HOUTAROU OREKI COMPOSITE (LN+ANIME)



Houtarou Oreki (折木 奉太郎 Oreki Hōtarō) is the protagonist of Classic Literature Club and Hyouka series. He is a student of Kamiyama High School, and a member of the school's Classic Lit Club. Houtarou is an apathetic person who prioritizes energy conservation above all else. Since he possesses brilliant deduction skills, he is often forced to use them by the ever-curious Eru Chitanda.
-Hyouka Fandom

Introduction

When Oreki arrived at the Classics Club room, the door was locked and he had to use a key to open it. Surprisingly, Chitanda was already inside. Chitanda said that the door was unlocked when she entered just a few minutes before Oreki's arrival. This meant that someone must have locked the door from the outside in the short time between Chitanda's entry and Oreki's arrival. Oreki initially thought that Chitanda might have accidentally locked the door from the inside. However, Satoshi pointed out that the school's classroom doors were designed to prevent them from being locked from the inside. Oreki then considered the scenario that the door was half-locked when Chitanda entered and that the lock was somehow triggered after Chitanda entered. However, Satoshi rejected this idea, stating that based on the school's lock design, it was impossible to remove the key while the door was in the half-locked state. After eliminating these possibilities, the only explanation left was that someone deliberately locked the door using a key from the outside. Chitanda provided crucial information when she said that she heard noises coming from under her feet while she was inside the room. Oreki concluded that the culprit was the janitor they had seen earlier carrying a ladder. She thought that the janitor probably first unlocked all the classroom doors, then went into each room to do maintenance work. After finishing his work, he went out and locked the doors behind him. Chitanda must have entered the Classics Club room unlocked and not realized that the janitor was systematically locking the doors.
[Deductive Reasoning]

Oreki managed to misdirect Chitanda in a clever way. When Chitanda was curious about the mystery of the locked room and wanted to solve it, Oreki felt that going to the music room to investigate the alleged ghost sighting would be too far and consume too much energy, which went against his philosophy of energy conservation.He realized that he could not suppress Chintanda's taste, so he devised a plan to divert her attention away from the music room. He told Chintada about the secret club at school and gave Satoshi the turn. Satoshi played a crucial role in selling this trick. Satoshi concocted an elaborate background story about the secret club, claiming that the manifesto appeared every year but the student council could not trace the members. He mentioned that the previous year's student council president had tried and failed to contact "Gumo no Kai". Satoshi even embellished the story by saying that the last president was supposedly told by a former club member, "Let me know if you find the next president." As Chitanda's curiosity grew, Satoshi continued to relay details to her, making the fake club seem legitimate and further piquing her curiosity. He kept Chitanda's curiosity piqued by describing the supposed recruitment process and privileges of this "secret" club. Meanwhile, Oreki put up the invitation message of the Gumo no Kai secret club on the school's club signboard. When Chitanda says that this mystery was solved too quickly, Oreki says "that's a childish approach" and begins to explain "If they were going to put up a recruitment memo, it makes sense for them to put it somewhere conspicuous like this bulletin board by the staff room entrance rather than somewhere obscure. An inexperienced

person might try to hide it, but a clever secret club would boldly put it out in the open, counting on it blending in with all the other club posters.".
[Gaslighting , Logical Manipulation , Misdirection , Emotional Understanding , Emotional Management]

Ibara Mayaka reports that a book titled "Kamiyama High School" has been borrowed and returned by a different second-year female student every Friday for the past five weeks, which attracts the attention of Chitanda and Satoshi. When they examine the library's borrowing records, they discover the following pattern:
- The last borrower was Machida Kyouko from class 2-D, who borrowed and returned the book on that day, a Friday.
- The previous Friday, it was borrowed by Sawakiguchi Misaki from class 2-F.
- Two Fridays ago, the borrower was Yamaguchi Ryouko from class 2-E.
- Three Fridays ago, it was borrowed by Shima Saori, also from class 2-E.
- Four Fridays ago, the book was borrowed by Suzuki Yoshie from class 2-D.
- Not only was the book borrowed by a different girl each week, but the borrowing always took place during the Friday lunch break and the book was returned the same day after school. This short borrowing period did not leave enough time for anyone to actually read the contents of the book. On examining the book, Chitanda noticed that it had a faint and unusual odour, reminiscent of paint thinner. Oreki also observes traces of accumulated coloured paint on the book's ornate cover, presumably from repeated handling.Based on clues such as the book's distinctive appearance, the paint marks and smell, the repeated borrowing pattern on Friday afternoons, and the insufficiently short borrowing time for reading, Oreki concludes that the second-grade girls must be using this eye-catching book as a prop for a painting or art project during Friday afternoon art classes.To confirm his theory, Oreki visits the school's art room with Chitanda and Ibara. There, they discover various student paintings depicting a girl posing with an ornate "Kamiyama High School" book
[Abductive Reasoning , Connecting the Dots]

