

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher summarized the main research results on the role of Ayanokoji Kiyotaka in implementing the social decentralization system through the goal of psychological theory. Furthermore, this chapter will offer recommendations for additional research.

5.1 Conclusion

Based on the analysis of the character Ayanokoji Kiyotaka in the anime Classroom of the Elite, it can be concluded that this character plays an important role in shaping and organizing the social structure in class D. Although Ayanokoji explicitly rejects the position of leader, he remains a central figure who influences the direction of class development through hidden strategies and interpersonal intelligence. Her rejection of overt power becomes a symbolic force, which strengthens her influence covertly. Ayanokoji Kiyotaka's actions reflect invisible domination, in line with Pierre Bourdieu's concept of cultural and symbolic capital. In a psychological context, Ayanokoji Kiyotaka's behavior is also in line with Alfred Adler's view of the drive to overcome inferiority, but directed not towards achieving external status, but rather for internal mastery of self and situation. This shows that domination in social contexts does not always have to be visible, but can operate through hidden psychological strategies.

5.2 Implications

The results of this study contribute to the study of literature and psychology in the context of popular culture, particularly in understanding how fictional characters can represent complex social dynamics. The character of Ayanokoji demonstrates that influence does not necessarily come from a formal position, but can be established through emotional control, tactical intelligence, and implicit mastery of social structures. Other implications arise in the realms of education and media, where characters like Ayanokoji can become objects of reflection on hidden leadership, resistance to the system, and the psychological impact of ignoring emotions. This research can open a discussion on how anime media can be a space for in-depth exploration of psychology and sociology concepts

5.3 Research Limitations

This research has several limitations. First, the data analyzed only comes from the first season of the Classroom of the Elite anime, so the development of Ayanokoji Kiyotaka's character in later seasons has not been explored. Secondly, the theories used are limited to Pierre Bourdieu's and Alfred Adler's approaches, whereas there may be other relevant approaches, such as Lacan's psychoanalysis or Michel Foucault's theory of power. In addition, limited access to accurate translations of episodes also poses a challenge in obtaining precise evidence of supporting dialogue.

5.4 Suggestion

For future researchers, it is recommended to expand the scope of analysis to the second and third seasons of the anime, as well as compare Ayanokoji Kiyotaka's character with other characters who have a strategic role in the class structure. In addition, it would be richer if the theoretical approach is expanded, for example by incorporating contemporary power theory or existential psychology.

For readers and anime lovers, this research is expected to provide a new perspective in understanding complex character dynamics and how popular media can represent social and psychological realities symbolically and deeply.

Chapter 5 concludes that Ayanokoji Kiyotaka is a central figure in Classroom of the Elite who influences the social structure of class D through covert strategies, without directly demonstrating power. This analysis shows how domination can be both symbolic and psychological, in line with the theories of Pierre Bourdieu and Alfred Adler.

The implications of this research suggest that fictional characters can represent complex social dynamics, and media such as anime can be a means of exploring concepts of psychology and sociology. However, this research is limited to the first season and the theories used are still narrow.

For future research, it is recommended to analyze subsequent seasons and use additional theories to make the results more comprehensive. For general readers, this study is expected to open new insights into the depth of characters in popular media.

