

Welcome back, everyone.

So, we're finally here. The infamous twenty fifth episode of the series.

I know a lot of y'all were waiting in anticipation for us to finally get here - so, sorry, to have kept you waiting for, uh... two years. Ha.. Whew, okay. Uh, no point in dragging this out any longer. So, let's just... jump right in.

So the episode starts off... very differently from, refillerally, any of the previous episodes. I say that mostly because it begins in the past - far before the events of the story we've been following thus far.

It plays out like a sort of montage; the first memory we see is of the blinding light coming from the Sun; followed by some children kicking a fútbol, ya know, playing a game - or, uh, spittin' game?

Ha, 'Cause I see you flexin' for ol' girl back there; do yo thang lil homie.

Anyway, from there we see more children; some drawing with chalk on the sidewalk, some playing with cards, some with toys; some looking... mad creepy and suspicious; and some... are just, uh, crying.

Which, honestly, heh, these days I'm all too familiar with a crying child.

Anyway, from there we get some images of some sort of machinery; followed by a couple of shots of stained glass, a fence adorned with crosses, a dome shaped room of some kind; and finally, the last three images in this sequences are of a shadow being cast by a young boy, followed by two final shots of the sky.

And, I know - I just threw a lot at you, but that's just how the first thirty seconds of this episode play out. And I have a few things to say about all of it.

So, firstly, this flashback sequence that we were just privy to was from the perspective of Ryuzaki - and I mean that literally, because pretty much all, of the shots seem to be directly from his point of view.

Now, there doesn't seem to be any sort of defined order to all of it, except for maybe the first image, given the way it lingers longer than any of the other shots - and we'll actually come back to that a little later on; but, I like the way they've presented this.

There's no dialogue or anything, unless you count that crying child, but we get a sense of what Ryuzaki's childhood was like; he's surrounded by other children, but never really involved with them - like we see him watching them play, but there's no shot of him kicking a ball, or drawing with chalk, or playing with a toy; he's always on the outside looking in. Kind of a loner, which, fits with what we know about him as an adult.

Furthermore, it seems as though religion might've been, at least marginally prominent in his early life as well - what with the design on the fence and the shots of stained glass, which are typically emblematic of a Judeo-Christian aesthetic.

EXTRA.

But yeah, to pick up where we left off, we transition from the erratic jumps and discordant background noises to absolute silence. "**SOUND - SILENCE**" But the silence is relatively brief - as it's quickly followed by the sound of a "**BELL.**"

And I wanna take note of the bell, because it'll be something that is both mentioned and heard throughout this episode. So much in fact that they could've probably called this Episode The Bells... or, no, nevermind - that's a bit of a cursed episode title, isn't it?

Anyway, as the bell sounds off we get a glimpse of this building - which is actually The Elizabeth Tower, more commonly known as Big Ben. Which immediately lets us know that we're in Britannia - or, sorry, wrong anime; Britain. Specifically somewhere in London. And, if this is Ryuzaki's past, then that would make sense.

I mean, remember when he said, "**at one time I was actually the British Junior Champion.**" Which is kinda weird when you think about it, because he followed that up by saying that that information wouldn't reveal anything about his identity but, like, it was ridiculously easy to find a comprehensive list of Boy's Tennis Champions so... I... whatever, don't think about it.

Anyway, back to the topic of this bell. My first thought when I heard it cut through the silence was, kind of jokingly, "never send word for whom the bell tolls, it tolls for thee."

Which is a quote from John Donne revolving around the notion of death. And, while the larger quote speaks to the idea of death in the societal sense, I thought that this excerpt from it coincides with what we're seeing here, at least tangentially.

Because *SIGH* let's be clear about something from the jump - Ryuzaki is going to die. And, I was debating on saying that this early in the episode, given I've tried to avoid spoilers - heh, for the most part; but, I... I don't really feel like this is actually a spoiler at this point in the story.

Like, there is actually, factually, really, truly no way out for Ryuzaki at this point.

I mean, think about it. Both Misa and Light are cleared of suspicion - to the point where, according to the Rules, it wouldn't have even been possible for either of them to be Kira, because if they were, they'd already be dead.

Not only that but Rem knows L's real name now, and she's already made it crystal clear that she's ready and willing to kill him for Light.

"I will kill L for you."

And even if she wasn't willing to kill him for Light - she would definitely do it to save Misa.

"If you do anything that results in this girl's death, I will kill you."

So, regardless of what Ryuzaki does - he will die. Like, even if he were to call it quits and say he's giving up on pursuing Kira, Light would still have Rem kill him on principle alone.

So, yeah, he's dead - there's just - there's just no way around it at this point.

But, the thing is - with the audience well aware of the situation, with us pretty much knowing that this is how this has to play out, it gives this episode the ability to do something kinda special in the sense that it allows us the opportunity to see how he contends with his own impending death.

Because it's not just us that's keenly aware of what's going on - Ryuzaki can sense it, too. And there'll be evidence that speaks to that throughout this episode. Some of which can be found in this opening sequence - but we'll dive deeper into that a little later on.

So, anyway, as the bell continues to sound off in the background we turn our attention to Watari who's standing with a young Ryuzaki.

Something worth noting is that while we do see Watari's face, we never see Ryuzaki's. However we do get this moment where we see Ryuzaki looking up at Watari

And, I really like this moment - *especially* the added touch of him squeezing Watari's hand while looking up at him; kind of speaking to the bond these two share with each other. Ryuzaki is likely nervous about going inside this unfamiliar place, and he's holding on to Watari because he feels safe with him. And that would make sense; I mean the building they're standing in front of is Wammy's House, an orphanage, and if this is the first time Ryuzaki is coming here then that means that he most likely recently lost his parents and Watari is now his new pseudo father figure.

Like, I joke about them being similar to Bruce Wayne and Alfred but it is a legit comparison to be made.

Anyway, aside from that I just wanna comment on how adorable Ryuzaki looks here. Like there's something about him all bundled up in a coat with the same hairstyle he has now that just looks really adorable.

But, anyway, the scene ends with a different angle of Wammy's House - likely from the perspective of Ryuzaki looking up at it. And this moment is distinctive in the sense that as the camera focuses on the building it begins to kind of flicker; shifting in and out of focus like an old camera or projector. And this idea of it being a camera or projector is further implied by the fact that we can hear what sounds like a vintage film projector reaching the end of its roll. **"PLAY."**

Before it ultimately transitions to Ryuzaki's Point of View, again - this time of him sitting at his computer.

And I really, really like this transition because it immediately reminded me of this line from one of my favorite songs by Death Cab for Cutie. Wherein they state that, "our memories depend on a faulty camera in our minds," and I feel like this kind of speaks to that concept in a really cool way.

But, yeah.

Essentially everything we've seen in this episode thus far has been Ryuzaki thinking back on his life - and I like the idea that most of his memories are a sort of chaotic blur; but the one thing he remembers vividly is that initial moment standing outside of Wammy's House, holding on to Watari's hand for reassurance. It's really awesome.

But, uh, also, heh - apparently Ryuzaki doesn't need a mouse for his computer. Which is... uh, okay.

Moving on.

So, from there, we transition to Ryuzaki visiting Watari - all the while maintaining the running motif of seeing things from Ryuzaki's point of view. When he arrives Watari asks what's wrong, but Ryuzaki just doesn't respond - instead he just stands there... [MENACINGLY!](#)

No, really more depressingly. But, this whole sequence does play into the overall theme - and, title of this episode, which is a perfect segue into...

Episode 25 - Silence.

So, the episode proper starts off with Ryuzaki examining the notebook and noticing that a small piece of it has been torn off. He then asks Rem whether or not a ripped piece of the notebook can be used to kill someone, to which Rem says that she doesn't know.

And just like with what we saw in the previous episode, she's not being forthcoming with anything; and despite Ryuzaki's efforts, he's never gonna get her to crack.

We then get this moment where Ryuzaki asks if Shinigami's love apples; which is a callback to the notes left by Light back in episodes 04 and 05, and Rem's response is... interesting.

"Not necessarily. You see, our internal organs have already degraded. We've evolved to a point where we do not require sustenance."

