Kiyoko Otawara doc

Preface

Series:
○ The Grimm Variations

Where to watch:
○ Netflix

Episode/s:
○ 1 (33 mins - 16 secs)

Doc Writer(s)/assistant(s):
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YouTube(s):
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Words:
○ 9987

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○ 100%

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○ 19th September 2025

Sub/Categories used for the analysis

○ FSIQ} Visual spatial index (VSI)Verbal Comprehension Index (VCI), Processing Speed Index (PSI), Working Memory Index (WMI), Fluid reasoning index (FRI)

○ FSEI} Emotional Perception (EP), Emotional Understanding (EU), Emotional Management (EM), Emotional Engagement (EE), Emotional Realisation (ER), Emotional Facilitation (EF)

○ FSSI} Social Cognition (SC) Social Engineering (SE) Social integration (SI)

○ Intelligence} Linguistic, Mathematical, Existential, Musical, Naturalistic, Visual-spatial, Body-Kinesthetic, Interpersonal, Intrapersonal, Crystallised, Fluid

○ Planning} Applicability Coverage, Contingency, Formulation, Preparation, Intricacies

○ Strategy} Efficiency, Effectiveness, Complexity, Foresight, Resilience, Alignment

○ Tactics} Crystallised, Efficiency, Complexity, Adaptability, Potency, Shielding

○ Manipulation} Direct, Indirect, Individual, Mass, Emotional, Psychological, Event, Logical

○ Deception}Fabrication, Concealment, Acting, Info control, Bluffing, Sophistry, Misdirection

○ Thinking} Convergent, Divergent, Creative, Abstract, Critical, Analytical, Quick, Holistic, Metacognition

○ Reasoning} Inductive, Abductive, Deductive, Abstract

○ Sensory} Observation, Perception, Intuition

Foresight} Prediction, Anticipation, Trap Setting, Trap Evasion, Risk calculation

Profiling}Cold reading, Hot reading, Mind reading, STP

Psychological warfare}Triangulation, Gaslighting, Insecurity abuse, Inducement

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1st Segment: Explanation of the plot

This will be the longest section of the document and is here for those that haven't seen the show which I'll assume are the majority in this case. This segment aims to establish the chronological timeline of the episode as well as each character's relevance in it, in order to establish insight into the character that will benefit all readers as a whole.

With this note made and hopefully read, I shall begin with the explanation

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The episodes events begin at 2:28 with Kiyoko (who at this point is a child around the age of 10 or slightly above) peering through a crack in the door to where her father (Vi-count Otawara) is talking to a woman (Ms Suroko) regarding marriage after he lost his wife (And Kiyoko's biological mother) in an accident.

Ms Suroko appears hesitant for the sole reason of how Kiyoko would feel having a new mother despite only just losing her biological one although Vi-count Otawara calms her worries, stating that Kiyoko had actually encouraged the idea of the 2 getting married and she was even the one that proposed it, with Ms Suroko then accepting the proposal upon Kiyoko's Indirect request.

At 3:30 the scene changed and we're introduced the Ms Suroko's daughters Sawako (short, light brown hair) & Makiko (long dark brown hair) who both appear to be a few years older than Kiyoko (so roughly 14/15 with Makiko being the elder) who are stunned by the appeal of the house before being invited in by the Otawara's servant force consisting of the male head butler the head servant Tome (Old lady with gray hair) & 3 background servants one named Yoshi (girl with brown hair & freckles) and the other 2 we aren't given names too

They're taken inside and given a room to sit in before Kiyoko (medium length dark brown hair) introduces herself to them wearing a large but elegant hair pin with amethysts designed in and on display. She greets them excitedly running up to Ms Suroko and hugging her and excitedly exclaiming about how she's now got a new mother and sisters and how she's been dreaming about what they'd be like saying that she'll help them in any way they need since they're now family.

At 5:20 we timeskip a few hours to Sawako and Makiko's room with Makiko talking about how innocent and naïve Kiyoko is before changing the topic the possibly being able to exploit her and Sawako mentions the hairpin and how they would be able to get it by asking her, abusing Kiyoko’s earlier statement about doing whatever they ask since they're all family now. We then see Kiyoko who has been standing by the door, listening to everything before walking away.

At 5:47 we timeskip again to what appears to be breakfast the next day where Sawako and Makiko display difficulty in formal table manners as a result of their poorer background, upon a

scolding from Ms Suroko Kiyoko suddenly starts eating informally, eating her food with her hands and even getting some on her face, delightfully stating that she just wants to be like her big sisters and says it makes the food taste better and how fun it is, asking if they could all eat like this from now on.

At 6:18 the scene shifts to Kiyoko guiding Makiko and Sawako to the room with all of the old kimono's Kiyoko's deceased mother used to wear and apologises that they aren't brand new. After a few moments of looking, Makiko and Sawako both find a kimono they like and start fighting over it, eventually causing it to rip as they start shouting at each other over whose fault it was while the servants look on, unable to question a thing.

At 7:00 Sawako is shown leaving the bathroom when she overhears one of the background servants talking bad about her and Makiko calling them "Vulgar hussies" and "disgraces." Sawako is about to confront them upon comparison to Kiyoko but Makiko stops her.

Yoshi continues insulting them but Tome states it was Kiyoko' idea and that Makiko & Sawako are now her sisters.

At 7:35 we move to Kiyoko's bedroom where she enters excitedly talking to her doll, calling everyone "such lovely people, Including Makiko and Sawako talking about how much fun the future will be for her. The doll turns its head to her as she continues talking about how Ms Suroko is intelligent and her Makiko and Sawako are kind and how she's looking forward for everything to come

At 8:10 the scene shifts to the next morning where the head butler asks the servants who cleaned the rooms yesterday, they mention it was either Tome or Yoshi are query what the issue is. The butler says that Makiko's hair pin had gone missing (referring to the amethyst one) . We then learn in the next scene that Kiyoko had given it to her since she believed it'd look better on Makiko than her. Upon questioning, Makiko states that Kiyoko wanted to keep it a secret because she felt bad about the kimono being torn.

Suddenly Yoshi is thrown into the room by a cleaner. We are briefly shown, stating that Yoshi had been walking around with the amethyst hairpin on her. Makiko takes the hair pin and now enraged she repeatedly slaps Yoshi in front of everyone for her thievery. Yoshi tries to cry out that she found it in the garden but Makiko calls her out as a liar, almost slapping her again before Ms Suroko stops her as she kicks Yoshi off the premises.