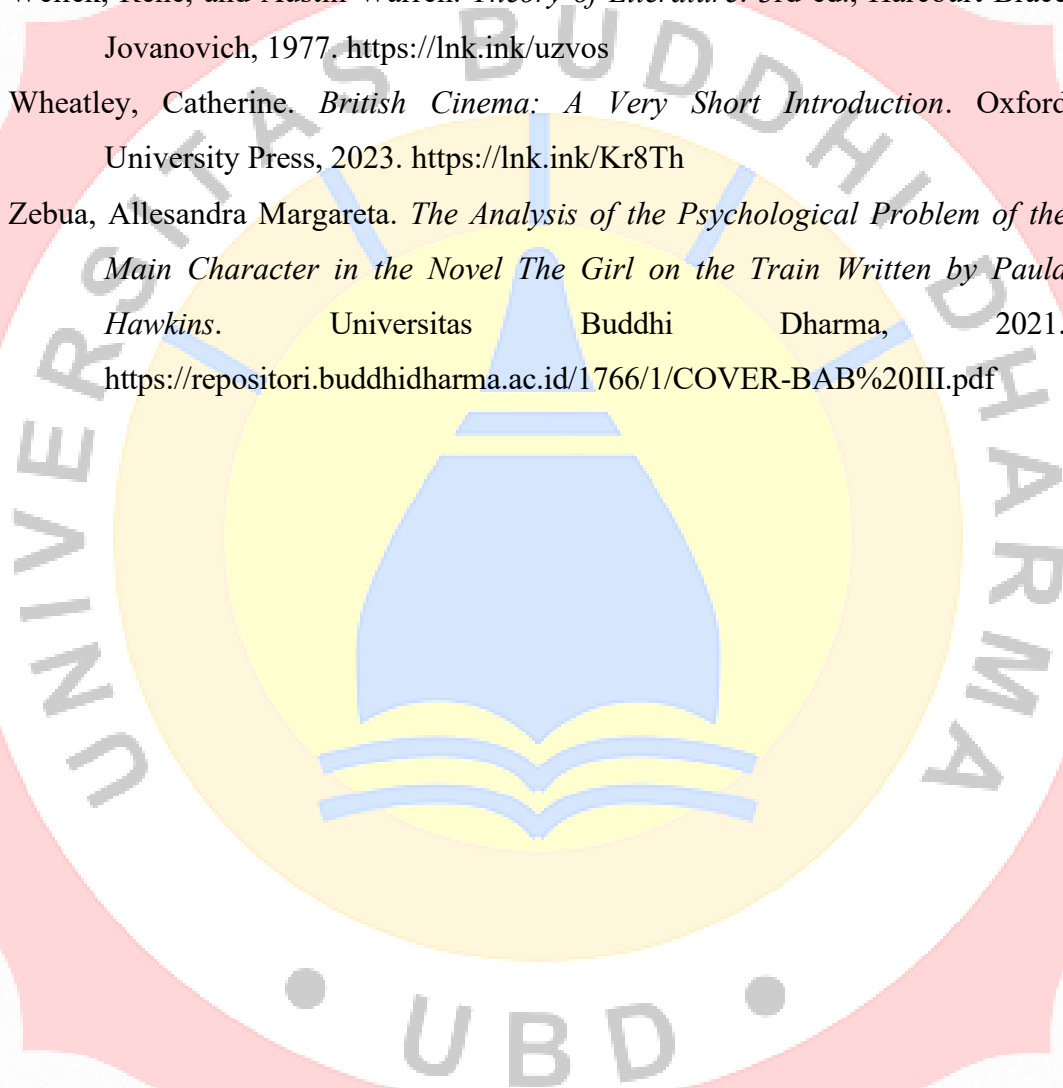
REFERENCES

- Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed., Cengage Learning, 1999. <https://bit.ly/4mXxayQ>
- Adler, Alfred. *The Science of Living*. Greenberg Publisher, 1930. <https://bit.ly/4jKVMbg>
- Bakhtin, Mikhail. *The Dialogic Imagination*. University of Texas Press, 1981. <https://books.google.co.id/books?id=cblaBAAAQBJ>
- Berg, Bruce L. *Qualitative Research Methods for the Social Sciences*. 6th ed., Pearson Education, 2007, p. 3. <https://lnk.ink/ync9q>
- Bourdieu, Pierre. *Forms of Capital: General Sociology*. Vol. 3, Polity Press, 2021. <https://bit.ly/45dIqRs>
- Bourdieu, Pierre. *Language and Symbolic Power*. Harvard University Press, 1991. <https://lnk.ink/VQU27>
- Cherry, Kendra. "The Id, Ego, and Superego." *Verywell Mind*, 19 Sept. 2022. <https://www.verywellmind.com/the-id-ego-and-superego-2795951>
- Classroom of the Elite. Season 1, Episode 3. *You-Zitsu Wiki*. https://you-zitsu.fandom.com/wiki/Episode_3/Screenplay
- Classroom of the Elite. Season 1, Episode 4. *You-Zitsu Wiki*. https://you-zitsu.fandom.com/wiki/Episode_4/screenplay
- Classroom of the Elite. Season 1, Episode 5. *You-Zitsu Wiki*. https://you-zitsu.fandom.com/wiki/Episode_5/screenplay
- Classroom of the Elite. Season 1, Episode 6. *You-Zitsu Wiki*. https://you-zitsu.fandom.com/wiki/Episode_6/screenplay
- Classroom of the Elite. Season 1, Episode 12. *You-Zitsu Wiki*. https://you-zitsu.fandom.com/wiki/Episode_12/screenplay
- Classroom of the Elite. Season 2, Episode 6. *You-Zitsu Wiki*. https://you-zitsu.fandom.com/wiki/Season_2_Episode_6
- Classroom of the Elite. Season 2, Episode 12. *You-Zitsu Wiki*. https://you-zitsu.fandom.com/wiki/Season_2_Episode_12
- Coon, Dennis, and John O. Mitterer. *Introduction to Psychology: Gateways to Mind and Behavior*. 12th ed., Cengage Learning, 2008. <https://lnk.ink/QYkq3>