And I would just love it if one of them asked her to, like, elaborate. Like she seems much more knowledgeable than Ryuk, and honestly she speaks so eloquently that I imagine having her describe the aspects of life in the Shinigami Realm would be fascinating.

But, alas - that's not what we're here for, or, at least Ryuzaki isn't because after getting this answer from Rem, he quickly shifts focus to Light.

“You're finally free to leave headquarters on your own, but it seems like you never go out.”

And that's worth pointing out. Because, while I find this unofficial Rule to be *extremely* inconsistent, it has been said that a Shinigami must stick with whoever owns the Death Note that they dropped.

So, I mean, assuming that's still a thing, it would explain why Light hasn't left the headquarters - because, if he did, then that would mean Rem would have to follow him. And that would look mighty suspicious if she ended up doing that.

Like I really wish they were more consistent with that; because sometimes they just *have* to follow them around; and other times they can fuck off and do whatever they want. But, whatever.

“Are you suggesting that I'll be a nuisance for staying here?” - “No.”

And there's just so much going on in this little interaction.

For starters, there seems to be a clear change in energy between the two of them; the way Light turns to him, coupled with the tone of his voice when he asks if he'll be a nuisance - it almost feels like a rhetorical question - in the sense that he knows what answer Ryuzaki is going to give; or, better yet, what answer Ryuzaki *has* to give.

Because, what can he say besides, “No.” I mean, he was adamant about wanting Light on the team once he was cleared.

“Once I'm sure you're aren't Kira, I'd like nothing more than to have you work with me.”

So to say that he doesn't want him around now would just look... weird. Especially since Light played such a pivotal part in them narrowing in on the Yotsuba Group. It would just look... petty as hell.

Granted, it'd be the right thing to do - especially if Rem had no choice but to stay with Light - but, none of them know about that and, without that knowledge, it would just look really bad on Ryuzaki if he suggested that Light left.

Now, on top of what Light says and how he says it - I also want to mention the slow introduction of “Semblance of Dualism” - how, just like in the previous episode, it creeps its way into the scene, adding an element of suspense or, really, horror to it; especially seeing as it's accompanied with Ryuzaki looking over his shoulder at this distorted visage of Light's face through the glass stairs.

It's almost monstrous - which, I imagine, is the point.

I especially like this because this is how Ryuzaki sees Light, but in the previous episode we got a glimpse at how Light sees himself; as this perfect, Golden Being - like something out of Guardians of the Galaxy.

Which, damn, I really do bring them up a lot, don't I? But, regardless - it's an interesting juxtaposition.

But, yeah - something else I think is really cool about this is the fact that Ryuzaki has his eyes looking over his shoulder, staring at Light - but, unbeknownst to him, the real danger is right in front of him.

Also, just their placement in general is crazy - like Ryuzaki is smack dab in the middle of his two biggest threats.

Anyway, "Semblance of Dualism" carries on into the next scene as we see Light and Misa have a quick conversation before she runs off to, uh, get in character, I guess.

"Right now I'm in no position to continue punishing criminals; that's why I need you to punish them for me."

And a few things here; one, you might hear this and be like, "What the hell is he thinking - making her go back to acting as Kira?" But, best believe Light knows what he's doing.

Now, secondly, Misa's about to go on a bit of a [killing spree](#) - but it just dawned on me that, up until this point, she really hasn't killed that many people.

Like, I was calling her a mass murderer but she's only killed like, what, seven people that we know of?

Like, you have those two news anchors, the three cops, one of which was Ukita; and then the two criminals she killed prior to the broadcast to prove to Demegawa, and the rest of the Staff of Sakura TV, that she was Kira.

And while that might not seem super important; I think it actually kind of is.

Because I've said it before, but Misa's not like Light - she didn't get the Death Note and then think to herself, **"I will be the God of this New World."**

No, she got it and immediately used it so that she could find the real Kira. **"I believe in what Kira is doing. I want to meet him and talk to him."**

She's just a Kira Stan.

Sure, she's grateful to him for all that he's done for her personally and she believes that he's doing the right thing by killing bad people - but it's one thing to support something, and it's something else to actively participate in it.

For example, you could support the Death Penalty - but that doesn't mean that you wanna sign up to be the one to flip the switch on every single criminal that needs to be executed.

But now, I mean - that's what she's essentially been tasked to do, and it seems like she's not all that fucking thrilled about the notion of doing it.

And, I mean, yeah she's killed before - but not like this. And hell, the *only* reason she killed before was to get Kira's attention, **"I had to find some way to make Kira notice me. That's the only reason I sent all those videos to that TV Station."**

She killed those two criminals to prove to Sakura TV that she was the real deal so that they would show the tapes; and then she killed those two news anchors to prove to Kira that she was the real deal so that he would hopefully try and find her; and and as far as the cops... well, they just happened to show up and she couldn't risk them interrupting the broadcast so she had to kill them.

But, after that - she doesn't actually kill anyone - hell, she was more than happy to just fork over her Death Note because she never cared about it like that. Misa was never in this to kill people - and there'll actually be more evidence that speaks to that in future episodes, but, we'll get to that when we get to it.

Alright, now it's time for, uh, the musical portion of this episode; and, uh, yeah.

We're gonna chop this bad boy up, line by line.

"Careful what you do, 'cause God is watching your every move."

Now on the surface this seems simple enough; kind of a sinister version of that "Santa Claus is coming to town" song. You know, "He's making a list, he's checking it twice; he's gonna find out who is naughty or nice; Kira is coming to town!"

Sorry, don't mind me - I had started writing this around Christmas time. But, the point is, you get what I'm trying to say.

Now, this could apply to the notion of Kira watching over the general public, but it can also be applied to Ryuzaki specifically - because, as it stands, Light is currently at Task Force HQ's watching his every move.

But then, I'd argue we could even go a little deeper with it and get a better understanding of how Misa views herself. Because despite the fact that she's doing the work and acting as Kira, she doesn't view herself as a God.

I feel like what she's wearing, alone, speaks to that; she looks more like a maid than anything, cleaning things up for God in his absence. Because, to her - Light is the true God. I imagine, at best, she views herself as more an emissary of God - carrying out his will.

Like, uh, the right hand of God. Or, perhaps like the *writing* hand of God?

'Cause she's- like, writing - (You Need To Leave) Oh, come on that was a good one! No, okay-okay.

"Hold my hand in the dark street; for if you do I know that I'll be safe."

Now this one seems relatively straight forward as well - and I'd argue that it could be in reference to what happened to her with that Stalker that Gelus killed.

As if she's kind of inferring that Light could keep her safe from something like that happening in the future, by way of eradicating criminals the way he intends to do.

But, to be honest, I personally kinda like the idea of it being a reference to the original OP, especially since she's holding her hand out to Light during that part of the opening.

But that's just headcanon on my part.

"Even if I'm far away and alone. I can be sure that you'll find me there. This I know."

Now, this could be in reference to the way Light came and saved her after she was taken by Ryuzaki. When I think about it, the whole situation does have a vague sort of... damsel in distress feel to it; him putting himself in danger in order to rescue her from the "Big Bad Boogie-L." Even if the only reason he *really* did it was to cover his own ass.

But, yeah.

"You draw me close for a while, so quiet; you tell me everything."

I would argue that this, too, is pretty literal -him pulling her close and telling her how he wants her to help him create a new world by acting as Kira since he can't right now. I mean, like I said earlier - she's never acted as Kira in the same way Light has; to our knowledge, she's only ever killed a handful of people and most of them weren't even actual criminals.

So, it would make sense that he would need to explain how she ought to conduct herself while acting as Kira, as not to make it obvious that it's her killing people; because, as you might recall, Ryuzaki almost immediately knew it was someone else acting as Kira after she carried out her plan in Episode 11.

"There's a strong possibility that this Kira's a fake. No, we should seek of them more as a Second Kira."

So, yeah.

"If I forget what you say then you'd come to me and tell me again. Yes, you'd tell me once again."