The Origins of Hyouka

Oreki, Chitanda and Ibara went to the Biology Room, the former location of the Classics Club, in search of old Hyouka anthologies. When they arrived, they found the door locked. Toogaito, the president of the Wall Newspaper Club, opened the door from the inside. Oreki found it suspicious that Toogaito locked the door when he was alone in the room. Inside the Biology Preparatory Room, Oreki noticed a small electric fan placed opposite the open window and set to maximum speed. The fan's position was strange because it could blow papers around. Also, a shirt, the boys' uniform of Kami High School, was hanging haphazardly by the window, as if it were being aired. When Toogaito went outside, Oreki detected the smell of deodorant on him, implying that he was masking an odour.Oreki's suspicions were heightened when he remembered seeing small, inconspicuous white boxes mounted on the walls in the school corridor, camouflaged to match the colour of the walls. Oreki realised that these boxes were infrared sensors, having seen similar devices advertised

in appliance store adverts sold as part of security alarm systems. The presence of a loudspeaker in the Ready Room confirmed that the sensors would alert Toogaito to anyone approaching and give him time to ventilate the room. Thinking that Toogaito was smoking in the room and using a fan, ventilated shirt and deodorant to hide the smell, Oreki set a verbal trap to capture the anthologies. He wanted to search the room, and when Toogaito refused, Oreki suggested involving a teacher. This alarmed Toogaito, who stated that the anthologies were probably hidden in the safe with his cigarettes. As they were leaving, Oreki told Toogaito that if he found the anthologies he could bring them to the Geological Room and they would leave the door unlocked. This polite statement implied that Oreki would reveal the cigarette secret if Toogaito did not cooperate. Toogaito, fearing exposure, especially in the presence of Chitanda from another prestigious clan, was forced to comply and hand over the books.
VSI-Visualized the biology room and school corridor
[Inductive Reasoning , Connecting the dots , Observation , Analysis , Logical Thinking , Linear Thinking , Emotional Understanding , Emotional Management , Blackmail , Setting up traps , Intuition , PRI(VSI+FRI) , Long Term Memory]

The main evidence Oreki had to work with was the following:In the preface to an old Classics Club anthology called "Hyouka", there was a vague reference to an incident in which the Club President "Sekitani-sempai" was a "hero" and a "sacrifice".An excerpt in another club anthology that year referred to the "Great Struggle" in June, in which Classics Club President Sekitani Jun favored a "brave pragmatism" against "Power".An old issue of the school newspaper mentions that the incident was resolved non-violently through "civil disobedience".The school's official records note a meeting of the "Cultural Festival Evaluation Committee" held in June of that year.By carefully reading the sources and making connections, Oreki concluded that 33 years ago, the school administration tried to drastically shorten the Cultural Festival, which angered the student body, who saw the festival as vital. This led to growing unrest and the formation of a dissident student movement.A lottery was held to determine the leader and Sekitani Jun assumed this role. Under his leadership, students engaged in acts of civil disobedience and nonviolent protests. This forced the school to back down and organize the 5-day Cultural Festival as usual. However, Sekitani Jun took responsibility and sacrificed his high school education by voluntarily dropping out after a few months so that other protest leaders would not be penalized.
[VCI , FRI , Abductive Reasoning , Analysis , Connecting the dots , Abstract Thinking, Social Awareness, SQ]
Oreki realized the true meaning Sekitani was hiding in the anthology name "Hyouka" - it was actually a pun on the English expression "I scream", reflecting her inner pain at being scapegoated. By piecing together all these little clues, Oreki was able to uncover the real story that the school had spent decades trying to sweep under the carpet and reframe. His keen insight allowed him to read between the lines of the limited records available and uncover facts about the Classics Club's turbulent past that even current members were unaware of.
[VCI]

Upon Seeing True Nature(Only Anime)