- Crochík, José Leon, et al. "School Hierarchies: Performance and Popularity." *Frontiers in Psychology*, vol. 9, 2018, Article 2049. <https://bit.ly/3HBkMEG>
- Damayanti, Mutiara. *Freud's Psychoanalytic Perspective on the Character Antonio Sandoval in Movie The Big 4*. Universitas Buddhi Dharma, 2022. <https://repositori.buddhidharma.ac.id/2080/1/COVER%20%20BAB%20II I.pdf>
- Freud, Anna. *The Ego and the Mechanisms of Defense*. 1936. London: Karnac Books, 1993. <https://psptraining.com/wp-content/uploads/Freud-A.-1936-1993.The-ego-and-the-mechanisms-of-defence.-London-Karnac-Books.pdf>
- Freud, Sigmund. *The Ego and the Id*. Translated by James Strachey, W. W. Norton & Company, 1961. Originally published 1923. <https://lnk.ink/Kttwo>
- Freud, Sigmund. *The Ego and the Id*. 1923. University of Pennsylvania. https://www.sas.upenn.edu/~cavitch/pdf library/Freud_SE_Ego_Id_complete.pdf
- Freud, Sigmund. *The Interpretation of Dreams*. Freud Museum London, 2010. <https://freud.org.uk/education/resources/the-interpretation-of-dreams/>
- Freud, Sigmund. *New Introductory Lectures on Psychoanalysis*. Hogarth Press, 1933. <https://lnk.ink/NzHI2>
- Freud, Sigmund. "The Unconscious." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 14, edited and translated by James Strachey, Hogarth Press, 1957, pp. 159–215. Originally published 1915. <https://shorturl.at/F8ulT>
- Goffman, Erving. *The Presentation of Self in Everyday Life*. Doubleday, 1959. <https://lnk.ink/P5ui7>
- Guerrero, Amado. *We Filipinos*. n.d. https://books.google.co.id/books/about/We_Filipinos.html?id=9_taAAAMAAJ
- Holland, Norman. *Literature and the Brain*. PsyArt Foundation, 2009. <https://lnk.ink/FkbPN>

- Holland, Norman, et al. *The Dynamics of Literary Response*. Oxford University Press, 2007. <https://lnk.ink/0My7f>
- Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006. <https://lnk.ink/Gi61k>
- Jung, Carl Gustav. *The Archetypes and the Collective Unconscious*. Princeton University Press, 1959. <https://lnk.ink/sH9I7>
- Jung, Carl Gustav. *The Archetypes and the Collective Unconscious*. Routledge, 2023. <https://lnk.ink/Juep1>
- Klarer, Mario. *An Introduction to Literary Studies*. Routledge, 2004, pp. 1, 19, 54. <https://bit.ly/3FKMgqU>
- Lacan, Jacques. *The Seminar of Jacques Lacan, Book II*. W. W. Norton & Company, 1960. <https://www.docdroid.net/ffo2xAK/book-ii-pdf>
- Lacan, Jacques. *The Seminar of Jacques Lacan, Book VII*. W. W. Norton & Company, 1986. <https://lnk.ink/yNZzh>
- Levi, Antonia. *Samurai from Outer Space: Understanding Japanese Animation*. Open Court, 1996. <https://lnk.ink/gLwx3>
- Marx, Karl, and Friedrich Engels. *The Communist Manifesto*. Deluxe ed., Penguin Classics, 2011. <https://lnk.ink/Y7Bd2>
- Minderop, Albertine. *Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*. Yayasan Obor Indonesia, 2005, pp. 22–23. <https://shorturl.at/io3KW>
- Nawariah, N. “Konsep Manusia Menurut Pandangan Psikoanalisis dan Behaviorisme.” *Jurnal Ilmu Pendidikan dan Kearifan Lokal*, vol. 2, no. 5, 2022, pp. 252–259. <https://jipkl.com/index.php/JIPKL/article/view/29>
- Puspitasari, Wahyu Dyah. *Kepribadian Tokoh Utama Viktor Larenz dalam Roman Die Therapie Karya Sebastian Fitzek: Teori Psikoanalisis Freud*. Universitas Negeri Yogyakarta, 2016. <https://eprints.uny.ac.id/33955/1/Putri%20Dyah%20W.P%2012203244002.pdf>
- Schultz, Duane P., and Sydney Ellen Schultz. *Theories of Personality*. 11th ed., Cengage Learning, 2017. <https://lnk.ink/mVuMv>
- Stam, Robert. *Film Theory: An Introduction*. Blackwell Publishing, 2005. <https://lnk.ink/vAPoB>