Now, in this instance I would argue she's talking about how Light set it up so that she would regain her memories by making sure that her Death Note was buried in the woods. Because

that was pretty important; had he not swapped notebooks, she would not have gotten her memories back.

“But what happens when I know it all? Then what should I do after that? What then?”

So, I feel like there are actually two ways to interpret this.

One is by looking at it as a direct continuation of the previous line about Light coming to her and helping her regain her memories - and while it was important for his plans, I think it ultimately served to... well, break her, a little. To the point where she's now questioning how she's supposed to carry on knowing everything she's been through.

Like, it's interesting because when I heard this I found myself thinking about something Ryuk said back in Episode 10 that I feel really applies to Misa in this episode - and really the series thus far.

“Normally, humans who come into contact with a Shinigami have nothing but misfortune,”

And this just applies to Misa so well.

It all started with Gelus saving her life, which sounds good, right? I mean, she didn't die. But all that did was start a chain reaction that led to her coming into possession of the Death Note, of her cutting her newfound years in half and becoming a killer just like the person who took her parents from her, of her then coming in contact with a man who only seeks to manipulate and use her, of her then being apprehended and tortured for this man, only to then be released and be manipulated into halving her life again, just so he can use her to kill more and more people in his name.

Like it's just... it's fucking depressing in a way that's difficult to properly explain; but I feel like her expression here is doing a pretty damn good job of summing it up.

For the first time ever, she has to just kind of sit in her shit and deal with the reality of her situation. To really soak in the fact that she's really fucked up her whole life by getting involved with, not just Light, but Rem, too - because she wouldn't be in this situation had Rem not brought the notebook to her.

Like not only is she out here killing people - something we've already established that she wasn't all that interested in doing - but she doesn't even get the reward of having Light by her side.

Because, honestly I imagine she'd be more than happy to continue doing this if it meant being able to do it *with* Light - because then she wouldn't have to think about what acting as Kira has done to her as a person. It would be the perfect distraction. Like, she wouldn't have to sit with these feelings because she'd be too busy sitting on his... well, you get the picture.

But yeah - that's one way of interpreting what she's saying - but, I actually have another one to suggest, too.

Because, ya see, this portion of the song is especially unique in two different ways; one, it's the only portion of the song wherein Misa asks questions - because every other line in this song is a statement. And, two, where every other part of this song sees Misa walking through the streets - this portion has her on a rooftop.

And that's important to point out because it actually connects to something at the end of the series - like, to the point where the scenes look almost identical. And not just in location, but in regard to what she's wearing and even the time of day.

Which makes me think that this scene - and what she's saying here - is meant to allude to what the future holds for her once she knows all about what transpired during the events of Episode 37. Essentially I think it's meant to kind of foreshadow that. And I know I'm being kind of vague but, we will get to it... eventually.

But yeah, that's it for Misa's song.

ALT VERSION PT. 1

ALT VERSION PT. 2

But yeah - that's it for Misa's song.

And, uh, if you don't mind - I'd really actually like to hear y'all's thoughts on the song and whether or not you agree or disagree with me on any of my interpretations.

This was an interesting writing exercise.

But, yeah.

Anyway, things pick back up some time in the future with the Chief barging in and saying,

“I heard criminals are being killed again!”

And, yeah - it didn't take long for them to notice that criminals were being killed again. Hell, I imagine it probably didn't even take more than a day or two.

Anyway, ideas start flying around about what could be going on - with questions pertaining to whether or not Higuchi was actually Kira, with speculation as to whether or not they're dealing with a *new* Kira, and of accusations being made regarding who this new Kira might be, the last of which comes directly from Ryuzaki:

“These killings began as soon as Misa was freed, didn't they?”

And, I mean, he's not wrong. It's almost... painfully obvious that the killings began the moment Misa was freed. Even Rem's back there like, **"I can't believe this. It has to be Misa."**

But, anyway - after Ryuzaki, uh, not-so-subtly alludes to the possibility of Misa being responsible for these deaths - Light, convincingly, tells Ryuzaki to keep his girls' name out of his fucking mouth, by claiming she has nothing to do with this - adding, **"Think about it. This started as soon as Higuchi died."**

And, uh, doesn't that, like, prove his point, though?

I mean, yes, it coincides with Higuchi's death, but the thing about that is that we know that there are two notebooks, right?

I mean I know Ryuzaki was trying to get Rem to confirm it, but, it should be obvious that there are at least two notebooks out there. I mean, The Second Kira all but confirmed that by way of sending in that response video back in Episode 12.

"Kira, thank-you for your reply. I really want to meet you."

So, since you know that two notebooks were active at one point in time, and since you have a record of everyone that Higuchi killed in the notebook you retrieved from him, then it *should* be obvious that this new Kira wasn't ever killing at the same time as Higuchi.

In fact, you could probably surmise that this new Kira didn't kill anyone during the period where you had Misa under 24 hour observation. And now that you've let her go, the killings have started again.

Like, honestly the only person who you should be looking at for this is Misa. Or, well, at least that would be the case if it weren't for that pesky rule.

"13 Days. That's the only problem."

And that's a helluva obstacle to get around because the only way to find out if that Rule is actually legit would be to test the notebook and see if someone dies after using it.

But, yeah - something else worth noting is the fact that Ryuzaki is still curious about the ripped portion of the notebook; as he thinks that being able to kill by using just a scrap would have been extremely beneficial to Kira, even referencing the situation back in Episode 08 with Light and his potato chips.

But, again - that thought process is ultimately stifled by the 13 Day Rule. It's honestly the perfect Guard; because even with everything pointing to them being Kira, they're just... safe.

They just can't be touched. It's ... damn, I gotta give it to Light. A single sentence changed the whole game for him.

Anyway, Light decides to change the subject and poses a... interesting question.

“I’ve been thinking. Even if we do manage to catch the person who’s been writing names in the notebook, will we really be able to legally convict and punish them for mass homicide?”

And... it is interesting, because, I mean, could you convict them? I mean I feel like you could definitely have a case if the person wrote specific causes of death - but what if a person just wrote down names? Like they just never specified any cause of death.

I feel... and I could be wrong - I could definitely be wrong about this - but I feel like you would have a very hard time convicting someone for mass homicide if all they ever did was write down people’s names.

Especially in cases with other notebooks, because those wouldn’t have rules written in them like this one. Hell, Misa’s notebook doesn’t even say that it’s a Death Note - instead it has ARVC-5 written on the front. Which, fun fact - ARVC-5 is an abbreviation of “ur ith mow jeh nuhk Right Ventricular Cardiomyopathy 5” - which is a gene that can cause sudden heart attacks in people who inherit it. So, yeah.

But, as I was saying - if the notebook doesn’t have rules and doesn’t clearly state that it is a Death Note then I feel like the individual could just feign ignorance. Like, how the hell was I supposed to know that I was killing people?

Another issue you’d have is proving the notebook was what really killed all those people. Because, yeah, sure, every name written in the notebook would belong to a dead person, but how do you know the names weren’t written after the fact? I mean even Light was going to use that as an excuse, **“I thought that if my family ever saw the notebook, I can tell them I was keeping a record of various criminals in preparation of becoming a detective one day.”** And that would work even if you did have causes of death listed for each of them.

To me, the only sure fire way of actually being able to convict someone, outside of using it yourself - which I imagine a judge and jury would probably not be super cool with - would be by showing them proof that a Shinigami is attached to the notebook - because then the person in question couldn’t act like they didn’t know what they were doing because the Shinigami would be proof that this thing is a Death Note.

However, even that carries an issue because if you do have members of a jury touch it then you’d have to tell them that there’s a possibility that they could die if the notebook is ever destroyed - which, I don’t know about y’all, but I would not touch that thing.

But, yeah, I get that all of this sounds kinda flimsy - but, in order to convict someone you need proof beyond a reasonable doubt, and I feel like a good enough lawyer could argue reasonable doubt in a situation like this.

