you want 80% laughter and 20% sadness. There can be a difference in tone that happens sometimes. Because that becomes a matter of interpretation—yes, like "could you shift a little to that side?" Ah, I see. Also, what shows up on the screen now is... Yeah. Is this okay? This. This, you know, happens often. I think you don't understand. I don't know. It's just a bit of a "gaku-mu" (intense) spot-the-difference thing, you see. Well, number one: The easiest to understand is the one that gives more three-dimensionality, this one, number two, uh. In places like this... Uh. Hmm. Hmm. Uh, adding things or whatever. And, also probably the nuance of the eyes is probably this line here, so yeah. Hmm, maybe this is a bit long? Especially in cases like "Attack on Titan," the nuance of the eyes is really important, so I think we probably paid attention to that. And, probably—though I'm not sure—once you start drawing, it's natural that the head position is connected to the body via the spine, right? Since it's connected by the spine, you also have to adjust the body position a little. Ah... It's like it doesn't quite match. It ends up looking a bit twisted, you know? Well, this kind of thorough checking is done for every cut in a weekly-aired anime, which is a mind-boggling amount of work. And just like we mentioned earlier, the scene where a refugee hands over a wailing baby... Actually, after this the animation suddenly stops. Then the baby's eyes open wide and it's gently set down. The director considered this scene important, and the animation staff also found the wailing baby significant. The baby's character

was being redrawn over and over again. When it first came out in the storyboard stage, they told us “make it cuter, make it even cuter,” so we enlarged and made slight adjustments. Yeah. Then we were told, “If you bring it back, do it properly,” and from there we did a big fix. Lots of adjustments to the chin, the eyes... I thought it was just something like the cheeks and such, but the chin... Yeah, yeah. It looked like a middle-aged man’s, so the chin was too big, and because of that... At first they told us “make it cute,” which was pretty shocking. Yeah. Because it’s a baby, I thought we had already made it cute, but they said “don’t draw a baby that isn’t cute. Do it properly.” That’s it. A faint hope remains in the cruel world. The story finally moves toward Eren and his comrades’ final battle. Next, professionals who have breathed life into the human drama with voice and sound discuss the growth-and-conflict of Eren and the other characters, focusing on the protagonist, Eren. For nearly ten years, voice actor Kaji-san, who has continued to act and has received numerous awards, and sound director Masa-san, who is called a legend by many in the industry, have built a world loved by many. First of all, I wonder if Kaji-san and the others even know what we sound directors do. No, that’s right. From there... Yeah. It’s surprisingly not well known. Yeah. At the dubbing (recording) stage, of course, the director gives instructions, arranging the performance so that the actors can act comfortably. It’s a bit like being an interpreter, but also the role of verbalizing and conveying that. Yeah, that’s right. I don’t like that. I want my ally to think they’ll only ever become a man in my mind. It’s better if some weakness shows up. I want them to have human weakness as well. It’s not just that; it’s not only about sound direction because I’m also a director. It’s a job that also shines in places where you have to match sound and image well outside of the dubbing studio. That’s right, exactly. Yeah. It’s interesting. Even during mixing, the state of the picture sometimes hasn’t caught up as expected. That’s something only the director’s mind can handle. So we have to work closely, probing together. Even if we think we’ve done it a certain way, it can be completely different, and the deadlines... Right. So we ask to do the best possible from here to there, and how far we stick to details is also part of it. Yeah. You have to calculate and reduce the load, otherwise you can’t deliver. Ima-san is amazing. No, no, no—actually, is it really up to the sound director to preserve this unfinished animation state? No, well, with TV series and such, things inevitably become larger-scale, and from the director’s standpoint we just have to rely on the sound. Oh. What helps is that a director has the risk of causing capacity overload. Ah, yeah, that’s right. There are things you have to look at, and other things you also have to watch. If a capacity overload occurs, everything stops. Because of that, and also when it involves voice-over work, the amount of time we can rent a studio—and the time we can keep the actors—is very critical. In that situation we have to convey what we want to do using words that only that particular actor will understand. Yes. Yes. Yes. I see. I see. Well, when that happens, it’s better to have someone who can instantly tell what type of actor they are and how to work with them. I see. I get it. Sometimes shortening that time is actually a good thing. Ah, so the director, like Ito-kun, also handles the task of conveying things to the actors, right? Exactly. I love radio dramas. Yeah. Yeah. Because I love radio