- Totawad, N. R. "Film and Literature: An Overview." *Epitome Journals*, vol. 2, no. 9, 2016, pp. 147–152. <https://bit.ly/4jL7QcM>
- Weber, Max. *The Theory of Social and Economic Organization*. Oxford University Press, 2017. <https://lnk.ink/fCJsf>
- Wellek, René, and Austin Warren. *Theory of Literature*. Harcourt, Brace and Company, 1966. <https://lnk.ink/N7jqS>
- Wellek, René, and Austin Warren. *Theory of Literature*. 3rd ed., Harcourt Brace Jovanovich, 1977. <https://lnk.ink/uzvos>
- Wheatley, Catherine. *British Cinema: A Very Short Introduction*. Oxford University Press, 2023. <https://lnk.ink/Kr8Th>
- Zebua, Allesandra Margareta. *The Analysis of the Psychological Problem of the Main Character in the Novel The Girl on the Train Written by Paula Hawkins*. Universitas Buddhi Dharma, 2021. <https://repositori.buddhidharma.ac.id/1766/1/COVER-BAB%20III.pdf>



CURRICULUM VITAE

Personal Details:

Name : Renaldy Joshy

Date Of Birth : January 12th 2003

Gender : Male

Religion : Christian

Address : Perumahan Alam Indah, Cipondoh

Phone Number : 0812-8241-5894

Email : Renaldyjoshy4@gmail.com



Education Background

- ELEMENTARY : SD PORIS PELAWAD 1
2015
- JUNIOR : SMP EFATA TANGERANG
2018
- SENIOR : SMK PANCAKARYA TANGERANG
2021

Work Experience

- Toko Subur : casual worker
2023
- Hyundai Tangerang City : Internship as sales consultant
2024-2025


APPENDICES

Appendix References: Social Manipulation Reflected in Ayanokōji Kiyotaka

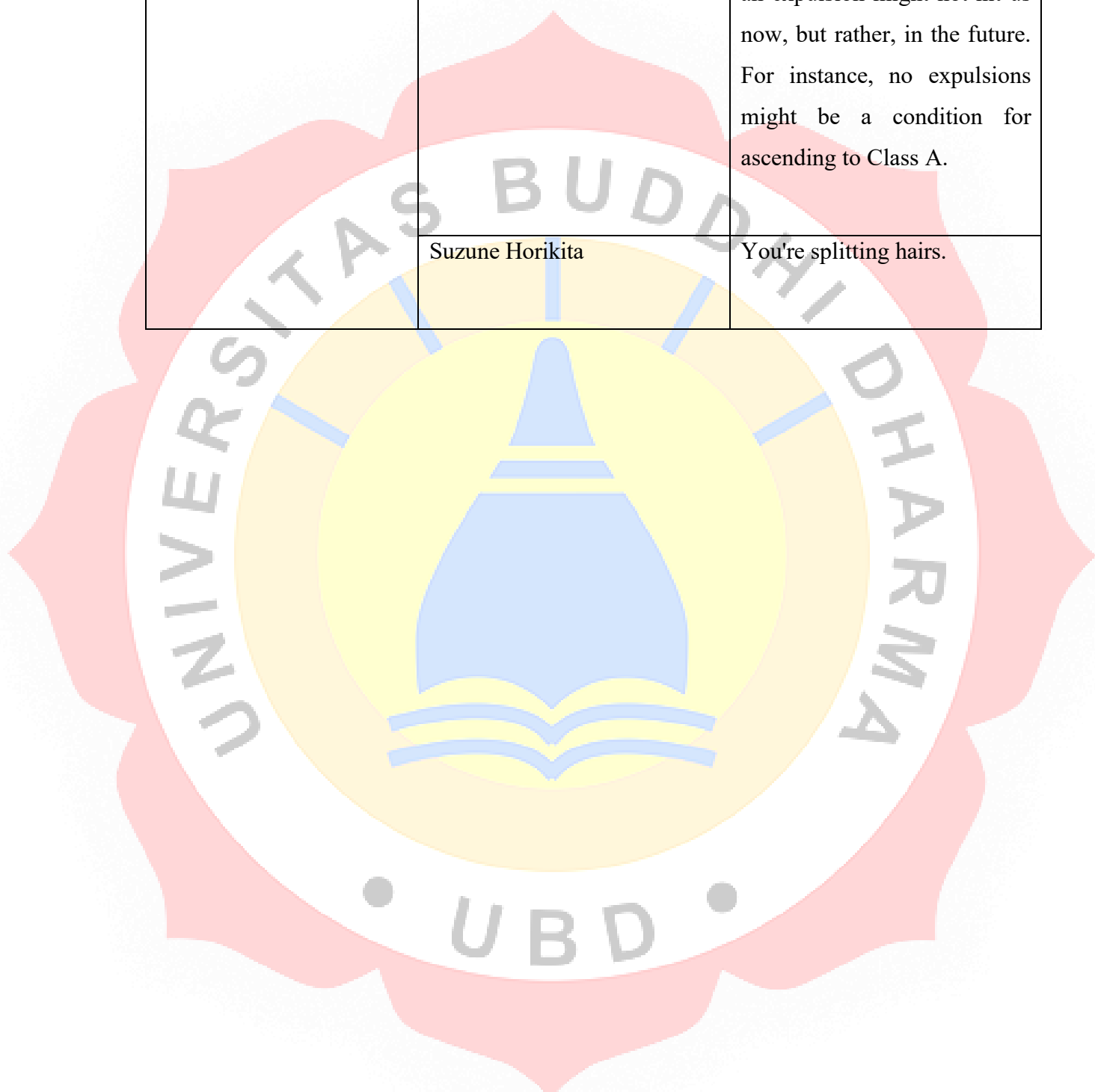
Episode of movie script	Character	Contents
S1 eps 3 Scene 13	Ayanokōji	Haaah~! Ayanokōji sighs in frustration.
Setting <u>Dorm/ Ayanokouji Room</u>	Ken Sudō	Hey, why the long face man? Sudō comments on Ayanokōji's expression.
	Ayanokōji	I have no objections to the fact that we're celebrating, and I'm glad to be part of it. But why does it have to be in my room?
	Haruki Yamauchi	Man, that was a close call! Am I right? If Kushida hadn't gotten those old test questions, Ike and Sudō would be long gone by now! You know what I mean?
	Kanji Ike	Huh? You just barely squeaked by too, you know.
	Haruki Yamauchi	I just haven't gotten my act together yet.
	Ken Sudō	Shut up! I can't help that I dozed off!
	Kikyō Kushida	Hey, Ayanokōji!
	Ayanokōji	What is it?