Like, to me, it’s not really as simple as, “you wrote the names, therefore you are guilty.” But, then, I may be alone in that thinking, given the fact that Matsuda ends up saying, **“Of course we can convict them! Even if we don’t plan on publicly acknowledging the notebook, the least we can do is execute the killer!”**

And this kinda caught me off guard at first, but, then, I realized, there's evidence that supports him saying something like this, **"I've found myself thinking before that some people might be better off dead."**

But, I don't know, something about him being all for a secret execution just feels... kinda weird.

Like even Aizawa says, **"It's not a very humane way to do things, but the higher ups would probably want to take measures like that."**

So it's just kinda weird for Matsuda to be the one to suggest something like that. But then, this is Japan, and as we've gone over in the past, around 80% of people in Japan support the Death Penalty, and we can see that reflected here as no one disagrees with him.

Well, no one except for Rem - because, as you might imagine, ya girl is definitely not thrilled to hear that shit.

"What are you thinking, Light Yagami? Making Misa kill again! She'll be caught and once that happens - So that's what your plan is."

So, remember what I said about Rem back in Episode 23? About how perceptive Rem was?

Well, here's yet another instance of that on display - because she was able to see through Light's bullshit reeeaaaal quick.

And, to give even more credit to her, it's not even as if Light made it obvious or anything; I mean, he was actively standing up for Misa, telling Ryuzaki to back off when he even *suggested* the idea that Misa could be behind this.

Hell, even him posing that question about whether or not a person could be convicted appeared to be in Misa's best interest - as he seemed to be implying that they might not be able to do anything to Kira, even if they did catch 'em.

So, I think that this, again, goes to show that Rem is very perceptive when it comes to people's true intentions.

So, kudos to her for that.

But, anyway - as far the "plan" she's referring to - well, I'll let her spell it out.

"Light Yagami is certain that I will do anything to help Misa and save her life. And the only way to save Misa is to write Ryuzaki's real name in my notebook. "

And, you might be thinking, well, didn't she say that she was already gonna do that? And you're right - the clip from Episode 14 that I showed earlier does have her stating that she'd kill him. She even tells Light, **"this will not kill me, even if it does end up lengthening your life."**

So, what's the problem here? Well, intent.

Ya see, something that I made fun of during that scene back then, was actually super important in regards to establishing this moment here. Because, before Rem promised to kill Ryuzaki, she straight up told Light, **"I do not like you."**

And while I thought that was kinda funny, it's also the reason why she *could* kill Ryuzaki then without it being a problem. She was only killing him because it would make Misa happy - not because it would, in any way, end up saving her life. And even if it did save Light's life... well, that wouldn't have been her intention.

But things have changed now - now Ryuzaki knows about Misa, now he has his eyes set on her, and if he discovers her acting as Kira again, he will kill her.

So, killing Ryuzaki now has different implications - and she's well aware of that.

"And if I kill Ryuzaki... it would mean that I deliberately lengthened Misa's life, and I will die as well."

And, I... I don't know if I'm projecting or not because Rem's almost always pretty monotone with everything she says; but it just feels like there's this... this slight hint of sadness as she says this.

Like the look on her face, while not vastly different from what she normally looks like - it just looks, to me, like she's in disbelief that she's been put into this situation. That this random human has backed her into a corner, and that she now has to die in order to save the woman she loves - a woman who, honestly, cares about her as much Light cares about Misa.

Like, my goodness, everything about this episode is just so fucked up. Everybody's goin' through it.

Or, well, *almost* everyone.

"What're you gonna do Rem? You may be a Shinigami, but you can't hide the fact that you care for Misa."

Shuuuuut the fuck up!

Like, oh my gosh.

This man is like a walking plague, bro. Like, I just - I- mmm. I- I- I actually might fucking hate this man right now.

Like, in taking the time to really look at the other characters and the shit they're going through, only for this guy to pop up and taunt her like that.

And it's not even like she can fucking hear him, this is *just* for him. He's just so- I - ugh, he's gross.

I think I'm gonna be sick.

“Come on... think about Misa's happiness.”

[I just wanna talk to him.](#)

Anyway, welcome back to How... to.... Use it? Or not. Well, that's different. Uh, anyway.

So, things pick back up with Light walking down a hallway - and, something I never noticed before was that this scene will come into play during the final moments of this episode. So, I'll hold off on talking about it until then.

Now, from there we transition outside, where we see Light stepping out onto the Roof where he finds Ryuzaki just... standing in the rain, staring off into the distance.

“What are you doing standing out there by yourself?”

I like the touch of lowering the sound of Light's voice so that it's drowned out by the rain. Super inconsequential, but I just liked the attention to detail there.

Anyway, Ryuzaki notices Light and puts his hand up, acting like he can't hear him - which, he may very well couldn't have heard him the first time - but as Light goes on to ask the same question again, this time louder, Ryuzaki smiles as he puts his hand up again to insinuate that he *still* can't hear him.

And, I like this because, to me, it kind of feels like Ryuzaki is just fucking with him a little. It's very childish, but Ryuzaki has admitted to being just that, so, it's not out of character or anything.

Anyway, Light ventures out into the rain and asks Ryuzaki again what he's doing - and Ryuzaki responds by saying, **“I hear the bell.”**

Now, this is obviously alluding to the bell that we heard earlier in the episode when exploring Ryuzaki's past - except, in this instance we don't actually hear any bells ourselves; neither does Light, for that matter.

“Bells? I don't hear anything.” - “Really? You can't hear them? It's been ringing all day. I find it very distracting.”

So a couple things about this.

I found it interesting that we can't hear the bells this time around; because it kind of further speaks to the idea that the bells are something that only he can hear. Like, we heard it earlier because we were taking on his Point of View - seeing the things he saw, and, also, hearing the

things he was hearing. But, right now we're not seeing things from his Point of View, and therefore, we're not privy to the sound of the bell.

Now, in addition to that, the last part of what he said caught my attention because it kind of serves to recontextualize that opening sequence. Because, he comments on how the bells are... distracting. And, the opening sequence actually supports what he's saying - because, remember how it ended? With the footage sort of flickering out of focus shortly after the bell first started going off? Almost like the sound of the bell had begun distracting him to the point that he couldn't focus on that anymore.

It also serves to make the bell seem all the more ominous - given the fact that he's essentially saying that he can't block out the noise. The ominous nature of the bell becomes even more apparent when he follows it up with.

"I wonder if it's a church, or maybe a wedding, or perhaps a..."

The way his voice trails off insinuates that the next thing he would have said would've been a funeral; and I actually really like like the way they had his voice trail off before he said it, because it's like... like he's almost afraid that he'll speak it into existence if she says it.

But yeah, Light, continuing to feign ignorance as to what Ryuzaki is going through, tells him to stop acting so weird and come back inside. In response, Ryuzaki apologizes, claiming, **"Nothing I say makes any sense, anyway. If I were you, I wouldn't believe any of it."**

And this is kinda weird because it feels so... out of character for him to say something like that.

Like, I can't think of another instance wherein Ryuzaki has made a self-deprecating comment about himself.

Anyway, Light goes on to, sort of, jokingly agree with him.

"Honestly, most of the things you say sound like complete nonsense. There'd be no end to my troubles if I actually took you seriously all of the time. I probably know that better than anyone."

But, to be fair, honestly, that didn't feel malicious or, even, mean-spirited or anything like that - it honestly sounds like how me and my friends would talk to each other if one of us was feeling kinda down.

Because, I mean, they both know that Ryuzaki is a genius - and that pretty much everything he says, more often than not, is the opposite of nonsensical. So, Light saying this here seems like mild teasing more than anything.

However, Ryuzaki's response - heh - well, it doesn't feel nearly as playful.

"I could say the same thing about you."

And he's right. I mean, let's break down what Light just said and flip it around.

"Honestly, most of the things you say sound like complete nonsense."

So, I could 100% see Ryuzaki thinking this about Light - because, I mean, Light's been all over the place, specifically regarding the idea of himself being Kira.

"Heh, you think I'm Kira." - "It's like I told you... I might be Kira." - "I'm not Kira! I must've been framed, that's the only explanation for all of this."

Like, from our POV this makes sense because it was all a part of Light's plan, but from Ryuzaki's POV, I mean - one minute he's scoffing at the idea, the next he's admitting to possibly being Kira, and not long after that he's yelling and screaming about how he's been set up.