At 9:51 we cut to the evening wear Makiko and Sawako are talking about the hairpin as they overhear the cleaner mentioning how despite Yoshi's thievery, the way Makiko treated her was just as bad, blaming their upbringing before they notice them and silence themselves.

At 10:20 it is now dinner ander while dishing it up, one of the servants spill soup on Makiko as a result of a nervous twitch, she profusely apologises and Viscount Otawara (Kiyoko's father in case you've forgotten) requests for Makiko to be brought another serving. Kiyoko attentively reads the room, noticing how the behaviour of every servant member is unlike them and questions what is wrong, the servants try to deny this but Makiko calls them out, telling them that if they have an issue, then to be out about it.

Ms Suroko demands Makiko to calm down but is cut off by Sawako, defending Makiko's point, claiming that the servants see them as nothing but fools, calling out their gossip of them as seen multiple times beforehand. Viscount Otawara calms the tensions, calmly questioning the servants on whether this gossip is true, which they deny, to Makiko's obvious disdain.

Kiyoko interjects, apologising to Makiko on the servants behalf, referring to her as “my dear Makiko”. Viscount Otawara continues, saying that everyone's lives would be harder without the assistance the servants provide and requests for them to be treated with the respect they deserve. Ms Suroko indirectly demands Makiko & Sawako to apologise but Kiyoko comes up to Makiko, addressing her as dear once again, gives her a napkin to clean herself off with, kindly asking for her to apologise to the servants, and if she can't herself, then to do it for her sake.

At 11:38 Makiko is shown throwing the napkin at her bedroom wall, clearly antagonised and exhausted. Sawako notices how Makiko doesn't wish to wear the amethyst hairpin anymore, Makiko addresses it as being too heavy for her. Sawako switches the topic to the fact that the servants hate them which Makiko agrees to. Sawako continues noting that this is the case due to their heritage as daughters of a commoner, understanding that due to that, the servants wouldn't mind stealing the hairpin, noting back to the incident with Yoshi.

Makiko agrees to this too, but also notes how naive Kiyoko is to give her the hairpin in the first place. She questions why the servants would steal the hairpin that Kiyoko once had when she comes to a realization.

She asks Sawako if any of the events have seemed odd to her. She continues by saying that even a naive girl like Kiyoko would understand the value of the hairpin and with that, questions why she'd by flaunting a hairpin that was so expensive around. Sawako, now seeing things like Makiko states that Yoshi may as well have been screaming from a rooftop that she stole it. Makiko assumes that there may be somebody that is planning on disgracing them. Sawako wonders who may be willing to do such a thing, mentioning how even she didn't know Kiyoko gave Makiko the hairpin and queries how anybody else would have known.

That's when they suddenly hear a knock at their door and open the it to see Kiyoko, who appears nervous and stutters while trying to state what she is doing but is cut of Makiko who makes the accusation Kiyoko spying on her while her and Sawako close in on her, Sawako furtherly accusing Kiyoko of being behind everything. An uncomfortable and confused Kiyoko backs away with a bead of sweat and a tremble of fear as she states her confusion at their accusations. Makiko counters by saying that she's the one who gave her the hairpin and that she was aware of her actions.

A now scared Kiyoko again states her confusion before running off, crying out that the girls are scaring her. Makiko & Sawko look at each other with indecisiveness before hearing a scream from Kiyoko and the sound of her falling down. They both run over to see what had happened and see Kiyoko crumpled on the ground having fallen down 2 flights of stairs and is hurriedly being shaken by the butler, checking if she's OK and calling out to her.

At 13:24 we move to Viscount Otawara questioning Makiko and Sawako on their statement that Kiyoko had fallen all on her own. The butler states that Kiyoko claimed that she went to the sisters' room to console them after the incident at dinner when she noticed them acting strangely, clearly invoking a small reaction from both Makiko & Sawako. The butler continues, stating that Kiyoko said that she felt one of the sisters reach out to her which caused her to lose her balance and fall down the stairs. Sawako calls out that this wasn't what happened & Viscount Otawara asks if Kiyoko is lying. Makiko defends Sawko, claiming it to be a small quarrel but they didn't lay any hand on Kiyoko. Viscount takes this more personally, seeing them as now insulting Kiyoko.

Viscount Otawara continues stating that despite them not being blood, he's done his best to make them feel like family while in the home, however he comes to the decision to revoke their stay but suddenly Kiyoko bursts into the room, held up by Tome due to her injuries, calling out to Viscount Otawara to not blame the sisters and that the incident was entirely her fault, testifying that the sisters were only helping to stop her from falling down the stairs and recognises that she wasn't in her right mind which led to her acting impulsively and falling, calling it bad timing and getting emotional. Begging Viscount Otawara to not blame the sisters for her mistake, tearing up as she does so in order to defend Makiko & Sawako.

Tome interjects, claiming that Kiyoko forced her way here despite her injuries and Tome's protests just to defend the sisters. Viscount Otawara asks Kiyoko if she wishes to forgive Makiko & Sawako. Kiyoko says that it's obvious that she will, smiling innocently as she states that's what family does for each other and goes on to say that nothing could ever separate her from her "beloved sisters" and turns to Makiko & Sawako, pleading for them to not be punished on her behalf. Both Makiko and Sawako are clearly taken aback by Kiyoko' display of humidity & kindness despite how the incident played out for her.

At 15:23 the scene time skips to after Kiyoko has recovered with her running up to Makiko to gift her with a box full of jewellery, claiming they'll look perfect on her. It then shows Kiyoko talking to Sawako until the matter notices Kiyoko’s more plain Kimono, something she'd never been seen wearing before. Gleefully Kiyoko asks if she likes it and that she mustn't be out of line in front of her sisters so she decides to dress more like a servant and happily states that she'll do whatever she or Makiko ask for.

The scene then shows a compilation of Makiko and Sawkao having outbursts on servants and at the dinner table with Kiyoko's voice playing over them with her speaking in many positive and kind manners, such as how she'll do anything to be with them and continuing to refer to then as her dear sisters amongst others.

At 15:56 it shows the servers worn out at the recent rise in demand from the sisters, calling it unbearable, the butler mentions how they've even dragged Kiyoko into it with her doing everything possible to appease their wishes. Makiko makes her concealed presence known, mocking them into telling their gossip to Kiyoko and to talk all about how they feel about Makiko and her commoner family being in the house. The butler retorts that they'd never do that and Tome requests for her forgiveness but Makiko shouts back, saying she didn't ask for an apology.