	Kikyō Kushida	How are you able to get them to take back Sudō's expulsion?
	Narration	[The Idiots of D-Class stop talking and focus on Ayanokōji]
	Ayanokōji	Horikita talked to the administration.
	Narration	[Kushida looks at Horikita, who seems a little shocked]
	Ayanokōji	She told them that it wasn't right to expel someone as they're struggling to learn. She said it's a process.




Episode of movie script	Character	Contents
S1 Eps 4 Scene 10 Setting <u>D-Classroom</u> 	Suzune Horikita	Do you agree with them? That Sudō-kun should have been expelled
	Kiyotaka Ayanokōji	I don't have an opinion. What do you think, as one of the people who helped him?
	Suzune Horikita	At the moment, we have zero points. Even if we had been penalized for losing someone to expulsion, we couldn't have lost anymore.
	Kiyotaka Ayanokōji	Yeah, sure, I guess.
	Suzune Horikita	What? I don't like the way you did that.
	Kiyotaka Ayanokōji	You never know when we might be experiencing losses or gains we can't see.
	Suzune Horikita	What does that mean?

	Kiyotaka Ayanokōji	There might be negative point values we're gaining that we just aren't shown. Demerits for an expulsion might not hit us now, but rather, in the future. For instance, no expulsions might be a condition for ascending to Class A.
	Suzune Horikita	You're splitting hairs.



S1 Eps 4 Scene 10	Kiyotaka Ayanokōji	We don't know how the school system works. If you want to reach Class A, you should eliminate any threats to that goal you can conceive of. Besides, Sudō's athletic, and he has good standing in his club. He might come in handy-
	Yōsuke Hirata	Everyone, listen to me. I want to trust my classmates. Why don't we work together to hunt for witnesses and clues?
	Kei Karuizawa	Cool, I'm in!
	Satsuki Shinohara	If you want to, Hirata-kun ...
	Kikyō Kushida	I'm in, too! If we don't believe in him, who will?
	Haruki Yamauchi	If Kushida-chan says so ...

S1 Eps 4 Scene 10	Kanji Ike	I'm totally in!
	Kikyō Kushida	Hey, Horikita-san, Ayanokoji-kun ... You'll work with us, won't you?
	Suzune Horikita	Given all you've said, I'm sure you'll be helping, won't you?
	Kiyotaka Ayanokōji	Well, it's not like I'm aiming for Class A ...
	Kikyō Kushida	You'll help us? Thanks!
	Kiyotaka Ayanokōji	Yeah ... guess so.
	KikyōKushida	Horikita-san, will you ...