Oreki first became suspicious when he noticed Kayo's nervous demeanour while investigating the mystery of the "hanging shadow" in room 7. When Oreki thought back to the previous night, he remembered hearing taiko drums around 8pm, indicating that it was a summer festival. He also remembered seeing a small figure leaving the inn at that time, but he hadn't given it much thought at the time.Oreki then pieced together several important facts: Rie's excitement over her new yukata, Kayo's absence from the ghost story session that evening, and the brief rain that night. He theorised that Kayo might have sneaked into the festival wearing Rie's yukata without permission. The rain could have soaked the yukata, so Kayo would have had to dry it secretly overnight to avoid Rie's anger when she wanted to wear it to the fireworks display the next day. Since the second floor of the main building was unused, Kayo hung the yukata in room 7 and opened the blinds on both sides of the room for ventilation, but this inadvertently created the illusion of a "ghost". The yukata, backlit by the moonlight coming through the open blinds, cast a shadow that resembled a hanging human figure. The moving air caused the shadow to sway, making it appear even more eerie to Mayaka and Eru, who saw it and were frightened.The final piece fell into place for Oreki when he saw a small figure pop out from behind the shoji curtain as they looked into room 7. He realised it was Kayo, anxiously checking to make sure her secret hadn't been discovered. Despite solving the mystery, Oreki chose to keep Kayo's actions secret from others, especially Mayaka. She understood Kayo's motives and wanted to avoid causing a rift between the sisters.
[FRI , Abductive Reasoning , Observation , Connecting the dots , Emotional Perception, Logical Thinking , Illogical Thinking , Abstract Thinking , Analytical Thinking]

The Movie Murder that No One Noticed

Oreki's Detailed Observations:
1. The layout of the theater:
- Oreki pays close attention to the floor plan of the theater shown in the film.
- He notes the locations of the lobby, office, stage areas, and control rooms.
- He observes that the right stage area, where Kaitou's body is found, connects to the right corridor and has a window.
- The left stage area is on the opposite side, separated by the main stage. It also has a window.
- Upstairs, there are several rooms, including a lighting room and audio room.

2. Entrances and exits:
- The main entrance to the theater is through the lobby, which leads to the left and right corridors.
- The right corridor provides access to the right stage area, but is in full view of the lobby.
- The left corridor leads to the left stage area, but the door connecting it to the main stage is blocked.

- The windows in the right and left stage areas are potential entry/exit points, but are high off the ground.
- The upstairs rooms have windows that overlook the lobby, providing a vantage point to observe the downstairs area.

3. Blocked and locked doors:
- Oreki takes note of which doors are blocked or locked in the theater.
- The door between the left stage and main stage is completely blocked, making it impossible to pass through.
- The door to the right stage is locked when Kaitou's body is found, creating a sealed room mystery.
- The characters have to retrieve a key from the office to unlock it, meaning it was locked from the outside.

4. The state of the windows:
- Oreki pays attention to the condition of the windows in each area.
- The window in the right stage area is old and difficult to open, as shown by Katsuda struggling to lift it.
- Once opened, the window is large enough for a person to pass through.
- Outside the right stage window, there are no obvious signs of disturbance in the grass or dirt, suggesting no one entered or exited that way.

5. Potential hiding places:
- During the search for Kaitou, Oreki observes the characters checking behind curtains, in closets, and under furniture.
- He notes that the theater has many nooks and crannies where a person could potentially hide, such as the control rooms or backstage areas.
- However, he also realizes that most of these hiding spots would be difficult to access or escape from without being seen.

6. Traces of the culprit:
- Oreki looks for any signs that the culprit may have left behind, such as footprints, fingerprints, or blood trails.
- He notes that the only blood found is directly around Kaitou's body, with no trails leading away from it.
- There are no visible footprints or other marks suggesting someone else was present in the room.
- The lack of obvious traces makes it seem unlikely that the culprit entered or exited through conventional means.

Oreki's First Deduction:

Oreki initially proposed that the culprit was a seventh person who had been present with the group the entire time, but was never seen on camera: the cameraman.

According to Oreki's theory, the cameraman had waited until everyone split up to explore the theater, then sneaked away to the lobby to steal the master key from the office. He used this key to enter the right stage area where Kaitou was and murdered him, locking the door behind him to create a sealed room mystery. The cameraman then returned to the lobby and waited for the others to come back, resuming his role as cameraman.

Oreki pointed to the following as evidence:

1. The camera angles suggested the cameraman was considered a member of the group and moved around with them, despite never being seen.
2. At a critical moment, the camera was left behind in the lobby and turned off, indicating the cameraman had left it there while committing the crime.
3. The camerawork was very amateurish, possibly because it was a ploy to hide the cameraman's importance to the story.
4. A previously unmentioned seventh person would be unexpected for the audience, making it a surprising twist.
5. The other characters never acknowledged the cameraman, which Oreki theorized could be an intentional choice by Hongou to avoid drawing attention to him.

Oreki was confident in this theory, as it seemed to fit with the facts and provide an interesting resolution to the mystery. He presented it to Irisu as the correct solution, and she appeared to accept it, even letting Oreki choose a title for the now complete film: "The Blind Spot of 10,000 People," referencing how the culprit had been "hidden" in plain sight.