Not to mention all the other minor oddities concerning him; for example, back in Episode 17 when he said, **"I can't manipulate a woman's feelings."**

Even though Ryuzaki and The Task Force were well aware that he was dating *at least* two women and didn't tell them about each other. Like, you think that's not manipulation? Like you're willing to lie in order to get your dick wet, But you won't lie to help us catch Kira? Make it make sense, my guy.

But, yeah - Ryuzaki would be more than justified in saying that about Light.

"There'd be no end to my troubles if I actually took you seriously all of the time."

And, again - from Ryuzaki's POV that's also 100% something he could say to Light. If Ryuzaki took all the bullshit Light's told him at face value then there really would be no end to his troubles because it would just be lie after lie after lie. (You little liar!)

"I probably know that better than anyone."

And lastly, again, this would make a lot of sense coming from Ryuzaki.

Hell, now more than ever - when we consider that everyone has pretty much moved on from looking at Light and Misa as suspects. At this point Ryuzaki's the only one who can still see through the facade, he understands, better than anyone, that the things Light says shouldn't be taken seriously - that he shouldn't be trusted because everything that comes out of his mouth is complete and utter bullshit.

But, yeah - I just thought it was worth pointing out that Ryuzaki was right when he said that he could, quite literally, say those same things about Light.

But, anyway, Light - seemingly offended by Ryuzaki's comment - comes at him like, *"what do you mean by that?"* and Ryuzaki responds by saying, **"Tell me, from the moment you were born has there ever been a point where you've actually told the truth?"**

And the moment is punctuated by silence - complete silence, even the rain in the background cuts out as the two just stand there, staring at each other; Ryuzaki's words just... hanging in the air, heavy, kinda like a thundercloud.

But, the question itself is... interesting. Because, I mean, it basically seems like Ryuzaki is saying that Light has just... always been a liar.

And... if I'm being completely honest - I... would disagree. Like, Ryuzaki's question is presented as this kinda big thing; especially with the accompanying moment of silence that follows - but... I mean... uh, we just spent the last several episodes with the version of Light that hasn't been corrupted by using the Death Note and he... was a pretty cool dude, for the most part. He was honest, noble, kind.

Well, I didn't say he was perfect. But, for the most part he was... normal, all things considered.

But, anyway, Light goes on to respond and gives what feels like a... almost rehearsed answer. Something-something, lying is bad, I try not to do it, sometimes ya have to, nobody's perfect, which ultimately ends with him saying, **"I've always made a conscious effort not to tell a lie that could hurt others. That's my answer."**

And, while most of what he said is bullshit, I did find that last line worth pointing out. "That's my answer." He didn't say that what he just said was the truth, but that it's his answer to the question. It feels very... pointed to add that at all.

But, then, I can't say for certain whether he actually meant anything with that last line. And, part of the reason I can't say for certain is because... well, I have no idea what he's thinking. Him or Ryuzaki, for that matter. Because this conversation - and the one they'll have in the scene that follows - is devoid of any kind of internal monologue.

Which when you think about it - it's kinda weird; given the fact that internal monologues are basically a staple of these kinds of verbal sparring sessions. Hell, they're a staple of the series as a whole - and yet, here, during what may just be their final conversation the internal monologues are just gone; replaced with... well, replaced with silence, actually.

Which leaves it up to us to determine the meaning behind what they're saying - both with their words, and their body language.

For example, Ryuzaki ends up responding with, **"I had a feeling you'd say something like that."**

And you can see that he has a sort of wry smile on his face. Which, I interpreted as him kind of smiling to himself at how ridiculously pragmatic and inoffensive Light's response was. How, despite the fact that Ryuzaki asked him a pretty outlandish question, he still answered it with poise and polite professionalism - like he was responding to an interviewee during a job interview or something.

I saw the smile as being both wry and sad - because it was him coming to the realization that, despite his goal of trying to get close to Light in the hopes that he would reveal something, he now knows that it was sort of a fool's errand; and, even in asking him that question, he knew Light would respond with his trademark pragmatism.

However, just to kind of try and prove my point about interpretation - I went ahead and asked my wife to watch this portion of the episode, and her interpretation was, in fact, different - and, honestly, admittedly better than mine, in my opinion.

See, her interpretation was that Ryuzaki asking him that question was another test - but, one that was meant *just* for himself so that he could be sure that he was right in suspecting Light all along.

My wife had mentioned the fact that Ryuzaki had taken note of Light's change in personality before and after his incarceration - "**It's like he's a different person.**"

She pointed out that Light had very different reactions to Ryuzaki's more... outta pocket comments before and after he was locked up.

Like, when Ryuzaki first told Light that he thought he was Kira he scoffed at the idea. "**You think I'm Kira?**"

But, after being released from his confinement, he straight up assaulted Ryuzaki for suggesting that he was Kira; and not just once - he got into two different brawls with this guy, both of which needed to be broken up.

She went on to say that, after his release from imprisonment, *anytime* Ryuzaki said anything that was even *remotely* out of line, Light would respond with aggression.

But, before he was locked up? He was always calm, cool, and collected. Exactly like he was when responding to Ryuzaki right now.

Because, I mean, let's be clear - what Ryuzaki said was definitely outta pocket, and if this was the same Light from a few days ago, he likely would've gone off on him.

But, he didn't.

And that smile that I interpreted as being in relation to Ryuzaki acknowledging the futility of trying to get Light to give anything away through conversation, might have, in fact, been Ryuzaki smiling in satisfaction at the fact that Light basically just confirmed to Ryuzaki that he's definitely Kira, once again - meaning he was right in suspecting him all along.

And... yeah. I- I have to admit - I think that's actually a much better interpretation of the moment. My wife cooked on that one. But then, honestly that's not too surprising. My lady's always laying it down - be it with fresh ideas like this one, or with the fresh ingredients she gets from today's sponsor,

HelloFre- Hahaha.

I gotta stop fucking with y'all so much.

But, yeah - you've heard both of our interpretations of the moment; but, I imagine there's still plenty of other ways to interpret - so, be sure to let me know what y'all think in the comments!

Anyway, from there the two decide to get out of the rain and head back inside and, it's here that things get... a little weird.

So, once they get back inside and start drying off, we get this shot of Ryuzaki staring down at Light as he's drying his hair; Ryuzaki then goes down the stairs, stops at Light's feet, and proceeds to grab them so that he can dry them off.

Which, for obvious reasons, catches Light off guard, **"What are you doing?"**

And fair, it's a little weird - and a little out of character for Ryuzaki to suddenly be doing this.

It feels... oddly intimate - which is particularly weird for Ryuzaki who doesn't really engage in physical contact outside of the odd handshake here and there, and I guess that one time he grabbed Misa's ass.

And, when he does this Light even tells him that he doesn't need to do all that, but Ryuzaki insists, claiming that he's also willing to give him a massage.

Which, again... weird.

And, it doesn't stop there - because he then follows it up with, **"It's the least I can do to atone for my sins."**

And at this point, if you're anything like me, you're just like... what the fuck even is this conversation right now?

Because "atoning for one's sins," is a very specific kind of reconciliation. Like I could see him saying that he wants to make things right with Light since he accused him of being Kira and it now turns out that he's "not" Kira - but saying that you wanna atone for your sins?

That's... weird - even for Ryuzaki.

It feels, pointed. It feels as though he's trying to appeal, not necessarily to Light, but to Kira - to the God of the New World.

So, does that mean that Ryuzaki is acknowledging that Light is God? Is he hoping to gain Kira's favor in order to stave off his impending execution?

Well, if you ask me... yeah, I think that's exactly what he's doing.

And I don't say that he actually believes what he's saying right here - what I'm saying is he's stalling.

Like, after their rooftop conversation - I feel that Ryuzaki is now certain that Light is Kira, once again. So, if Light is Kira again, it stands to reason that Misa may very well be the Second Kira, again, too - meaning it's likely her doing the killings right now.