Season 1 Episode 5 Scene 8 Setting Student Council Office	Akane Tachibana	Would the witness please state her name?
	Airi Sakura	C-Class 1-D, Airi Sakura.
	Akane Tachibana	Please take your seat
	Airi Sakura	Okay...
	Suzune Horikita	Sakura-san.
	Airi Sakura	I did see it. The Class C students attacked Sudō-kun first. I'm ... sure of it.
	Kazuma Sakagami	Sakura-kun, was it? If you really did see it, why didn't you step forward sooner?
	Airi Sakura	Well ... because ...
	Kazuma Sakagami	Honestly, you Class D's
	Airi Sakura	I'm just ... telling the truth ...
	Kazuma Sakagami	Sakura-kun. Sakura Airi-kun. Are you sure you're not being forced to like for the sake of

		your class? To save Sudō-kun?
	Airi Sakura	Eh?
	Kiyotaka Ayanokōji(Monologue)	That's not good.





Season 1 Episode 5 Scene 8	Suzune Horikita	The fact that Sakura-san is here proves that she really did witness the incident. If she hadn't she wouldn't be sitting here, even if we'd asked her to.
	Kazuma Sakagami	Ohh?
	Suzune Horikita	If we just needed someone to make a statement, don't you think I would have chosen someone else?
	Kazuma Sakagami	Perhaps you chose to use someone like her to lend further credibility.
	Suzune Horikita	Credibility? Stop twisting everything. Sakura-san came here in good faith--
	Kazuma Sakagami	Stop taking advantage of your well-meaning but weak-willed classmates.
	Suzune Horikita	That is not what I'm doing!
	Kazuma Sakagami	But look at her trembling! Don't put any more burden on--
	Airi Sakura	I have proof! I do have ... a proof!


Season 1 Episode 5 Scene 8	Kazuma Sakagami	Please don't dig this hole any deeper
	Airi Sakura	This is proof that I was in the special annexe that day!
	Manabu Horikita	Display it.
	Akane Tachibana	Yes.
	Airi Sakura	That day ... I was looking for somewhere deserted to take pictures of myself. It's dated, too.
	Kazuma Sakagami	Dates on a digital camera can easily be altered. It's rather insubstantial, as proof goes.
	Manabu Horikita	But, Mr Sakagami, this picture is different.
	Airi Sakura	With this ... I hope you will believe that I was there that day.
Suzune Horikita	Thank you, Sakura-san.	

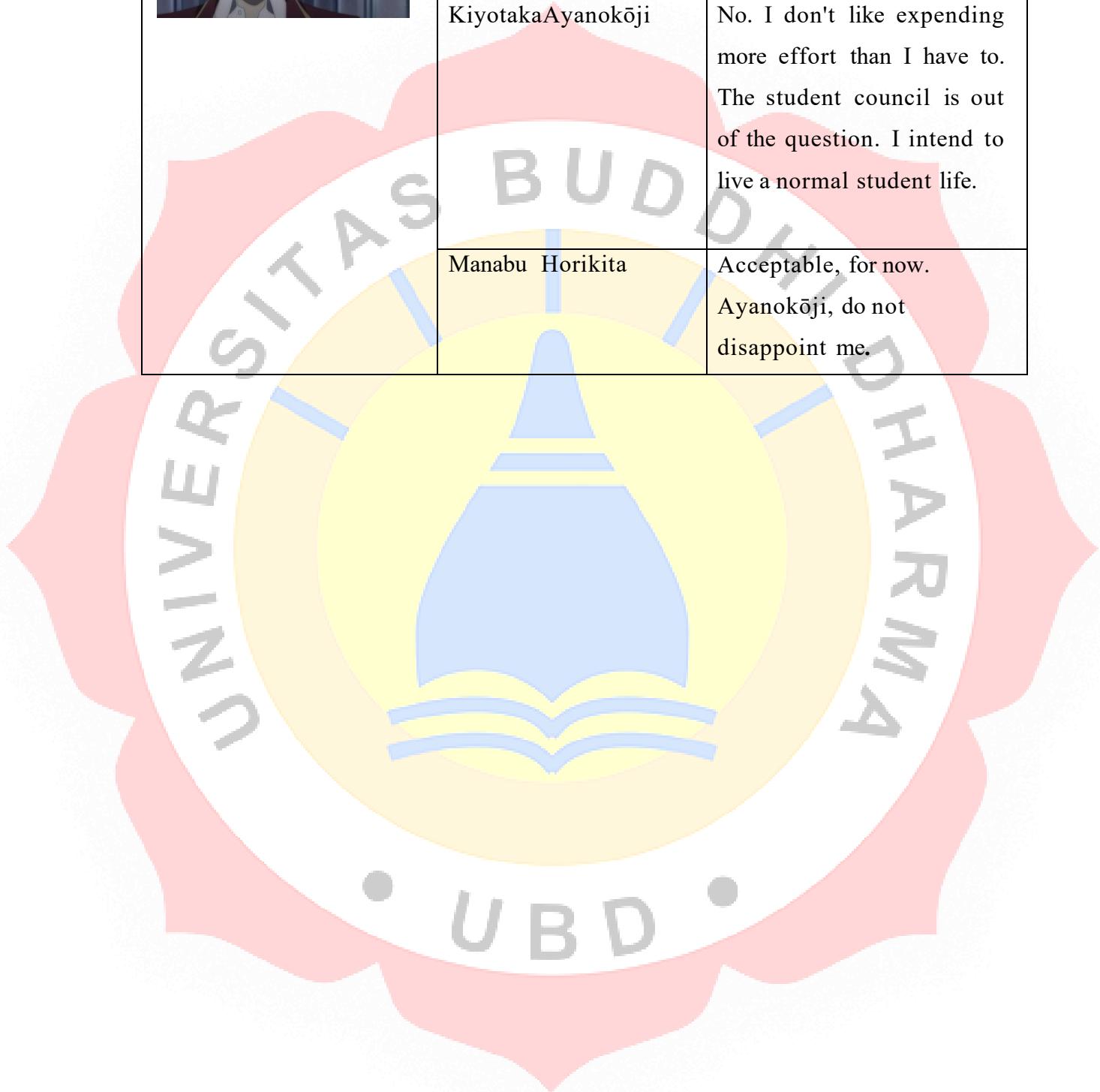
Season 1 Episode 5 Scene 8	KazumaSakagami	Despite your pictures, you have no definitive proof. However, it doesn't appear that the Class C students may bear some responsibility
	KazumaSakagami	A two-week suspension for Sudōkun, and a one-week suspension for the Class C students. How about it? The difference in punishment is based on the difference in harm done to them.
	KiyotakaAyanokōji(Monologue)	Without Sakura's testimony and evidence, Sudō's suspension would have been a month or more. It is quite a compromise.
	KazumaSakagami	Ms. Chabashira, what do you think?