Oreki’s Second Deduction:
Based on the information provided in the novel, here is a detailed explanation of how Oreki Houtarou deduced the true killer and solution intended by Hongou Mayu for the movie mystery:

Oreki realized that his initial deduction of the cameraman being the culprit was likely incorrect after talking with his friends Satoshi, Ibara and Chitanda. A few key points led him to reevaluate:

1. Satoshi pointed out that the literary trick Oreki proposed of an unseen "7th person" being the culprit was too advanced for Hongou, who had only studied Sherlock Holmes stories as her introduction to mystery fiction. Such a meta trick breaking the fourth wall did not exist in Doyle's time.

2. Ibara noted that Oreki's deduction failed to incorporate a crucial prop that Hongou had specifically requested - a sturdy rope. This seemed to serve no purpose in Oreki's proposed ending.

3. Chitanda expressed reservations about Oreki's solution, feeling it did not align with Hongou's intentions. She was more focused on understanding Hongou's mindset and why Hongou never shared her intended solution with anyone.

Seeing the flaws in his theory, Oreki reexamined some notes Chitanda had borrowed from Hongou's Sherlock Holmes books. Hongou had marked certain story titles with circles or crosses - circles for stories with happy endings where no one died, and crosses for tragic stories involving death. Oreki and Satoshi deduced from this that Hongou disliked stories with murder and preferred more optimistic tales where characters lived.

This was further evidenced by other details like the lack of fake blood props and a questionnaire response implying there should be no victims at all in the film, which was overruled. Oreki reasoned Hongou likely never intended for a murder to take place, only an assault, but couldn't bring herself to correct her classmates when they changed her script to make Kaitou's character die.

With this in mind, Oreki constructed a new theory more in line with Hongou's tastes and level of mystery knowledge:

- Kounosu attacked and seriously wounded Kaitou with a knife, but did not kill him
- She used the sturdy rope Hongou requested to climb in and out of a control room window connected to the crime scene
- Kaitou locked the crime scene door from the inside to cover for Kounosu's escape, not because he was hiding from her
- Kaitou's injuries came from the knife attack and possibly shattered glass, but were survivable
- The locked room was created by Kaitou to protect Kounosu, not as a dying message
- The motive is unclear but likely personal between the two characters

[Deductive Reasoning , Abductive Reasoning , Pattern Recognition , Abstract Reasoning , Logical Thinking , Abstract Thinking , Illogical Thinking , Analytical Thinking , Critical Thinking , Perception , Intuition , PRI(VSI+FRI) , WMI]

Oreki Houtarou's CPI Feat (MOVIE ARC)

Juumonji Incident Arc

The first thing that caught Oreki's attention was the *gojuon* order Juumoji followed when selecting his victims. However, there was a *discrepancy* in this obvious pattern: the "KU" syllable was skipped. This, for Oreki, was no ordinary mistake, but a deliberate deviation. Why would Juumoji violate such a conspicuous rule? The answer was hidden in the words Juumoji used in his notes. Describing the stolen items as "lost" suggested to Oreki that these actions weren't just thefts, but contained an *accusation*, a *blame*. The skipping of "KU" implied that something starting with "KU" was already *lost*. This indicated that Juumoji's real target wasn't a club starting with "KU," but a *person* starting with "KU": *Ku*gayama

Muneyoshi. Another detail that caught Oreki's eye was the *Kanya Festival Guide* left at each scene. This guide wasn't just a pamphlet; it was Juumoji's *target list*. The pages left open marked the next victims. However, Oreki focused not on the guide's *content*, but its *intended use*. Why would Juumoji leave such an obvious clue? Was it a challenge, or a kind of confession? Chitanda's bringing of the manga "Ashes at Dusk" greatly aided Oreki in solving the case because this manga wasn't just an ordinary work; it was the *cipher key* to the Juumoji incident. The author of the manga, Anjou Haruna, had stated that she was inspired by Agatha Christie's "The A.B.C. Murders" for her future work, "The Kudryavka Sequence." This indicated that the Juumoji incident contained a literary reference, and like in *The A.B.C. Murders*, the victims were selected in alphabetical order. But this time, the alphabet was the gojuon.

In Agatha Christie's *The A.B.C. Murders*, the killer chooses his victims and murder locations according to the order of the letters in the English alphabet (A, B, C...). This, as the novel's title suggests, is a clear pattern.

In the Juumoji incident, Tanabe Jirou (i.e., Juumoji), while inspired by *The A.B.C. Murders*, used the *gojuon* order of the Japanese syllabary instead of the English alphabet. The gojuon is a table where Japanese vowels and consonant + vowel combinations are arranged in a specific order (a, i, u, e, o, ka, ki, ku, ke, ko, sa, shi, su, se, so... etc.).