Kiyoko then appears asking Makiko what's wrong believing that she's done something to upset her, now teary eyes she pleads for Makiko to not blame the servant as it's probably something that is her fault. Makiko is shown to be irritated by Kiyoko’s pleads before Viscount Otawara arrives, asking Kiyoko why she's there, Makiko shrugs Kiyoko off and leaves with Viscount Otawara checking on Kiyoko, she says she's ok and Viscount Otawara notes how he may have made a mistake by allowing the Suroko family into the house, a choice that Kiyoko Is shown to pout at. Viscount Otawara is then shown with passports for the Suroko family and prepares to leave the house in order to put forward a legal disownment & divorce to have them all revoked from the Otawara premises.

At 17:04 The scene shifts to Sawako and Makiko complaining to their mother regarding how they believed Kiyoko had laid a trap for them. Ms Suroko calls it ridiculous and states that Makiko & Sawkao have both let their imaginations run wild. They plead to be heard out, even going as far to let Viscount Otawara hear about their accusations. Sawako believes he wouldn't kick them out since Kiyoko would just burst in and apologize with tears while Manipulating him into believing they're diabolical masterminds that are using her for their own gain.

Ms Suroko intends to evaluate their accusations and questions what motive would drive Kiyoko in terms of benefits. She states a basic profile of her, understanding her want to appear good in

front of other people and goes on to question why she'd goes as far as becoming like a servant to attend to her stepsisters will just to achieve her want to look good, she believes that no normal person would go that far for it. Makiko states Kiyoko simply isn't normal.

Ms Suroko deems this as a childish reason to simply hate Kiyoko, they refute this and beg to be heard out but she calls it enough, saying she's developed a headache from their chatter and they leave.

After a few moments, a persistent knock is heard at Ms Suroko's door and she opens it to Kiyoko. Kiyoko pours Ms Suroko a cup of tea and addresses that she doesn't appear to be well, referring to Ms Suroko as “madam”. Ms Suroko claims she's alright and simply has a lot weighing on her mind calling everything depressing. Kiyoko sees that there is something specifically troubling her and if she needs service then she'd be happy to oblige, again referring to her as madam before leaving. After a few moments, the unusual behaviour clicks in Ms Suroko's head.

At 19:03 the scene shifts to a dark tone at the funeral of Viscount Otawara who'd recently died in an accident with everyone except Kiyoko present at the mourning as it shows her dressing in a colourful Kimono as she converses with the live doll in a cold and monotone manner, confirming his death to her. The doll weeps over his passing but Kiyoko questions her sadness to which she says it's sad when a person dies suddenly. Kiyoko refutes saying that if it's the case then why does she feel so good. The is obviously confused by Kiyoko’s detached manner as Kiyoko leaves the room as Sawako and Makiko who were leaving the mourning see her in her bright Kimono, clearly stunned by her severe lack of emotion for the situation. Kiyoko simply put that she's celebrating since nothing can get in the way of her being closer than ever with her sisters anymore with a bright smile.

At 20:00 a 5 years timeskip occurs with a now much older Kiyoko waking up in what appears to be. Large storage cupboard in just a futon, clearly a significant downgrade from her luxury room. She is now a servant, dressing the same and acting the same. She only serves Makiko & Sawako now as she sets down tea and fruit for them.

Sawako asks Makiko how their mothers health has been doing, the scene displays them in a more mature and sophisticated manner. Makiko questions why Sawako is asking her that so Sawako redirects her queries to Kiyoko who states that she'd picked up a mild fever and refused to attend meals due to fear of spreading it. Sawako states it as troubling but then changes the topic as she requests to have the cart brought round for her as she wishes to go into the town. Makiko notes her constant restlessness and Kiyoko states that if anything isn't to her liking then to simply let her know. Makiko retorts by mentioning that she knows that Kiyoko is already aware that things aren't to her liking.

21:22 shows the servants' state of worry, exhaustion & unease, stating that they both now have complete control over the house and questions as to why Kiyoko lets them. They continue their queries, wondering if Makiko & Sawako have dirt of Kiyoko but the butler wonders why that's a possibility, stating that nobody has a purer or kinder heart than Kiyoko and wonders what dirt they could have on her.

As this is said, Kiyoko is shown to have moved to a whole different area of the house to treat Ms Suroko. Kiyoko asks how she's feeling, to which Ms Suroko states that she feels the same as always before letting out a few coughs before asking where Makiko & Sawako are to which Kiyoko states that they went into down before presenting her brewed medicine to which Ms Suroko mentions its foul smell & bitter taste, Kiyoko apologises and says that medicine always serve best when it's bitter.

At 22:35 the scene shifts back to Kiyoko room where she's conversing with her doll again and wonders if what she feels is true happiness and says that ever since her fathers death, every day has been far more fun for her and hopes it continues forever.

A flashback is then shown of a younger Makiko & Sawako attempting to escape the building however a kid Kiyoko is already at the gates waiting for them. Asking if they're really planning on abandoning their mother. She begs for them not to go and that she'll do anything they ask. The flashback then pulls back to present Kiyoko mimicking the last tines from the flashback with a smile and mentions that now everyone is here with her and letting her do whatever she wants.

As the doll is about to speak, Kiyoko butt's in before she can speak and admits the doll is right and that she knows it's terrifying, knowing that this version of her happiness may disappear, knowing happiness's fragility.

At 23:39, the scene then goes to the butler receiving a formal letter for Ms Tsuroko as well as Makiko & Sawako from Count Ichijo. Kiyoko mentions this to Ms Tsuroko while brewing more medicine. She continues explaining the details of the letter. Saying that in a month, he'll be hosting a ball to which she, Ms Tsuroko, Makiko & Sawako are all invited. Ms Tsuroko deduces his high standing and Kiyoko confirms this and calls him a great man and his heir, known as Masataka graduated from the imperial university as is an officer in the nation's Navy and is renowned for his wonderful personality.

Ms Tsuroko asks if Kiyoko will attend but Kiyoko says she'd never even think of it, stating that someone like her wouldn't belong in a ball. Ms Tsuroko comfort her, saying if its about her health then Kiyoko doesn't need to worry and goes on to say that she knows Makiko & Sawako

would want to attend, asking Kiyoko to go as damage control in order to prevent them from making a bad impression, to which Kiyoko agrees to.