So, given Ryuzaki knows that the Second Kira can kill with just a face, and since she has seen his face repeatedly for *months*, now -it stands to reason that she could write his name down at any moment. And the only reason she probably hasn't done that, is because Light hasn't told her to, yet.

So, with no moves left to play just yet, Ryuzaki is trying to buy some fucking time. And if that means having to kiss this dude's ass and "atone for his sins" by rubbing some feet or ol' boys back? Then fuck it, why not?

I don't even see it as a blight on Ryuzaki's character, because it's not as though Light hasn't pulled this same shit in the past on Ryuzaki in an attempt to avoid suspicion.

"You have nothing but my respect and admiration." - "He's the World's Best Detective." - "We know he's never been wrong before."

If anything, one could argue that, in this moment, Ryuzaki's taking a page out of Light's playbook and is being deceitful in order to survive. Like that makes perfect sense to me.

Anyway, Ryuzaki proceeds to wipe off Judas's - or, I mean, Light's feet; and, if you're not familiar with what I'm referring to, it's a biblical reference.

Because this scene of Ryuzaki and Light, when it's not being used as inspiration by your favorite Yaoi artist - is often compared to Jesus and His disciple, Judas - who, in the bible, was the Disciple who betrayed Jesus and who was ultimately responsible for his eventual crucifixion.

The reason the comparison is made is because, shortly before His death, Jesus washed the feet of each of His disciples - which included Judas. He did this, knowing that Judas would eventually go on to betray him.

That's a very truncated version of the story - there's a lot more to it - and if you're interested in learning more, might I recommend, the Bible.

No, but in all seriousness - I'm not a big fan of that interpretation, I get the visual reference, sure - but I don't feel like it necessarily fits, narratively speaking. Like, at all, really. Especially considering what Ryuzaki intends to do in the scene immediately following this one.

EXTRA

Anyway, in regard to the rest of this interaction, Ryuzaki goes ahead and wipes off Light's feet - at one point kind of hurting him a little bit, or, at the very least, making him feel uncomfortable, to which Ryuzaki says, **"you'll get used to it."**

Which, if we're going with the idea that he's appealing to him as Kira, or God - then this is meant to imply that Light will eventually get used to people worshipping at his feet; be it literally or metaphorically.

From there we see Light taking note of the fact that Ryuzaki's hair is dripping water onto his ankle - and, again, Ryuzaki apologizes.

It's actually the third time he's apologized to Light in the last few minutes.

"I'm Sorry." - "Sorry." - "I'm sorry." - "Sorry."

Oh, sorry - wrong clip!

But, uh, what's interesting is that the water dripping on him causes Light to reach out with a towel so that he can dry Ryuzaki's hair.

An act of kindness. It's an interesting moment; because, again, we have no idea what they're thinking right now.

I mean, I'm of the belief that this is all an act from Ryuzaki's perspective - specifically because of what happens in the next scene - but, I honestly have no idea what Light must be thinking about all of this.

Like the look on his face seems... sad? Does he feel regret for what he's condemned Ryuzaki to? Maybe, pity?

I could see him, perhaps, pitying Ryuzaki right now. Looking so beaten and broken. I imagine, in some way, this might honestly take some of the fun out of it for Light. It's one thing to take someone out when they're giving it their all - but it's something else to have them essentially give up at the very end. It just... isn't quite as satisfying.

But, what is satisfying, for us, anyway - are these gorgeous shots - being bolstered by the Theme, "Light Light's up Light." Which is an interesting title for this particular theme.

Anyway, as this scene nears its end, Ryuzaki says, **"It'll be lonely, won't it?"** And, I imagine in this instance he's referring to the fact that he may very well die soon. And, again I would argue that this is still part of him manipulating Light - telling him how lonely it'll be without him around to keep things spicy. Hoping that this will buy him some time before Light makes his move.

He even closes it off by saying that, **"you and I will be parting ways soon."**

And while that line could be alluding to his own death, in the same way that other one did - it could also be him referring to the idea that, perhaps, Light will be the one that loses here.

And, if you're wondering how that could be possible, well, Ryuzaki's had something in the works that'll be made clear right about...

“RING, RING.” - “I understand, I’m on my way.” - “Come on, let’s go Light. It seems like it’s all worked out.”

And, yeah - the two end up making their way back to the Main Lobby where Matsuda informs us that Ryuzaki has apparently, **“gotten approval from another country to use the Notebook for an execution.”**

And, yeah - this is an intriguing predicament because, really, why would you need to test it out? I mean, y'all know that it works - there's no confusion about that. Not only did y'all see Higuchi use it, but you also have a Shinigami right there that proves that this shit is not of this world.

So, if it's not to test if the notebook is real, then what exactly are you testing?

And I figured one of them would, like, ask that - but, they actually don't.

So, I mean, to be clear - Ryuzaki's goal is to test out the thirteen day Rule, specifically - because, as it stands, that's the only thing in the way of proving that Light and Misa are still acting as Kira.

Though, if I'm being honest - if he were to explain that to them, then they'd probably be even more against this. I say that because... look, we know he's right to do this because we're able to see the entire picture; but, if I look at things from the Task Force's POV... I don't know if I would back Ryuzaki's decision here. If, for no other reason, than his focus on Light and Misa makes it look like he's just fixated on them.

Again, we know he's right, but it does look pretty damning. Like, you locked them up for almost two months, then you kept them under constant surveillance for another few months after that, and now that they've finally been cleared by this Rule in the notebook - that's been confirmed by the Shinigami we have hanging out with us - you're *still* unwilling to just.. let it go?

It's giving... obsession, Ryuzaki.

But, anyway, part of Matsuda's reservation is, in fact, the fact that the thirteen day Rule exists at all, **“if someone starts writing in the notebook they'll have to obey the thirteen day rule and keep writing names forever.”**

But, since that's precisely what Ryuzaki is trying to determine - he's already factored that into his plan. And it's actually a really simple workaround.

He's just gonna have an inmate scheduled to die in a little over 13 days be the one to write down the name of another inmate scheduled to be executed.

I mean, they're both scheduled to be executed, anyway - so what's the difference, right?

It's actually pretty much the same thing he did back in Episode 02 with Lind L. Taylor.

And, hell, if, by chance, the thirteen day rule isn't real and the inmate who wrote the name doesn't die - then Ryuzaki has worked it out so that the inmate in question won't be executed at all.

This test has the potential to not only save someone's life (if it turns out the 13 day rule is fake), but you could also make it so that the inmate being killed by the notebook has a more humane execution than they otherwise would have.

What I mean is, whoever writes down the name could also include a specific cause of death, like, I don't know, dying peacefully in their sleep at a specific time or something.

Like, I imagine that'd be preferable for that person as opposed to getting shot up with a lethal cocktail or put in an electric chair.

Like, there really shouldn't be an issue here... at all.

"But still..."

But, still what, my guy? Like, there's literally nothing wrong with this.

The Chief goes on to say that by doing this they're sacrificing a life but it's like, whose life are y'all sacrificing? It sounds like you have the potential to save lives by doing this - because if it turns out that that rule is fake, it means that you now know exactly who's door to knock on to find this newest Kira.

Like, what is this?

Actually, I know exactly what it is - and it's a little annoying - but we'll talk about it in a second.

"But still... to sacrifice a life-" - "We're very close!"

SIGH So close, and yet... so very far away.

"If we work this out, the entire case will be solved."

And he's right, honestly.

But, unfortunately...

well, it doesn't matter much at this point.

That line from Ryuzaki is followed by a flash of lightning as the intro to the Theme Song "Domine Kira" revs up.

We then get this shot of Rem - looking more sinister and monstrous than we've ever seen her before. She... actually looks kinda terrifying, honestly. Like, she *looks* like the type of creature that would feed off a human and steal their lifespan - and in this moment in particular she looks like she'd do it with her bare hands, if she had to.

It's actually kinda hilarious that she could probably physically decimate these guys, but, instead, she's just gonna go run around and write these names down. Which, if you're wondering why I said names... -

Well, I know you're already prepared for Ryuzaki's death; but, uh, unfortunately, he isn't the only one dying tonight.

Uh, because the first name Rem goes off to write down is...