Juumoji's victims (clubs) were also selected according to this gojuon order:

- **A** Capella Club (A)
- **I**go Club (I)
- **U**ranai KEN (Fortune Telling Association) (U)
- **E**NGEI BU (Gardening Club) (E)
- **O** RYOURI KEN (Cooking Club) (O)
- **KA**BESHINBUN BU (Wall Newspaper Club) (KA)
- **KI**JUTSU BU (Magic Club) (KI)
- **KE**ION BU (Light Music Club) (KE)
- ***KO****TEN BU (Classics Club) ([KO] target)*

Oreki deduced that the pen name of the author of "Ashes at Dusk," "Ajimu Takuha," was also a cipher. This name was composed of the first letters of the names of the manga's three creators: **A**njou Haruna, **Ji**rou (Tanabe's first name), and **Mu**neyoshi (Kugayama's first name). This meant that Juumoji was one of this trio. When Oreki put all the clues together, Juumoji's identity was revealed: *Tanabe Jirou*. Tanabe was both a member of the General Committee (giving him easy access to the crime scenes) and part of the "Ajimu Takuha" trio. Furthermore, on page 33 of the Kanya Festival guide he left at the scenes, both the targeted clubs and Kugayama's name were listed.
[FRI , VCI , All types of Logical Reasoning , Pattern Recognition , Abstract Reasoning , Analysis , Logical Thinking , Abstract Thinking , Analytical Thinking , Emotional Perception , Psychological Profiling]

1. Stage: Purchase Agreement with the General Committee
The first stage of Oreki's plan was to obtain a commitment from the General Committee to purchase a significant number of copies of "Hyouka". After solving the Juumonji case, Oreki, taking advantage of his position on the festival planning committee, blackmailed Tanabe into buying 30 anthologies on behalf of the school. Thus, the responsibility for selling the copies shifted from the Classics Club to the school administration, minimizing the risk of the club having unsold inventory on hand and greatly easing the burden on the Classics Club.
2. Stage: Radio Broadcast to Gather Students
After the purchase agreement was made, Oreki moved on to the second stage of his plan: generating interest and excitement among the students. He was aware that the success of the anthology sales depended not only on the General Committee but also on student participation. To achieve this, Oreki organized a radio broadcast that would serve as a rallying call for students to visit the Classics Club and attend the finale of the "Juumonji Incident".
During the broadcast, Oreki and members of the Classics Club skillfully introduced the anthology, highlighting its unique content and the club's role in the unfolding mystery. They hinted that the culprit would make one final attempt to steal a valuable item from the Classics Club, aiming to pique listeners' curiosity and draw them to the location of the club where they could protect the "Hyouka" copies and even witness the finale firsthand or potentially thwart the culprit.
3. Stage: Burning of the "Hyouka" Anthology
Oreki instructed Tanabe to obtain a small amount of sodium from the Chemistry Club and a water gun from either the Confectionery Studies Club or the Gardening Club. The sodium carefully placed between the pages of a designated "Hyouka" copy would react violently with water, causing the anthology to burn.
To maximize the impact of this event, Oreki timed the destruction carefully. He signaled Tanabe to ignite the water gun just as the Classics Club was filled with eager students, ensuring that the dramatic scene unfolded before a captivated audience. The controlled fire would create the illusion that the mysterious "Juumonji" had successfully attempted a theft, adding to the intrigue of the situation.
[Planning , FRI , Crystallized Intelligence , Mass Scale Manipulation , Blackmail , Knowledge]

Does the Sun Shine on the Peaks?(Only Anime)

During a conversation with his friends, Oreki mentions that Ogi once expressed his love for helicopters in class, which surprises Oreki because he remembers the incident but finds it strange that his friends don't. Satoshi then tells Ogi that he was struck by lightning 3 times. Oreki is suspicious at first, but realizes that Satoshi is not lying and his curiosity grows. Oreki has already realized that Ogi is probably a mountaineer because Japan is not a country with many lightning strikes, so the most likely possibility is that Ogi is a mountaineer, and he suspects that Ogi's fascination with airplanes is the result of an accident that happened there

that day. Chitanda visits the library with Eru to look for old newspaper articles that might shed some light on the matter. After some research, they confirm that Ogi was not only an English teacher but also an avid mountaineer. Oreki is right again, convinced that Ogi's interest in helicopters is not born out of a genuine passion, but out of concern for the safety of his fellow climbers. Newspaper reports reveal that a rescue operation involving helicopters took place on a nearby mountain around the time that Ogi had shown an interest in helicopters during class. Ogi's apparent enthusiasm for helicopters was the result of concern for the welfare of his fellow climbers, rather than a genuine fondness for aircraft.
[Knowledge , Long Term Memory , Abductive Reasoning , Intuition , Perception , FRI , VCI , Linear Thinking]