At 24:25, Sawako receives the letter and Kiyoko says she'll get new gowns made for the both of them to celebrate the occasion and says they must be the best and immediately leaves full of enthusiasm in order to place an order.

Sawako questions what Kiyoko is scheming to which Makiko states that she has no idea to which Sawako agrees to. She then notices how Count Ichijo's son Masataka will also be using the ball to search for a wife. Makiko takes the letter and reads it over, immediately formulating a plan and claiming this to be their chance which Sawako quickly realises what she means. Kiyoko is shown waiting outside the door, mentioning how things have taken an interesting turn with a smile.

At 25:23, Sawako has a go at the servants, bad mouthing the dresses and the jewellery. Makiko then points out a certain set of jewellery. One of the servants addresses them as having belonged to the late madam (Kiyoko's biological mother). Makiko gets angered by the servants still addressing the late madam as such, asking if they still see her as the head of the house despite her death even suspecting them of believing Ms Suroko to be an imposter filling the role. Makiko's ranting is stopped by the sound of the jewellery being crushed, which is revealed to have been done by Kiyoko, crushing her own late mothers favorite pearls stating that they were simply cheap trinkets and continues by saying that Makiko & Sawako must only be given the best jewellery they can offer. After some momentary shock, Makiko and Sawako then comply, saying she has the right idea and settle with what they have.

At 26:03, Makiko and Sawako are seen off as they head to the ball via horse & carriage. In said carriage, they reminisce about what their plan is. They intend to use this opportunity to woo Masataka Ichijo and use him to be free from Kiyoko and take their mother with them.

They arrive at the ball, being quietly mocked by other guests. Sawako bumps into someone, her clip on earring falling off in front of everyone, to their amusement. When Sawako goes to retrieve it, it's picked up by a stranger, a man who introduces himself as Masataka Ichijo, the son of the count hosting the ball. After introducing himself, Sawako does the same and also introduces Makiko. Masataka then invited them into the ballroom.

At 28:04, the scene switches to Ms Suroko in her room, coughing violently as Kiyoko enters, unfazed by her condition. She simply informs her of Makiko and Sawako's departure and how eager they were before mentioning how excited she will be when she goes. She then regards them both as vulgar and boring tramps before stating that they were never fit to be the daughters of a Viscount and she can't wait to see their poor behaviour at the ball. Ms Suroko starts catching

despite her extremely ill state, realising Kiyoko already has a plan in motion and restlessly tries to get an answer out of her.

However the scene shifts back to the ballroom at 28:32 before we get any answers. The scene shows people watching as Sawako has been drinking wine enough to now be drunk. Masataka notes this and Sawako jokingly asks if he doesn't like women who can hold her own before taking Masataka's own glass of wine and mentioning how men and women are equal in society. Masataka agrees with her point, stating that he's all for equality. Their conversation is then interrupted as Masataka is called over, he then departs from Sawako to attend the matter.

Makiko then notes how Sawako is drinking so much and tells her to stop. Sawako asks why she should, saying they're at a ball with an open bar after all. Makiko begrudgingly concedes, taking a sip of her own wine before a collective gasp from the crowd grabs their attention. Makiko connects the dots, realising that this was the matter Masataka was called for and the gasps may mean it's a beautiful girl who's wooed the crowd and had Masataka's attention, meaning their plan is in jeopardy. This girl turns out to be Kiyoko speaking directly to Masataka in a fluorescent red dress and donning the purple amulet which clearly irritates Makiko upon observation. She utters out Kiyoko's name and she hears and runs to Makiko, holding her hand and getting on her knees. She profusely apologises to Makiko in front of the crowd, saying she was jealous of Makiko and Sawako going to the party and how she couldn't resist joining them. She downplays her dress as one of her mothers old ones despite all of them believed to have been destroyed before or during the time skip. Kiyoko states how she preserved this dress before her mothers death for her to wear once she was old enough to attend a ball before going back to her apologies. Makiko looks around and the crowd, coming to the conclusion that Kiyoko came to the ball to humiliate them with her antics and make them look bad.

Sawako intervenes, still very drunk, accusing Kiyoko of being a terrible person who hides behind an innocent facade. She calls Kiyoko a monster before attempting to slap her, which is where Masataka intervenes and removes them both from the party for their misbehaviour but not before Makiko calls Kiyoko a fiend and accuses her again of this being a scheme. Kiyoko tries to follow them, saying she must get home because of how upset they are, however Masataka tries to console her, saying she does not have to be scared anymore before asking her to dance as a way to calm her nerves and she accepts.

As they prepare for the dance, Masataka notes how after the death of Viscount Otawara, their household was devoid of contact and he seeks to re-establish contact between their families. He goes on to mention how odd the step-sisters are but Kiyoko stops him, saying that they have no ill will towards her. As they dance, the audience gets a reveal of what occurred before Kiyoko arrived at the party. It shows that Kiyoko had in fact been planning everything from the start of the episode from coercing the young servant to steal the amulet, purposefully throwing herself

down the stairs, messing with the axis and wheel of her fathers' car to cause it to crash and the scene even implied that she was the one to cause her mothers death as we see her smiling at a funeral in dark clothing, something she didn't do at her fathers'. Even after the time skip, she had poisoned Ms Tsuroko. The dance ends with Masataka noting how happy Kiyoko looks, who, with an innocent smile, says she is having a wonderful time. Kiyoko suddenly leaves the party, stating she must go and how they will never see each other again. As the carriage departs, Masataka notices how the amulet had been left behind.

At 35:03, Makiko and Sawako return home to see Ms Tsuroko dead, they beg for her to wake up. Makiko turns to Kiyoko in a fit of rage and accuses her of killing her, Kiyoko denies this and the head servant restrains Makiko. Sawako cries at her mothers body, weeping that they wanted to come see her but they were afraid of going behind Kiyoko's back. Sawako continues, addressing everyone in tears as she states how nobody had ever paid any attention to what was happening to Ms Tsuroko but all she gets is that she has simply passed on to a better place although Makiko profuses that it was Kiyoko's doing.