dramas, I surprisingly haven't watched much animation. When doing anime voice-over, I mainly just look at the script and listen to the lines. When they say "look" during an attack, they mean look at the screen. Yeah. But I think, "It's a little giant," while taking notes. When something urgent comes up, "look" and "look" are different. Everyone tells you to look at the screen. Yeah. Yeah. But the people there definitely have to look. Yeah. They're supposed to be looking at the sky. Well, that's right. If it's a giant, it's definitely the face or something. So on set I often ask, "Where is that?" pointing around, "Is it over there?" Young people especially have to sync timing with the voice actors—it's their mission. The timing must not be off. I understand that. But beyond that, you also have to make the audience feel that something huge is happening, and that sense of mission is also there, I think. Yeah. Yeah. That's why in the Attack on Titan studio there's a ceiling microphone—just one, about two meters high, in a spot that seems like it could fit. There's a giant there, so they shout there. When you do that, the sound changes. It changes completely. After hearing it. Yeah. So, like everyone else, at the end, with Inoue-san... The two of them... Yes. Yes. The very last, the final scene is... facing each other. I told Mikki to let it happen and said I'm truly sorry, but... Facing each other Yeah, yeah Like having them act That's right, just as it is Well, I don't get it It's not that I don't understand; I have no feeling of forgiveness, no romantic feelings Finally, the ending Near the end, I wonder if I've always thought only of Ellen and En as childhood friends Here, just like the characters, the voice actors also faced each other and recorded. As you wished. Now you understand. You don't say you don't understand. I have no memory of forgiving. Reality is difficult, but if we talk about incorporating things that aren't originally real for the viewers or fans, then (something) would be inside Ellen's body. Armin is desperately pounding As for the lines, we had the monitor pulled down to the floor Yeah. And the mic was placed along the floor. That's right. Well, sort of four? Saying the lines. Yeah. Actually, it was really nerve-wracking. I think we did something a bit tough. Yeah. If we put microphones in the same space and face each other, there's a risk that the voice of the person speaking on this side will get into the other side's mic. Ah, that's true when facing each other. So, I think we divided the space to avoid that. It felt like a different studio. Yes. In that case, the sound reflection could change. Ah, because the rooms are different. Yeah. Maybe Mr. Misawa and the others were also very careful about it; maybe they did it. Yes. Yes. Also, acting while facing each other at the same time could make it look like it's not the character but rather the actor—"Kaji-kun" appears as "Kaji-kun." Ah, I see. It feels like the actors are having a conversation themselves, not as their roles but as themselves. There's that risk, but since this has been a long-running series, we have a trust that it's okay. So I think they decided this way because it's better. This was probably set up. Including Mr. Umi's hardships—yeah, yeah, yeah. Including that additional decision, I think this was well done. Wonderful. From a boy who was fed his mother and came to hate giants, to a destroyer who ultimately tries to exterminate humanity, which he now sees as the enemy—Eren's transformation. The anime's production proceeded in parallel with the original work, so Kazuki, who had to perform without fully understanding Eren's

change of mind, often asked Mima for her opinion. "I've hated you, Mikasa, since I was a kid." We have to act quickly with power. No, we can't just say we don't get it. "What do you think, Ka-san?" "I see, I see." "Okay, okay." "Alright, I'll take that to the director and give them the answer," I said, and I handed it over, but... right. In my mind, bringing that feeling together is a huge task for me. Yeah. Because I can't quite make sense of it in my head, I wonder how much I really know, and I'm not sure what lies beyond that either. Yeah. I thought, "That's amazing," as a short remark. It's not that the actor was good. Well, I've already done that part myself. At that time, ten years hadn't passed yet, but until then I could only trust the series. Yet even trusting it felt wrong, and a fear grew that if it were wrong it would be terrible. So I kept thinking, "This is how I feel. I think this way," and I could only convey that. It was painful. It was really hard. I'm amazed it didn't fall apart at the end—it feels like a miracle. Yeah. There are many memories of the recording sessions, but regarding the final season, personally I remember Eren repeatedly saying "I'm sorry," while a child—well, he ends up stepping on a boy named Ramzi with his bare feet. Yeah. At that moment, the emotion was... well, it linked with Eren, and the director and screenwriter both talked about that important scene where Eren and the giants step on the boy Ramzi with their feet on the ground. That's what I wanted. I wanted to erase everything. I'm sorry, I'm sorry, I'm sorry, I'm sorry. Tears started flowing and wouldn't stop—that was my first experience like that. Sometimes it makes me shed tears, though. Yeah. What's that crossing-over thing, I guess? Yeah, yeah. That was a pretty new feeling and it left an impression. Yeah. I thought I would kill all these people. Actually, a few months before this scene, Eren, who had already decided, was helping a child immigrant suffering from discrimination. It doesn't change. Even though I know that eventually I'll step on it. Well, that's not guilt, but because I've been doing it all this time I end up getting involved. That's right. Yeah. Yeah. And, as we just talked about, there's that feeling of wondering what his true feelings are, but yeah. Actually, I don't really want to do that on purpose or anything, yeah. But even the acts that result from fighting something like his own sense of justice, something he feels he must do, end up revealing his true feelings. Here, from the content of the line, I thought it's okay for it to come out, and it felt like everything I had been holding back just poured out. Yeah. Everyone, cooperate. Got it. Ally. And then the words head toward the final showdown to stop Eden. Attack on Titan kept surprising the world for ten years. It's the final adjustment action. No one knows what's right or wrong. A beautiful, cruel world. The people who tackled that anime each searched for their own answers, went through trial and error, and completed a great story. Wrapping a trembling neck. But even now, wearing a scarf that says "fight, fight" to face this cold, it's still resonating. After all, Attack on Titan is still being talked about like this, and just that makes it feel somehow special. No, that's really true. That's probably why it'll remain as a classic, I think. It's that strong, enduring. Yeah. Somehow, from the perspective of storytelling, it feels like something changed, and it really feels like it truly reaches the world. It was a work that gave me that genuine feeling. Because each person thinks differently, even if there is alcohol, trying to think about the other person is a way to

convey that, as shown in the events of this work. As someone who has had many opportunities to feel that reaction directly, I'm feeling that it was an incredibly huge title.