Student X

Part 1: Identifying Student X

Oreki's first deduction is that the person being called out in the announcement is a student, whom he labels as "Student X". He arrives at this conclusion based on several key factors:

a. The announcement is being made within the school: Since the announcement is broadcasted through the school's speaker system, it's clear that the intended audience is someone within the school community. If the message were meant for a teacher or staff member, it would likely be communicated through other channels.

b. The phrasing "anyone who...": The use of the word "anyone" suggests that the announcement is addressing a group of people, rather than a specific individual. In this context, the most logical group would be the student body.

c. The mention of a specific date and location: The announcement refers to someone who shopped at Koubundou stationery store on October 31st. This level of detail implies that the person in question is likely a student who made a purchase at the store on that particular day.

By combining these contextual clues, Oreki confidently deduces that the announcement is targeting a student, even though no specific name is mentioned.

Part 2: The Reason for the Announcement

Having established that the announcement is calling out a student, Oreki then turns his attention to the reason behind it. He concludes that Student X is likely being summoned for educational guidance and scolding, rather than commendation or praise. Oreki bases this deduction on the following observations:

a. The phrasing "who knows something": Oreki argues that this phrase is ambiguous and could imply either a positive or negative situation. If the reason for the announcement were

purely positive, he believes the wording would have been more straightforward and celebratory.

b. The tone of the announcement: Although not explicitly stated, Oreki likely picks up on the serious and urgent tone of the announcement. If Student X were being recognized for an achievement or good deed, the tone would presumably be more upbeat and congratulatory.

c. The use of the word "immediately": The directive for Student X to report to the staff room "immediately" suggests a sense of gravity and importance. Oreki reasons that if the matter were a minor issue or a positive recognition, there would be less urgency in the phrasing.

d.Oreki asserts that students are typically only called to the staff room for negative reasons, such as misbehavior or poor academic performance. This subjective observation reinforces his belief that Student X is facing some kind of admonishment.

By carefully analyzing the language and tone of the announcement, as well as relying on his own intuition and experiences, Oreki determines that the most likely reason for Student X being summoned is to receive educational guidance and scolding from the school authorities.

Part 3: The Unusual Format of the Announcement

In this part, Oreki notes that the announcement made by Shibazaki, the head teacher, deviates from the standard format typically used for school announcements. He points out that most announcements are repeated twice to ensure that the message is clearly conveyed and understood by all students. However, in this case, the announcement about Student X is only made once, without any repetition.Oreki sees this departure from the norm as a significant clue, and he deduces that it indicates a sense of urgency on Shibazaki's part. He reasons that if the matter were not pressing, Shibazaki would have followed the usual protocol and repeated the announcement for clarity.To support this deduction, Oreki provides an example of how a standard announcement would sound, with the key information being stated twice: "Chitanda Eru from Class 1-A, please see Oreki Houtarou in Classroom 1-B immediately. I repeat, Chitanda Eru from Class 1-A, please see Oreki Houtarou in Classroom 1-B immediately."

By contrasting this hypothetical example with the actual announcement made by Shibazaki, Oreki highlights the anomaly and strengthens his argument that the lack of repetition signifies the urgency of the situation.

Part 4: The Timing of the Announcement

Building upon his observation about the unusual format of the announcement, Oreki further analyzes the timing of Shibazaki's message. He notes that the announcement is made after school hours, a time when many students would have already left the school premises.Oreki argues that making an announcement at this time is inefficient and unconventional, as it risks

missing a significant portion of the student body. He points out that a standard announcement would be made during a time when all students are guaranteed to be present, such as during lunch break or before and after homeroom.

The fact that Shibazaki chooses to make the announcement after school, despite the lower chances of reaching Student X, leads Oreki to two key deductions:

a. The event that prompted the announcement must have occurred after school hours, making it a recent development that Shibazaki feels compelled to address immediately.

b. The matter is so critical that Shibazaki is willing to take the risk of making the announcement even if Student X has already left school. In other words, he is betting on the possibility that Student X might still be on school grounds, and he feels the need to reach them as soon as possible.

Oreki's reasoning here underscores the urgency and gravity of the situation, as Shibazaki is going against standard practices and taking calculated risks to ensure that Student X receives the message promptly. This analysis sets the stage for Oreki's subsequent deductions about the potential criminal nature of the incident involving Student X.