At 36;06, the servants talk on the matter, they understand the step-sisters' shared grief but find blaming Kiyoko to be out of line, even Kiyoko regards how the accusations were awful but goes on to mention how it seemed she could never understand what it was they wanted from her and says she'll brew them some tea with medicine given to Ms Tsuroko due to its calming effect and is determined to serve them the best she can with diligence. Everyone else is in disbelief but Kiyoko doesn't hesitate and leaves.

At 36:40 Masataka has reached the household with Makiko attending, stating how as the eldest daughter, she is currently the head of the Otawara name. She goes on, saying how in the current time of grief, she finds it rude for him to be here inquiring about Kiyoko. Masataka in turn makes his intentions clear, he states how as the only blood relative of the viscount, head of the home legally falls to her but Makiko retorts with how Kiyoko had put her in charge. But Masataka retorts that, stating the circumstances around their treatment of Kiyoko at the party and has even found out that she has been relegated to a mere housemaid. Makiko explains that this was also Kiyoko's own doing and Makiko states that she is not ashamed to have obliged. Suddenly, a scream is heard from outside and it shows Kiyoko being harassed by Sawako while she profusely apologises. Masataka runs towards them, calling her name as Sawako tries to run to him which he avoids, going straight to Kiyoko, asking if she is okay before embracing her. He turns to the step-sisters and states that he shall be taking Kiyoko with him. Makiko smugly obliges and mentions how the house is still in control of her and Sawako although Masataka again states that they have no legal rights over the home and it was all passed to Kiyoko. With this matter sorted, they're kicked out the house and cry from a mix of sadness and relief, mentioning how they are free from Kiyoko.

At 38:31 we see Kiyoko in the Ichijou household, sharing a bedroom with Masataka. She mentions how the step-sisters ran off and then confesses directly that everything from the beginning was planned so that she could marry Masataka. The doll mocks the step-sisters saying how they truly behaved like the daughters of a peasant. Kiyoko calls it a shame and how they were entertaining for as long as they lasted. Masataka wakes up, asking if Kiyoko couldn't sleep. She nods before walking up to the bed, sitting beside him, mentioning that she is excited for all the fun she is going to have, holding his face with an innocent smile as the credits roll.

2nd Segment: Explanation of the feats

Off screen feats

Based on her motives, we can assume that Kiyoko had met Masataka at some sort of interhouse gathering and had gained an infatuation with him and her inability to see him for whatever reasons drove her to the lengths she deemed necessary in order to reunite and marry him whether it was for personal satisfaction or just a power play, although her doll related metaphors could imply both with her wanting to play with people like dolls but wanting to use \masataka because of her peculiar interest in him. If so, then just from their first or few interactions alone, she already was able to profile his personality and anticipated that his sense of morality and his impulsive kindness were strong enough traits that would survive any personal growth he had in over half a decade. While this isn't a guaranteed accomplishment, it logically fits the gaps to explain how she managed to perfectly manipulate Masataka on their first on screen meeting as well as why she was so driven to him in the first place.

- **(FRI, EP, EU, EE, Analytical, Inductive, Observation, Anticipation, Cold reading)**

It is at this point when Kiyoko's plan is formulated. And it begins with her killing her mother. The reason for this could be that she needed step-sisters that were older than her, something which was impossible with her current family and any siblings adopted would have a legal right to the family name and the accompanying assets. Kiyoko knew that killing her mother would open the chance for her to approach her father Count Otawara and request for a new mother, claiming a seeking of maternal love in order to sway him. It is at this point where the count may have had Ms Tsuroko, a woman he fell in love with introduced to Kiyoko by word (as we knew they didn't met until the start of the episode which occurred a certain time period after Kiyoko's mother died), she would find out she had daughters that were older than her and it was all set and Kiyoko approved of Ms Tsuroko to be her step mother. Kiyoko would have needed to act remorseful as well to keep up her act but also be welcoming enough to not unnerve Ms Tsuroko which means she had perfectly balanced her emotions in order to best manipulate the situation. It also means that Kiyoko knew that her father was still open to love even after his wife's death, meaning she either found out he didn't love her anymore and/or knew he was having an affair

with Ms Tsuroko before her death (This last part isn't ever mentioned and is pure speculation based on logical assumption)

- **(EU, EM, EE, EF, SE, Interpersonal, P.Application, P.Coverage, P.Preparation, P.Intricacies, S.Efficiency, S.Effectiveness, S.Alignment, T.Potency. T.Harmony, All manipulation, All deception, T. Creative, T.Holistic, Observation)**

On screen feats

The first feat we see from Kiyoko is in their first interaction, we know that Kiyoko only sees everyone as puppets and has no real emotions towards anyone so we know that every interaction she has ever had in the series is just acting with fabricated emotions. Kiyoko acts overjoyed by the presence and hugs Ms Tsuroko, this is an attempt to be on her good side and show off her angelic persona, saying how amazing they are and how happy she feels to have a new family. She does this to everyone in order to manipulate their perception of her. She does the same with Makiko and Sawako to elevate this and even says she'll do anything they want because they're family. Although, this introduction was also a test for the step sisters as Kiyoko aims to gauge their relative personalities in order to best know how to control them. She wears the amulet on her head despite it being too big for her and given the fact she stalks them after this meeting, she knows that they were interested, most likely from quick and discrete glances during their interaction. She had recognised that those small glances alone were enough evidence to know their common behaviour patterns of want, power, and jealousy. Kiyoko had planned this as was keenly observing while simultaneously introducing herself with this act all in a way to create the logic of their dynamic as new step-sisters as she acts herschel to be beneath them due to their age. This is for the purpose of Makiko and Sawako later using this believed weakness of Kiyoko's in order to take control over the house once she kills Count Otawara later on. Kiyoko had profiled, manipulated and deceived everyone all at once with this one meeting. In the next scene, they both fall into this trap, labelling Kiyoko as naive and harmless while plotting to use that to get the hairpin

- **(FRI, EP, EU, EF, SC, SE, SI, Interpersonal, P.Application, P.Coverage, P.Preparation, P.Intricacies, T.Efficiency, T.Potency, T.Harmony. T.Shielding, Direct, Mass, Emotional, Logical, Pure, Acting, Bluffing, Misdirection, T.Analytical, T.Holistic, T.Creative, Inductive, Observation, Info gathering, Prediction, Trap setting Cold reading, Mind reading)**

Kiyoko eats like the sisters on purpose, utilising imitation in order to physically present the admiration she showed in their meeting. This is again to reinforce her perceived naivety and make her appear easily influenced. She even notes that she wants to be just like them, calling their way of eating fun and making the food taste even better. This is for the purpose of showing

everyone that she will act like the step-sisters, using her innocent act to immediately focus all the attention on Makiko and Sawako who are the enablers in this. Kiyoko will go relatively unpunished while the step-sisters will be on the servants' bad side, mitigating any retorts they would have in the future if they ever get paranoid and suspect Kiyoko.