	SaeChabashira	It seems the conclusion has already been reached.
	KiyotakaAyanokōji(Monologue)	Sakura, you did very well.




<p>Season 1 Episode 6</p> <p>Scene 14 setting <u>corridor</u> <u>school</u></p>	<p>Manabu Horikita</p>	<p>Class C asked to withdraw their complaint, and I accepted.</p>
	<p>KiyotakaAyanokōji</p>	<p>Did they? It's a weird world we live in, I guess.</p>
	<p>Manabu Horikita</p>	<p>Was this your way of proving that Sakura was not a liar? Well done.</p>
	<p>KiyotakaAyanokōji</p>	<p>Your little sister made it happen. I didn't do anything.</p>
	<p>Manabu Horikita</p>	<p>Tachibana. There's an open secretary position, isn't there?</p>
	<p>Akane Tachibana</p>	<p>Yes.</p>
	<p>Manabu Horikita</p>	<p>Ayanokōji. You can have that position if you like</p>
	<p>AkaneTachibana (Surprised)</p>	<p>Mr President! Are you serious?</p>

<p>Season 1 Episode 6</p> <p>Scene 14</p> 	Manabu Horikita	You object?
	Akane Tachibana (Nervously)	No ... if that's what you want, I won't object.
	Manabu Horikita	Ayanokōji, join the student council.
	KiyotakaAyanokōji	No. I don't like expending more effort than I have to. The student council is out of the question. I intend to live a normal student life.
	Manabu Horikita	Acceptable, for now. Ayanokōji, do not disappoint me.



Season 1 Episode 12 Scene 15 Setting : ship	SuzuneHorikita	Huh?!?
	KiyotakaAyanokōji	You're not our leader, Horikita
	SuzuneHorikita	Eh- What? But the card ...
	SuzuneHorikita	Ah- What's your name doing on it?
	KiyotakaAyanokōji	Just because the test ended, I changed D's leader. You can't change leaders without a good reason ... which means that if you do have a good reason ... which means that if you do have a good reason, you can change leaders. A leader's failing health is a good reason.
	KiyotakaAyanokōji	As a result, Ryūen and Katsuragi named you as a leader, and they were wrong.
	SuzuneHorikita	You arranged all of this, didn't you?
	KiyotakaAyanokōji	I did.