Part 5: Shibazaki's Unusual Involvement

In this part, Oreki focuses on the fact that Shibazaki, the head teacher, is personally calling Student X to the staff room. This is an unusual occurrence that deviates from standard school procedures, and Oreki sees it as a significant clue in unraveling the mystery.Typically, matters of student discipline and guidance fall under the purview of the Student Counseling Department. This department has its own dedicated space, the Counseling Room, where students are usually summoned for discussions related to their behavior or academic performance.However, in this case, Shibazaki bypasses the Student Counseling Department entirely and directs Student X to report directly to him in the staff room. Oreki interprets this as a sign that the issue at hand is of a more serious nature, one that goes beyond the scope of the Student Counseling Department's usual responsibilities.Oreki reasons that for a head teacher to take such a direct approach and override the standard protocol, the matter must be of significant importance and sensitivity. He suggests that Shibazaki's actions indicate a need to keep the issue at a higher level of confidentiality, one that requires the involvement of the school's administration.This deduction is crucial in setting the stage for Oreki's next conclusion, as it reinforces the idea that the situation involving Student X is not a run-of-the-mill disciplinary matter, but rather a more complex and serious issue that demands the attention of the school's leadership.

Part 6: The Likelihood of a Criminal Offense

Building upon his observations about the urgency of the announcement, its unusual timing, and Shibazaki's direct involvement, Oreki makes a bold deduction: Student X has likely

committed a crime, and investigators are seeking to apprehend them.Oreki arrives at this conclusion by piecing together the various clues and anomalies he has identified in the previous parts. The sense of urgency conveyed by the announcement's format and timing, coupled with Shibazaki's decision to bypass standard procedures and take charge of the situation, suggests to Oreki that the matter is of a serious and potentially criminal nature.He reasons that if the issue were a simple disciplinary matter or a minor infraction, it would not warrant such an extra ordinary response from the school's administration. The fact that Shibazaki feels compelled to act swiftly and directly, even at the risk of missing Student X if they have already left school, indicates that the consequences of the situation are severe and far-reaching.Furthermore, Oreki's deduction about the involvement of investigators seeking to apprehend Student X suggests that the incident has caught the attention of law enforcement or other external authorities. This reinforces the idea that the matter goes beyond the scope of a typical school disciplinary issue and has entered the realm of criminal activity.

Part 7: The Investigators' Lack of Information and the Apology Letter

In this part, Oreki makes a crucial observation about the investigators' knowledge of Student X's identity. He notes that despite their apparent involvement in the case, the investigators do not seem to have any specific information about who Student X is.Oreki bases this deduction on the wording of the announcement made by Shibazaki. The phrase "anyone who, on October 31st, shopped at Koubundou in front of the station and who knows something" suggests that the investigators are casting a wide net, hoping to catch the attention of the culprit without having a specific name or description to go on.This leads Oreki to conclude that the investigators are relying on Student X to come forward voluntarily after hearing the announcement. He reasons that if the investigators had a clear idea of Student X's identity, they would have provided more specific details in the announcement or approached the student directly.Oreki then makes a clever deduction about why the investigators believe Student X will turn themselves in. He suggests that Student X must have sent an apology letter dated October 31st, admitting to their involvement in the incident at Koubundou. Oreki believes that Shibazaki is in possession of this letter and that he read from it verbatim when making the announcement, which explains the unusual phrasing and the mention of the specific date.This deduction is significant because it provides insight into Student X's state of mind and actions following the incident. The fact that they wrote an apology letter suggests that they feel remorse for their actions and are willing to take responsibility, even if they haven't yet come forward to the authorities.

Part 8: The Nature of the Crime

Having established that Student X likely committed a crime and that the investigators are seeking to apprehend them, Oreki turns his attention to the nature of the offense itself. He begins by ruling out petty shoplifting or other minor infractions, reasoning that such offenses would not warrant the level of urgency and seriousness demonstrated by the school administration and the investigators.Instead, Oreki proposes that Student X used a counterfeit 10,000 yen note to make a purchase at Koubundou. He suggests that the elderly owners of the

store, who are likely familiar with their regular customers and the typical purchases made by students, would have taken notice of a high-denomination bill being used to buy relatively inexpensive stationery items.Oreki's deduction about the counterfeit money is based on several factors, including:
a. The involvement of investigators, which suggests a crime more serious than shoplifting.
b. The urgency and confidentiality with which the school administration is treating the matter.
c. The plausibility of a student using a high-value counterfeit bill in a small, local stationery store.