- **(EF, SE, SI, Interpersonal, P.Coverage, P.Intricacies, S.Alignment, S.Resiliance, T.Harmony, T.Efficiency, T.Shielding, T.Potency, Indirect, Mass, Logical, Acting, Misdirection, Sophistry, Creative, Deduction, Prediction, Risk calculation, Brainwashing, Inducement)**

When Kiyoko is showing them all of her late mothers clothing, she already knew that the siblings would fight over a dress or anything else and end up ruining it due to their own self centeredness, selfishness, and envy. Considering this is implied to be after breakfast, this reinforces Kiyoko profiling them from their introduction alone, which means she was even able to gauge rough clothing preferences and all of their deeper feelings that they hadn't shown up to this point. Getting them to fight over it reinforces her manipulation of the servants, looking to completely divide the house and use the pseudo power the step-sisters have in order to proceed with her schemes after Viscount Otawara's death.

- **(EU, EF, SE, Interpersonal, P.Intricacies, P.Coverage, P.Preparation, S.Alignment, S.Resilience, T.Efficiency, T.Potency, Indirect, Mass, Emotional, Logical, Misdirection, Creative, Deductive, Prediction, Hot reading, Brainwashing, Triangulation, Inducement)**

Kiyoko had given Makiko the amethyst hairpin on purpose. Kiyoko knew that they had the intention to steal it by using her "Naivity" in order to ask for it. Kiyoko instead sped things up and gave it to her directly as a ". However after that, It was Kiyoko who then stole the hairpin and left it out in the open, knowing Yoshi was the one on clean the step-sisters room that day (Hence the speeding up of proceedings). Which again reinforces her introduction profiling, wearing the hairpin in order to profile them with its presence and confirm her inductions by overhearing them afterwards. She did this preparation days in advance for this strategy. She also knew that Yoshi was spoiled, selfish and had high self-view which is why she left it uncatered, knowing Yoshi would steal it. She then predicted after that that all of this would lead to Yoshi being caught for "Stealing" and would use the fact she found it out in the open as her alibi, knowing that Makiko would not accept this and call it a lame excuse, becoming enraged at Yoshi and using the sense of power that Kiyoko has conditioned into them by abusing their ego's with her previous tactics with the torn kimono and dinner and the consistent endearment. She even used the torn kimono as a method of "guilt-tripping", not using it to manipulate \Makiko into accepting but rather to indirectly manipulate everyone else by anticipating that Makiko would use it as a way to validate herself having it. Another factor is that she gave it to Makiko and not

Sawako despite the latter being the one to take interest in it. This can easily cause tension between the arrogant sisters, like the kimono incident. Essentially Kiyoko controlled the entire logic of the scenarios, anticipating everyone's thoughts and actions, formulating all of their arguments to control every event before they even occurred as far back as their introduction, and without even being physically present. We see the results of Kiyoko's manipulation at dinner that day, where the entire household is at each other's throats. The servants are in fear, the step-sisters are frustrated while the parents are struggling to retain harmony while Kiyoko still plays innocent.

- **(EU, EF, SC, SE, Interpersonal, P.Application, P.Coverage, P.Preparation, P.Intricacies, All strategy, All tactics, All manipulation, All deception, Creative, Analytical, Critical, Deductive, Observation, Prediction, Anticipation, Hot reading, Mind reading, Brainwashing, Triangulation, Inducement)**

When the step-sisters catch Kiyoko spying on them after beginning to suspect that someone is out for them, she plays afraid and innocent and runs away. As shown during the dance scene, Kiyoko had purposefully fallen down the 2 flights of stairs in order to implicate the sisters more. What this means is that in the few seconds between getting caught and running away, she managed to simultaneously act innocent and afraid, coming up with responses to the step-sisters' aggressive questioning and formulating this contingency in order to best evade their suspicions and completely turn the situation in her favour. Kiyoko tells the head servant that she had gone upstairs in order to console them after the dinner incident and when she ran, she felt one of them trying to grab her which caused her to fall. Kiyoko knew that an incident like this would have Viscount Otawara's attention as her father, anticipating that he would question the step-sisters personally once she Kiyoko told the head servant that she felt one of them reach for her which caused her to fall and that any attempt to defend themselves would be to accuse the viscount's own daughter of being a liar right in front of his face. When she comes in, she times it in a way to where she can reinforce her story to the adults but also provide a defense for the step-sisters whilst at the same time retaining her story's logic. Saying one of them was just trying to stop her from falling makes them seem like they had good intentions which would prevent Viscount Otawara from removing them but would not mess with the household's hostility. When Kiyoko says that defending each other is what family does, she also does it at this time as a way to deflect the step-sisters' suspicions off of her through kindness. Essentially playing both sides perfectly.

- **(PSI, EE, EF, SE, SI, Interpersonal, P.Coverage, P.Formulation, P.Contingency, S.Effectiveness, S.Foresight, S.Alignment, T.Potency, T.Shielding, Direct, Indirect, Mass, Emotional, Logical, Pure, Fabrication, Acting, Bluffing, Misdirection, Sophistry, Creative, Quick, Prediction, Brainwashing, Triangulation)**

During the small time skip, Kiyoko makes herself a servant. This intention is a preparation for Viscount Otawara's death, with her assuming this social role, it by perception eliminates her from taking control of the family house after his death. Furthermore, it gives Kiyoko primary access to information regarding the household such as a ball or any other events. It also means she will willingly live in servant accommodations which would not be very sanitary or luxurious, Kiyoko put up with poor living conditions for over half a decade just to reinforce her long-term plan further. She always knew she had legal entitlement to the house however most servants and commoners are uneducated, with her parents' deaths being sudden, there would be no time to announce this legality which plays into her plan perfectly as she expects that in the far future, her plans will unfold as she foresees and Masataka will be the one to utilize this in order to set her free and remove Makiko and Sawako from the house. She even uses is to condition her relationship with the step-sisters, as they will grow entitled and truly treat her like a servant and abuse their suspicions of her in order to treat her harshly which she will then use to turn the tables at the ball