"Watari? Watari!"

And, yeah - this is how we say good-bye to Watari. It's kind of insane that we've actually known Watari since Episode 02 - hell, we were even technically introduced to him before Ryuzaki.

But, unfortunately, his journey ends here, as Rem made sure to write his name down first.

Which... a couple things about this.

One, what made her go after him, first? Like, Light never mentioned Watari to her, and aside from maybe seeing him during the whole Higuchi incident in the previous episode, she probably hasn't had any sort of interaction with him... whatsoever.

Hell, I don't even know if Watari touched the notebook at all - I mean, if he didn't touch it in the helicopter then, I don't see any reason for him to do it after they get back to HQ's, since he isn't a part of the investigation team like that.

Plus, once they found out about that rule concerning those who've touched the notebook being condemned to death if the notebook is destroyed - it would make sense to have at least one person not touch it, so that they can survive if anything bad happens to the rest of them.

But, that aside, again, why Watari first?

What, because he secured the deal with that other country to test the notebook? Ehhh, I guess I could see that being a thing - but, I mean, the one pushing for it was Ryuzaki.

Hell, honestly, I'm surprised she didn't go after Matsuda - since he was the one who suggested executing whoever was in possession of the notebook. But, like I said, I'll talk more about that and the Task Force as a whole in a minute.

Anyway, secondly - in regard to Ryuzaki - I love how you can really hear the concern in his voice when he calls out for Watari both times.

The first time is like a quiet kind of worry - like, "hey, is everything okay?" **"Watari?"**

Whereas the second instance, which happened after Watari wiped everything off of their database, was more of a panicked call-out. **"Watari!"**

I imagine that Ryuzaki could also see the screens changing, which made him all the more frantic to get some kind of response from Watari before the feed ultimately cut out.

Because, here's the thing, Ryuzaki had told Watari, **"to make sure that he should erase all information, in the event that something were to happen to him."**

Which is exactly what he did - with his dying breath, in fact. Which, I, mean, I- I gotta give it to Watari - He gave it his all until the very end.

But, yeah - I imagine Ryuzaki told him to do that during that scene during the beginning of the episode.

Now, as for why he had him do that? Well, we'll get into that in a later video.

But, for now, well, it's about that time.

"Everyone, the Shiniga-!"

And, yeah.

This marks the end of Ryuzaki.

Well, almost.

The scene continues for a while - first we get a shot of his spoon falling from the tips of his fingers, followed by a long shot of him slowly keeling over.

And the goal of all of this is clear - to make you feel it; to let you soak in every last second of this man's final moments.

It even invokes the theme of silence, once again, by way of cutting "Domine Kira" entirely.

And as he falls we can see Light in the background, watching as his greatest adversary meets his end - and, he actually does something kind of surprising.

"Ryuzaki! What's wrong?"

And I wanted to take note of what happened with the audio there - because, from the moment Light catches Ryuzaki, we switch to hearing things from Ryuzaki's perspective.

Notice how Light's grunt is loud, like it's right in our ear - whereas Matsuda's voice is far away, given he's farther away from Ryuzaki. This is further supported by the fact that, once Matsuda calls his name we can hear the faint sound of the bell in the background, again; ringing once, then twice, getting louder and faster until it ultimately becomes... almost cacophonous.

All the while we've presented with a plethora of images - flashes of the same memories we saw earlier, interspersed among images of Ryuzaki, staring up at Light; of Rem, somewhere in the building, dying alone; and of Light, staring down at Ryuzaki.

And I want to comment on all of it.

Firstly, Rem - who, damn, I actually really liked Rem. She was a walking plot device, sure - but I appreciated her for staying true to who she was, flawed though she may have been.

I also like the fact that she did not fuck with Light, and she was not shy about it. It just sucks that she did this all for Misa - and you just know that Misa's not gonna care... at all. But, fun fact (I guess) - Misa's lifespan is now probably back to what it was before she made the deal with Ryuk... if not longer than what it was previously.

Also, interestingly enough, I imagine Ryuzaki's and Watari's lifespan's have been added to her's, too; which, probably ain't much since Watari was pretty old and Ryuzaki had a shit diet, but, still - interesting to think that they, kinda-sorta-but-not-really live on through her.

Anyway, in regard to Light - I just... **SIGH** Like, I hate it - but, at the same time, I'm not going to discount the fact that, aesthetically speaking, this moment goes pretty fucking hard. The way it keeps flipping between Ryuzaki, his memories, Rem - and coming back to Light; each time his face is slightly shifting, contorting itself into this sinister smile. Letting Ryuzaki know, in his final moments of life, that he, without a shadow of a doubt, is Kira; and that he's won. He might as well just be saying, **"Well, looks like I win."**

And, yeah - we're gonna talk more about Light in a minute, but, damnit this shit was cool as hell and I hate myself for loving it so much.

But, yeah - lastly; in regard to Ryuzaki; there's actually a couple things that I wanna say about this.

Firstly, I like the fact that they brought back the scenes we saw at the beginning of the episode. It kind of feels like it's meant to evoke the idea of his life passing before his eyes in his final moments, which I think is pretty cool.

Furthermore, I like the fact that this entire scene is accented with a red glow that's emanating from all of those monitors. Given the fact that Red is Kira's signature color, it feels fitting that the room would be pervaded by it - or, I guess, more specifically, that Ryuzaki would be enveloped in it.

And to take the Light metaphor further, the first memory we're shown at the beginning of the episode, is also the last one Ryuzaki see's before the camera transitions from the Light, to Light. I thought that was beautifully executed; showing us that both his first memory, and his last, are of Light.

That's good shit.

But, yeah - with all of that said... thus ends the story of Ryuzaki.

“DRAMATIC FINISH!”

Sorry, I had to.

But yeah, no, really that's it for ol' Ryuzaki. And, honestly, the episode would have probably been fine ending right there - but, nah, we still got a bit to get through. Starting with.

“Ahhhhhhhh! We're gonna die! Watari, Ryuzaki! It'll be us next!”

And, I hate him. I legitimately hate him. I think I might have always hated him. (INSERT CLIP).

But, I think what I hate more than him, is the fact that, in this scene, he's doing such a good job at selling this right now. Like this is a Shakespeare worthy performance right here - because he knows they're fine and it's just... ugh.

I hate it, but, also - I would be remiss if I did not give credit where credit is due and he... fucking standing ovation for this peice'a shit.

Anyway, his performance does what it's supposed to and scares the ever loving shit out of all of them. And, I mean, why wouldn't it - two of them just died. It would stand to reason that they would all die.

Also, something that kinda bugged me was how quick both Watari and Ryuzaki died. Like, we saw Rem standing there, right? And then six seconds later she's with Watari and he's already dying. Like, there's a 40 second delay from the point wherein you finish writing a persons name down, To the point in which they die, right? And we can see that she doesn't even have her notebook out, yet -meaning she hasn't even started writing yet. But, six seconds later, Watari is already dying from a Heart Attack?

And you can't even argue any sort of time jump because we see her, the Lightning hits, the monitors immediately go red, and then we see that Watari is already dying. Like, that's silly.

And then we see her frantically writing down Ryuzaki's name, and then within another six seconds he's having a Heart Attack. It's like, why does her notebook act so much faster than any other notebook? But, whatever - I'm not gonna harp on it.

But, what I am going to talk about real quick is what I mentioned earlier, with the way the Chief, Matsuda, Aizawa (and let's assume Mogi, since he doesn't like to talk) were all adamant about not testing the Death Note for... whatever reason.

While I found it to be, stupid as hell - it also is what ultimately saved their lives. Because I imagine the *only* reason Rem didn't write their names down was because she figured that if they were left alive they wouldn't go on and try to test the notebook in the future.

So, their weird, illogical stance on testing the notebook - which, again, would have been an objectively beneficial thing to do for the sake of the investigation - was ultimately what saved their lives.

Which... okay. Still silly as hell, though.

But, anyway - Light, trying his best to earn that Oscar - continues his performance.

“Damn you! Where are you, Shinigami? - You know something about this don't you!”