Part 9: Student X's Regret and the Shop Owners' Actions

In this part, Oreki builds upon his previous deduction about Student X having sent an apology letter. He suggests that after using the counterfeit 10,000 yen note at Koubundou, Student X felt regret for their actions and attempted to make amends by writing a letter of apology to the store owners.This deduction is significant because it humanizes Student X and provides insight into their moral character. Despite having committed a serious offense, Student X demonstrates a sense of remorse and a willingness to take responsibility for their actions. The fact that they took the time to compose an apology letter suggests that they are not a hardened criminal, but rather someone who made a mistake and wants to make things right.However, Oreki posits that the shop owners, upon receiving the apology letter and realizing the gravity of the situation, decided to turn the matter over to the police. This is a logical course of action, as the use of counterfeit money is a serious crime that goes beyond a simple misunderstanding or youthful indiscretion.By reporting the incident to the authorities, the shop owners set in motion the chain of events that led to the investigators' involvement and the school's efforts to locate and apprehend Student X. This deduction also highlights the potential consequences of Student X's actions, as they now face not only the disapproval of their school but also the scrutiny of law enforcement.

Part 10: The Source of the Counterfeit Money

Oreki tackles the question of how Student X came to possess the counterfeit 10,000 yen note. He reasons that as a high school student, it is unlikely that Student X would have the means or the inclination to produce counterfeit money themselves.Instead, Oreki proposes that Student X must have received the fake note from someone else, possibly as payment for a debt or as a gift from an acquaintance. He suggests that Student X, not wanting to lose the value of the money, decided to use the counterfeit bill to make a purchase, thereby passing on the loss to the unsuspecting shop owners.This deduction is important because it hints at a larger criminal network beyond Student X themselves. If Student X received the counterfeit money from someone else, it implies that there are other individuals involved in the production and distribution of fake currency. This raises questions about the scale of the counterfeiting operation and the potential for more widespread economic damage.Furthermore, Oreki's theory about Student X's motivations for using the counterfeit bill provides a psychological insight into their decision-making process. He suggests that Student X, faced with the choice of accepting a personal loss or passing the loss onto others, chose the latter option. This highlights the moral dilemma at the heart of the case and invites the audience to consider the complex factors that can lead an otherwise honest person to

commit a crime.Finally, Oreki concludes by speculating that Student X's role in the larger counterfeiting scheme was likely that of an unwitting pawn. He reasons that the investigators' efforts to apprehend Student X are ultimately aimed at tracing the fake currency back to its criminal source, with Student X serving as a crucial link in the chain of evidence.This final deduction brings the various threads of Oreki's analysis together, painting a picture of a complex criminal case with far-reaching implications beyond the walls of the school. By exploring the potential motivations and circumstances surrounding Student X's actions, Oreki provides a nuanced and thought-provoking perspective on the mystery at hand.
[All Types of Logical Reasoning , Logical Thinking , Creative Thinking , Illogical Thinking , Critical Thinking , Abstract Thinking , Faster Thinking , Analytical Thinking , Analysis , Observation , FRI , Emotional Understanding , Emotional Perception , Intuition]

Misconception about Oreki's SQ

I recently realized that this document is insufficient in explaining Oreki's feats from many angles. If I can find the time in the future, I plan to completely rewrite and reformat this document. However, for now, I would like to make a brief explanation to dispel the misconception about Oreki's SQ. I hadn't noticed it while writing the document, but when I started reading Volume 5, I realized that Oreki's inner monologues were significantly underrepresented in the anime adaptation. My goal here is not to list all of Oreki's SQ feats, but simply to correct a fundamental misconception. Those who wish to see what I consider to be Oreki's most impressive SQ feat need only look directly at the “The Origins of Hyouka” subheading. Even though I couldn't convey all the details there, I think I sufficiently explained how well Oreki understands social norms and Japanese culture (especially the principle of Gaman) and how he applies this to Sekitani Jun's social situation to achieve effective results. So, why is Oreki not bad in terms of SQ, contrary to popular belief? I think the main reason for this misconception is the anime adaptation. Of course, it is impossible to reflect all of Oreki's inner monologues in 24-minute episodes, but unfortunately, this has led to a false preconception about the character. Oreki has a highly developed social cognition that allows him to understand the perceptions people have of him and the reasons behind them. He can clearly understand how the people around him “read” him. As an example of this, we can cite the scene in Volume 5 where Chitanda Eru understands Oreki's disappointment from his facial expression. In this scene, Oreki was able to instantly grasp the reason for Chitanda's reaction. Regardless of whether it is impressive or not, this is just one example of Oreki's social awareness. Many similar moments reflect the character's strong social intelligence. In summary, even though Oreki has not sufficiently developed his communication skills due to the Energy Conservation principle, he has a deep understanding of Japanese social norms and principles. I believe this brief explanation may help to dispel some of the existing prejudices regarding Oreki's SQ.