- **(EE, SE, Crystalised, P.Application, P.Coverage, P.Preparation, T.Harmony, Indirect, Individual, Event, Pure, Creative, Anticipation)**

The step-sisters go to Ms Tsuroko, with their tenures at the house seemingly up, they confess everything however, Ms tsuroko brushing them off is simply a sign of the potency that has come from Kiyoko's manipulation of the entire house. She still appears the victims and as the step-sisters become more paranoid by their suspicions, it simply reinforces the perception she had induced into everyone else regarding their antics, hence why he had conditioned them into these high power roles through praise and self-lowering, she knew that their egos and envy would compel them to make the most of everything and run the house, painting themselves in a and light while Kiyoko still appears as innocent as ever. Ms Tsuroko even shows how she had profiled Kiyoko as someone with a need to look good in the eyes of others and to gather a positive social standing however she also admits that if she was scheming, her methods of doing so such as becoming a servant devoted to her step-sisters religiously is a length that no normal person would go to, showing Kiyoko's inhuman level of motivation and willingness to achieve the goals of her plan. When Kiyoko enters her room, she pours tea and notes her troubling demeanor. She says that if she has any needs then to just let her know. The calling of "Madam" is another piece of reinforcement to set the new social scene which she is constructing.

- **(EE, EF, SC, SE, SI, Interpersonal, P.Appplication, P.Coverage, P.Preparation, P.Intricacies, T.Efficiency, T.Harmony, Mass, Logical, Event, Pure, Acting)**

When the step-sisters get even more demanding as they assume the social roles that Kiyko had induced into them, Viscount Otawara's patience finally runs out as she planned and sets to transport them elsewhere via a passport, Kiyoko figures this out and finds the passport, realising

his plan, she messed with Viscount Otawarsa's car around the axis which shows she had in depth knowledge on mechanics and how to deconstruct a car enough to appear untampered with but bad enough to breaks cause a life threatening accident. She also managed to prepare and execute this without being detected which means would have had to know where everyone was in the house at the time of her tinkering, implying a very good visual memory of the house and where everyone would be at the time of her crime, she also concealed all evidence which pointed to this, essentially committing a perfect crime. What this serves is keeping the step-sisters in the house long enough for the rest of her plan to be executed while also removing the only person with a high education that could expose the legal aspect of Kiyoko's right to the house before she wants it to be relevant to her plan.

- **(VSI, WMI, P.Coverage, P.Intricacies, S.Alignment, S.Resilience, T.Eficiency, T.Shielding, Concealment, Creative, Risk calculation)**

The 5 year time skip shows us that Kiyoko has completely solidified the social hierarchy of the house, with no one making any efforts to stop her or even realising she has any ulterior motives as she's completely controlled the step-sisters' suspicions of her after the stairfall incident. We also know that during this skip, she has slowly been poisoning MsTsuroko which means she managed to find out how to make a slow kill, and visibly undetectable poison from scratch which she must have gathered from Count Otawara's private library after his death which opens up the possibility of her having read more and having a decent breadth of knowledge as she has already shown an understanding of law and now biology and chemistry and even geography if she planted them herself to be disguised as decorative plants for the outside. But we do know that the poison could have been identified by its bitter taste and smell when mixed with tea which means it isn't completely undetectable however Kiyoko bluffs that it is simply because of the medicine. When talking to her doll, she even speaks in a manner which follows what is believed, saying "After my father died in that accident" rather than "After I killed him" showing how she is constantly aware that someone could overhear her so she always stays along with what is believed and never lets the truth slip at any point, even in private.

- **(EE, EF, SC, SE, SI, Crystallised, Naturalistic, Interpersonal, P.Intricacies, P.Preparation, S.Alignment, T.Potency, T.Harmony, Direct, Mass, Logical, Emotional, Concealment, Acting, Bluffing, Risk calculation)**

While "catering" to Ms Tsuroko, she speaks of a letter sent from Count Masataka Ichijou regarding a ball that his family shall be hosting. We know Kiyoko had anticipated a ball all along as she had kept a dress reserved for one before her mother had died and had never let Makiko or Sawako get their hands on it which shows she kept it for its purpose and since her whole life was centered around Masataka it is clear that she had foreseen this all along, knowing that the Otawara family would disconnect entirely after the death of her father and neither Ms Tsuroko or

the step-sisters would have any real political awareness of the families thanks to Kiyoko's own doing, meaning that they could never stay in contact and Kiyoko simply waited for Masataka to be old enough and his caring nature to lead him to a spontaneous invite to this ball in order to re-establish contact as Kiyoko had planned, using that to get his attention and to enact her final stage.

- **(EU, EE SC, SE, Interpersonal, P.Application, P.Preparation, S.Foresight, S.Alignment, S.Effectiveness, Deductive, Anticipation, Prediction, Hot reading, Mind reading)**

When Kiyoko gives the news to the step-sisters, she already knows that they will be interested, especially with how she described him to Ms Tsuroko as well as his status on top of the fact that he is suspected to be looking for a bride which they will use as an excuse to get away from Kiyoko, she motivates them perfectly by using their own paranoia and selfishness against them. She hangs outside to confirm her reasoning, bluffing a new order of gowns in order to excuse herself and let them speak in "private" which she knows exposes their true thoughts. While she does state "Things have taken an interesting turn" we know this is a deceptive monologue as she has done so many times in order to mislead the audience in preparation for the big reveal during the dance.

- **(EU, EF, SE, P.Intricacies, T.Efficiency, Indirect, Emotional, Bluffing, Deductive, Prediction, Mind reading)**

When Makiko and Sawako get frustrated at the servants, Kiyoko crushes her mothers favorite earrings, this is to make sure that the step-sisters are stuck with what they have. Kiyoko labels them as the "most dazzling", knowing the step-sisters are commonfolk and would not be insightful on richer cosmetics. Kiyoko had actually made sure they were stuck with less fashionable designs in order to make sure that she stood out more than them in order to best control the crowd at the ball, knowing that they will look down on the less glamorous commonfolk and look up to her, the blood relative of the family in the more attractive attire. Which shows that even as a child, she fully understood the thinking and beliefs of the upper class.