<p>Season 1 Episode 12 Scene 15</p> 	<p>KiyotakaAyanokōji</p>	<p>Ibuki was a spy, so I destroyed her digital camera. As a result, Ibuki would need to steal the key card itself.</p>
	<p>KiyotakaAyanokōji</p>	<p>I waited until your condition had deteriorated sufficiently ...</p>
	<p>FLASH BACK TEST DAY 6</p>	
	<p>KiyotakaAyanokōji</p>	<p>I'll give you Sakura's email address if you'll do something for me.</p>
	<p>Haruki Yamauchi</p>	<p>Ah?</p>
	<p>KiyotakaAyanokōji</p>	<p>I intentionally got you to show your card to Ibuki, got you dirty, got you to visit the waterfall, and lured Ibuki into stealing your card. I used the arson to throw the camp into a panic, giving Ibuki the opening she needed to escape.</p>
	<p>KiyotakaAyanokōji</p>	<p>Then, just as they'd planned it, she went to show Ryūen the card.</p>

Season 1 Episode 12 Scene 15	SuzuneHorikita	Then you got me to drop out and changed our leader
	KiyotakaAyanokōji	Initially, I'd hope to earn points through spot occupation ... but I saw Katsuragi leaving a pot with a card in hand.
	SuzuneHorikita	So A's leader was Katsuragi-kun?
	KiyotakaAyanokōji	No, Katsuragi is a cautious man. He wouldn't do anything so careless. He wouldn't even occupy a pot at a time when someone else might see him. It was a performance to conceal the fact that someone else had occupied the spot without asking him first. Thus, I was able to surmise that A's leader was Yahiko, the person with him then.

<p>Season 2 Episode 6 Scene Manabu vs Ayanokouji Setting <u>School Field</u></p>	<p>Horikita Manabu</p>	<p>i've been watching your class. I thought you didn't have a prayer. But now it doesn't seem that way at all. What happened?</p>
	<p>Kiyotaka Ayanokōji</p>	<p>if something's changed, it's because your sister changed it.</p>
	<p>Horikita Manabu</p>	<p>i see.</p>
	<p>Kiyotaka Ayanokōji</p>	<p>our class getting stronger</p>
	<p>Horikita Manabu</p>	<p>I have no interest in a hypothetical future.</p>
	<p>Kiyotaka Ayanokōji</p>	<p>in that case are you interested in what kind of person i am?</p>
	<p>Horikita Manabu</p>	<p>what?</p>
	<p>Kiyotaka Ayanokōji</p>	<p>if you wanted to, i guess i wouldn't mind racing you.</p>
	<p>Horikita Manabu</p>	<p>Interesting.</p>
	<p>Unnamed student</p>	<p>I,um..</p>
	<p>Horikita Manabu</p>	<p>well done.</p>

	KiyotakaAyanokōji	i have one thing to say before we face off
	HorikitaManabu	what is it?
	Kiyotaka Ayanokōji	don't hold back on me
	Kikyō Kushida	Ayanokouji!

Season 2 Episode 6 Scene Manabu vs Ayanokouji	KiyotakaAyanokōji (monologue)	Up until now, i've never really applied myself to running out in this big, wide world of ours.
	Kiyotaka Ayanokōji	look alive. I can still go faster than this.

Season 2 Episode 12 scene Ryuen vs Ayanokouji	Ryūen Kakeru	Ishizaki!
	Daichi Ishizaki	No hard feelings, Ayanokouji.
	Mio Ibuki	ishizaki!
	Mio Ibuki	you're kidding me. Are you guys joking around or what?
	Kei Karuizawa	No way...
	Daichi Ishizaki	Ayanokouji!
	Kiyotaka Ayanokōji	Save your breath. Just come at me
	Ryūen Kakeru	It looks as though i've underestimated you.
	Mio Ibuki	Ayanokouji's that strong?

	Kiyotaka Ayanokōji	You Still don't get it yet? I manufactured this whole situation to come down to a battle of force.
	Ryūen Kakeru	Huh?
	Kiyotaka Ayanokōji	if i had really wanted to keep my identity a secret, i never would have used Manabe in the first place. I'm sure it seemed to you like everything was going according to your plans, though.
	Ryūen Kakeru	you're saying you let me run around in vain while you watched?
	Kiyotaka Ayanokōji	i made it seem that way, but i was pulling the strings to make you run.
	Ryūen Kakeru	So that's how it is. He had us acting out a little play for him. What now ibuki?

	Mio Ibuki	what's wrong with you? You..andAyanokouji both! You piss me off! None of this makes sense! I've had enough!
	Ryūen Kakeru	i had you all wrong, Ayanokouji
	Kiyotaka Ayanokōji	i have to hand it to you for taking this so calmly, Ryūen.
	Ryūen Kakeru	Even a battle of force can't be won with physical strength alone
	Kiyotaka Ayanokōji	Not bad, Ryūen
	Ryūen Kakeru	Fascinating.. i'm impressed, Ayanokouji.

SEE FULL THE TRANSKRIP FOR S1 & S2

https://drive.google.com/drive/folders/1zCF310Kv8SjHu_TgnyEmGJJ9KaltnA3W?usp=sharing