He then proceeds to storm off in search of the God of Death to do... what? But, you know what - actually, that's also pretty good acting on his part. Because, logically speaking - that's stupid. But, it's very easy to say that as I sit at my desk, sipping coffee from my obscenely large Snorlax mug - however, if you're in the moment, and you're devastated at the loss of someone who was supposed to be your mentor and friend - then, acting irrationally shouldn't be unexpected.

So, yeah - he's actually still killing it with the performance.

Anyway Light goes off and finds Rem's... corpse? And then loots it, thus taking ownership of her Death Note, which as we know from the Rule in Episode 24, will still work just fine even with her gone now.

And, yeah. Now Light is back in possession of a Death Note. So, cool. All obstacles have been cleared.

From there Light calls the rest of The Task Force and they huddle around the pile of sand that was once Rem; curious as to what the hell happened.

Which makes sense - they aren't familiar with Shinigami like that.

Anyway, Light continues his little performance - claiming he'll avenge Ryuzaki and Watari and all the other people that have been killed because of Kira; and everyone backs him.

Though, Matsuda does end up saying, **“But, aren't we all gonna be killed? Isn't that what all of this really means?”**

And, that's a fair thing to say. I mean, they don't even know what this pile of Sand is. For all they know this could've just been where Rem was going to take a shit. Like, they have no concept of what's happening here.

Did the Shinigami kill Ryuzaki and Watari? Did Kira kill them? Is the Shinigami dead? Will it come back and finish the job?

Like, nobody knows - so, I could see why Matsuda would be concerned.

But, Light ultimately brushes him off, saying. **"If you're afraid of dying then leave the investigation."**

Which, okay, whatever.

But, I do like that Matsuda says that Light sounds like Ryuzaki in saying that - and personally, I would agree with that.

And, I think that's kind of his point in saying it; setting himself up for... well, we'll talk about it next time.

Anyway, we have now reached the final scene of this episode, wherein Light, having left the other members of The Task Force, is seen walking down a corridor - and, if it looks familiar, well that's because it is.

It actually almost perfectly mirrors the scene from earlier in the episode where Light was on his way to see Ryuzaki; except now it's dark and he's headed in the opposite direction.

And the message feels relatively clear. That the change from day to night after the death of Ryuzaki is meant to tell us that, in his absence, the world is set to become a much darker place as Light actively takes on the role of God.

It is interesting, though - that the shot of Light basking in his victory is one wherein he's shrouded in darkness.

I feel like on top of it mirroring the scene from earlier, it also serves as a dark reflection of the end of Episode 01, when Light proclaimed his desire of *becoming* God.

"I will be the God of this New World!"

The lighting in that scene gave it a much more positive feel - as if he really did intend to be a benevolent God that would make people's lives better.

I even like the added touch of the sunlight shining through above his head - which could be a reference to the Halo that you see around Holy individuals in religious paintings.

Now, juxtapose that with this scene, as he says, **"I am the God of the New World."**

It's accompanied by a flash of lightning and heavy rain; not to mention the fact that he's sporting a sadistic smile and red, demonic-looking eyes. It's like we've all together dropped the pretense of him thinking of himself as being a force of good.

And you could go even further with the comparisons between Episode 01 and now.

Like, the darker elements of the conversation between Ryuk and Light was accompanied by lightning and rain in that episode; but when Light goes on to say that he wants to be the God of the New World; we see him stare off at the sun rising on, presumably, the New World he wants to create.

But here in Episode 25, now that Light has actually gotten rid of everything and everyone that was in his way, the rain hasn't subsided at all - in fact the weather seems downright abysmal.

And where his eyes seemed kind and full of hope in that first episode; they're now blood red and he has a much more sinister look about him.

I just thought that was really interesting.

But, yeah - with all of that being said...

Whew.

Roll Credits.

Anyway that's the end of this video; but before we wrap this one up I wanted to go ahead and take a second to thank all of the folks over on our Patreon!

First up, I wanna say thank-you to all four of our "Admirable Assessors!"

I also wanna say thanks to all... wow - uh, all 52 of our "Invaluable Investigators!"

In addition to them, I wanted to give a special thanks to our four "Remarkable Researchers," - "ArrowFalconGreen," "GAMIN ALCHEMIST," "Thebest," and "TrinitySchiffer."

*And, lastly, praise be to our five "Official Overanalyzers," - "Asia," "Cmart," "CroixRaiden," "IAMTheBlondAssh*le," and "Joey Helbig," who actually did the intro for this episode.*

All of y'all are super awesome - and, as always, I thank-you all so much for signing up!

But, yeah, if you liked this video then consider droppin' a like, if you really liked it, then consider subscribing; and if ya just loved it and wanna see more, sooner, then consider joining the Patreon! Anyway, that's it for this time. See y'all in about a week, friends. Peace!

So, I don't typically do this kind of post episode discussion, but I feel it's warranted in this case. And, I feel that way because... well, this episode is really unique; not just because of Ryuzaki's death, but

because, unlike most episodes this one is filled with an abundance of “anime only” scenes that don’t appear in the manga.

And, typically I wouldn’t have anything extra to say about that – I mean, they’ve introduced “anime only” elements before and it’s been fine (ex. Episode 15 with Light and Ryuzaki sitting atop their respective “towers”). But this time some of it... some of it really kinda fucked with the overall flow of this episode in a way that’s difficult to ignore.

Like, I did the math and 45% of this episode is anime original content; if we were to remove the anime original content then the characters would have pretty much stayed in that main lobby the whole time; it would have gone from Light and Ryuzaki talking, to the Chief barging in talking about Kira killing again, to Ryuzaki wanting to test the notebook, to him and Watari dying, Light finding Rem’s remains and taking the notebook, and him then claiming to be the God of the New World.

The anime original content is everything in between – basically, four scenes; the flashback at the beginning, Misa’s song, the rooftop scene, and the staircase scene. Now, the first two – I don’t have an issue with, really.

I feel the the first serves to give some emotional weight to Ryuzaki’s death – both in a sense of foreboding as well as during the actual death scene; it also did well to serve as a sort of soft introduction to Wammy’s House and the two new characters who’ll be coming out of there.

As far as the second is concerned, I think it shows us that in Light’s absence, Misa goes to a dark place (ha!); she’s not invested in Kira’s mission so much as she is invested in Light as a person; plus that scene connects to the end of the series in a pretty powerful way, I feel.

So, those two scenes are fine – but the other two? Like I tried my best to infer what I could from them and I think I did a good job of making sense of them given the overall context of the episode, but, honestly? They’re just... they’re honestly kinda hollow. Like, I spoke about the lack of inner monologue during those scenes – and, sure, I made the argument that it was done to stay on the theme of silence – but, if I’m being 100% honest with myself? It’s because there was nothing of substance to be said because all of it was just gonna be dropped once they went back to the Main Lobby. Like, it wasn’t until I got to the end of this episode that I realized that you could honestly remove those two scenes in their entirety and it would change nothing about this episode, because Ryuzaki had already put his plan in motion; hell, he probably did it before we even hit the Title Card in this episode.

And furthermore, going back to the staircase scene and the whole Judas/Jesus connection that I mentioned earlier – that’s a really popular theory, but to me it just doesn’t line up at all; for one, Ryuzaki, who is supposed to be Jesus in that situation, is actively plotting against our stand in Judas. Like during both of these scene he knows that he’s got something lined up to have Judas executed instead of him.

Not only that, but after Judas betrays Jesus – he immediately regrets his decision, whereas Light looked him in the eyes as he died and smiled like, “gotcha bitch.” Like, outside of the visual reference it just doesn’t work at all.

And, yeah - I don't know; I don't typically overanalyze the actual structure of an episode - mostly because I've never actually needed to. And, if I'm being honest - personally, I don't find it fun to do this because I imagine a lot of work went into creating something unique for this episode - but I just couldn't ignore the fact that some of that additional content is... directly at odds with the story they're adapting and it just... well, for me, it didn't work.

From an emotional standpoint - I honestly adore this episode; it works so well in so many ways. But from an analytical standpoint? It was honestly the most annoying episode to try and make sense of.

But, yeah.