- **(EU, EF, SC, Interpersonal, P.Intricacy, P.Coverage, S.Foresight, S.Efficiency, S.Resilience, T.Efficiency, Indirect, Mass, Event, Misdirection, Bluffing, Creative, Analytical, Inductive, Observation, Perception, Prediction, Triangulation)**

When Makiko and Sawako leave, Kiyoko goes to Ms Tsuroko's sick room and kills her through a combination of poisoning and drowning. This shows her detachment from human emotions and willingness to kill, proving that because of this, there is no way of using people against her and

she will easily break them like dolls. This kill serves the purpose of further enraging Makiko and Sawako and they will no doubt be hot on their suspicions of her again after the ball and believe that she killed her. But this is what she wants as she knows that they will both treat her even more harshly in the near future, which is best for when masataka returns, already aware that his persistent caring nature would be most affected by this dynamic..

- **(EU, EM, EE, EF, SE, Interpersonal, P.Intricacies, P.Preparation, P.Application, S.Foresight, S.Efficiency, S.Resilience, T.Efficiency, T.Potency, Indirect, Individual, Emotional, Creative, Deductive, Prediction, Hot reading, Psychological attacks)**

Kiyoko arrives as planned, using her appearance with the red dress and amethyst hairpin; she uses them as purposeful catalysts to mess with the step-sisters' emotions. Considering that Kiyoko knew that they would act badly due to their trampish , and vulgar tendencies it is safe to assume she also knew that the more impulsive Sawako would drink which is already an emotional catalyst, which can even explain why she gave the hairpin to Makiko rather than Sawako 5+ years ago despite this impulsiveness being more useful in that situation as she would be less likely to drink and therefore needed a different method in order to rile her. Seeing Kiyoko better dressed than them would trigger their paranoia and make them outraged at being played by them after she begins to plead for forgiveness in front of the whole crowd. Kiyoko presents their dynamic in front of everyone, Sawako acts impulsively as expected while Makiko is less riled but is used as a visual representation of their abuse of kiyoko as she begs like a servant rather than act like a sister, being the inferior one to the head of the house would shift all blame onto makiko while Sawako had already sealed her fate. Her act of plea and vulnerability is one which would immediately be noticed by masataka and she would have his unparalleled attention.

- **(EU, EF, SC, SE, Interpersonal, P.Applicability, P.Preparation, P.Coverage, S.Effectiveness, S.Efficiency, S.Foresight, T.Potency, T.Harmony, Indirect, Mass, Emotional, Acting, Misdirection, Creative, Prediction, Risk calculation, Hot reading, Inducement, Triangulation)**

Kiyoko plays the victim, pleading she has to go back to them, this is used to again trigger Masataka's empathy, and keep her in his sights as she knows how he would hate to see her return to where she isn't safe given the step-sisters' recent actions. As planned, Masataka speaks with Kiyoko about wanting to re-establish the connection between their households

- **(EU, EF, P.Intricacies, P.Coverage, S.Alignment, T.Harmony, T.Efficiency, Direct, Individual, Emotional, Acting, Misdirection, Deductive, Prediction, Hot reading)**

When Kiyoko leaves, she mentions that they will never see each other again. This is to condition a sense of longing into Masataka that this abused, shy girl is going back to an abusive household

and the prospect of never seeing her daunts him and triggers his empathy. Kiyoko also leaves the amethyst hairpin behind on purpose in order to give him an extra incentive to return.

- **(EU, EF, P.Intricacies, S.Alignment, T.Efficiency, Direct, Indirect, Individual, Emotional, Prediction)**

As planned, Makiko and Sawako both become more abusive towards Kiyoko when they realise their mother has died, this is so that when Masataka inevitably returns, he will see an even more extreme situation than he initially thought and witnessed at the party. This again triggers his empathy even further, transitioning into a sense of protectiveness and deep care as seen when he immediately decides to embrace her, his sense of longing coming to fruition. Before this, Kiyoko mentioned giving the tea with the medicine which she gave Ms Tsuroko which we know was poisoned which means she had even been poisoning both Makiko and Sawako before Masataka returned meaning that when Masataka finally revealed to them that Kiyoko had full control over the house legally, they were both kicked out and slowly being killed, just showing Kiyoko's ruthlessness. She gets married to Masataka, their relationship built on his protectiveness and care for her which she had induced into him and she states that she is still looking to play games with more dolls, showing that despite her strong motivation to be married to him, she does not actually care for him and is just a means to an end for the sake of her excitement. And the final scene shows that she is fully aware of all of this and her intentions, having perfect self-awareness regarding all her thoughts and feelings.

- **(EU, EE, ER, EF, SE, SI, Intrapersonal, P.Intricacies, P.Applicability, P.Preparation, P.Coverage, All Strategy, All Tactics, Indirect, Individual, Emotional, Event, Acting, Misdirection, Creative, Metacognition, Deductive, Prediction, Inducement, psychological attacks)**

3rd Segment: Categorical rankings

1st: Foresight (Anticipation > Trap setting > Prediction > Risk Calculation > Trap evasion)

2nd: Planning (Preparation >> Applicability > Coverage > Intricacies > Formulation >> Contingency)

3rd: Emotional Intelligence: (Understanding > Facilitation > Management = Realisation = Engagement = Perception)

4th: Manipulation: (Event >= Indirect > Emotional > Pure > Mass > Logical > Direct > Individual)

5th: Strategy (Foresight >= Alignment >= Resilience > Effectiveness > Efficiency > Complexity)

6th: Social Intelligence (Engineering >= Integration > Cognition)

7th: Profiling (Cold reading > Mind reading > Hot reading >> STP)

8th: Tactics (Harmony > Potency > Shielding > Efficiency >> Complexity)

9th: Deception (Acting > Info control > Misdirection > Sophistry > Bluffing > Concealment >> Fabrication)

10th: Reasoning (Deductive > Inductive > Abstract >>> Abductive)

11th: Thinking (Holistic >= Metacognition > Creative > Analytical > Critical > Abstract >> Convergent = Divergent)

12th: FSIQ (FRI >> VSI = WMI = VCI > PSI)

13th: Intelligence (Interpersonal > Intrapersonal >> Naturalistic >> Rest)

14th: Sensory (Observation > Perception >> Info gathering >> Intuition)

Foresight >= Planning > Emotional intel > Manipulation > Strategy >= Social intel > Profiling > Tactics > Deception >= Reasoning > Thinking > Thinking > Intelligence >= Sensory

This concludes the Kiyoko Otawara feats document. Thank you for reading.