

The Hanyuu Eua AI Theory V2

Presented by Anon

Note: Red text will be used for **emphasis** because it looks cool, it is not supposed to be red truth.

The Game Board:

At the end of episode 11 of Higurashi Sotsu we see Eua sitting in the sea of fragments at a table with hanyuu trapped in a fragment across from her.



Eua asks Hanyuu “what will you do about this”, referencing Rika’s murder in the previous scene. The way she says this is similar to a **player** goading an opponent to make a move in a **game**, it’s like saying “I’ve made my move, now what will you do?”. In fact this entire arrangement is highly reminiscent of how game boards are portrayed in Umineko, with two opponents sitting at opposite ends of a table, like one would sit while playing a board game.



So if this is a gameboard between two witches, Hanyuu and Eua, what are the rules? And why are they playing this game? From Umineko we know that both Lambda and Bernkastel were pieces on the game board of a **great witch**. We also know that on this game board, Bern was trapped in a **logic error**.



We also know that in this game, Bern's master created a logic error, and then abandoned Bern to figure it out herself.



If we assume that Bern is Rika, then this game board must have either been the original Higurashi or SotsuGou, but where is the logic error? The “objective” in Higurashi is that Rika must produce a **miracle** in order to avoid her **certain** fate. We can take this as the “win condition” of the Higurashi game board. This can also apply to SotsuGou, however with Satoko carrying out the certain fate instead of Takano. So, if Higurashi is a game board and Hanyuu is Bern/Rika’s master then how did she “lose sight of her goal”? Though Hanyuu granted Rika the ability to loop so that she could escape her fate in June 1983, she often discourages Rika from even trying to escape her fate, as to not throw Rika into despair and shorten her mental lifespan. Hanyuu is scared of Rika’s mental death because Rika is the only person who can see her, so if Rika dies she will

be alone for all eternity. Because of this, she makes very little effort in achieving her true goal of saving Rika from her fate.

So what about the logic error? How are the Goal and the Start connected? The way lambda says it sounds like the “game” that Hanyuu created is fundamentally flawed in some way, but how?

The Logic Error:

Suguroku is a game where you advance your pieces towards the end of the board, you win once all of your pieces are on the end of the board. Lambda's analogy suggests something like a sugoroku game with a circular board. You roll the dice and move your pieces and go around and around the board but the game never advances, as there is no end or beginning to the board. Given this analogy, I'm led to believe that the Logic Error that Bern went through wasn't something like the logic error in umineko where Battler created a puzzle that he himself could not solve, but rather that there is a contradiction within the rules of the game that makes it impossible to win or lose. If I'm correct about the objective of the game being for Rika to escape her fate, then there's only one Rule I can think of that would cause such a logic error: **Rika must die in June 1983**. This is something that will absolutely happen, like a prophecy in Ciconia or a red truth in Umineko. It may be a fate that Hanyuu is simply unable to control, but she starts the game anyway, knowing that she cannot win, because Rika is the only person who can see her, and without Rika she will be alone for all eternity. There's a more compelling reason why I think this later in the theory that requires some extra explaining, for now we'll leave it at that. The game board was made knowing that it would be unwinnable, it was only an excuse for Hanyuu to spend more time with the last person she can talk to. She never tries to find out who killed Rika or how to save Rika because she knows the game is unwinnable, and has no intention of ever trying. By matsuribayashi, Hanyuu has begun to believe all of Rika's talk about miracles, and she physically manifests herself into the game, as the game master, in order to save Rika from her fate. But what does this actually mean? What happens when you cheat on a game board? Is there some sort of punishment?

Eua vs Hanyuu:

I discussed earlier how I believe that Eua and Hanyuu are opponents on a game board, but a separate game board from the original Higurashi. How do these game boards relate? I believe this game may be Hanyuu's punishment for cheating in her own game board, or simply a redo to make up for the cheated conclusion of the old game.

However this time her opponent is a great witch, Eua, rather than the human Takano. There is also one big difference in this game board: Hanyuu is not allowed to interfere.



This is why Hanyuu “cannot even view the fragments”, to keep her from cheating once again, she has been completely cut off from the game board. All she can do now is close her eyes and pray that another miracle will occur and Rika will escape her new fate. You can look at this new game as a redo of the original higurashi board, to make up for Hanyuu's fuckup in the original game board. This is why Eua refers to Hanyuu as a failure, or calls her imperfect: because she created a broken game that she could not end without using her authority as the game master. Hanyuu, Eua, and Featherine are most definitely similar beings, but Hanyuu may be “defective” compared to the other two, which is why she looks different than the other two, and why she can only create a broken game board.

Resolving the logic Error:

If the rules of the game are as I've speculated, and this truly is the logic error, then how is this resolved? We know that Bern does eventually resolve the logic error by herself, but how does she do it? The rules I've theorized so far are as follows:

- Rika will die in June 1983
- Rika must escape this fate, and survive past June 1983
- Hanyuu, must not interfere with the game board

So how does Rika win such a game board? It seems almost as impossible as proving $A = \neg A$. The only way for Rika to win is for her to survive, but the rules state that she must die. Fortunately, WTC has the ultimate cop-out for situations like this: **Ego-death**, which is used multiple times across the series to explain seemingly contradictory evidence about a character's death. This is my theory for how Rika will escape Satoko in the final arc of Sotsu; **Rika may only leave if she is simultaneously dead and alive at the end of the game**. We've seen one instance before of how a character be both dead and alive in Sotsu before:



In episode 10 of Sotsu, Satoko is killed by none other than Satoko herself. Satoko and “looper Satoko” are in a way two separate entities, and although one Satoko entity named Satoko is dead, there is another entity who is no less Satoko than the other, that is still alive. This concept first appeared in Saikoroshi, and it's the whole reason why Rika takes up the name “Bernkastel” in that arc, to differentiate the “looper Rika” entity from the original Rika from that timeline who had her own personality and memories before “looper Rika” entered the timeline. Essentially, the only way for Rika to win is to kill the “old” Rika and become a “new” Rika.

Rika Symbolism and Parallels:

I like the idea from the previous section of Rika having to die but also live because it creates a nice character parallel with Satoko. Satoko couldn't be around Rika in St. Lucia's because she didn't fit in, but she doesn't want to stop being herself just to fit in. She believed that with looping, she could be together with Rika without having to stop being Satoko. This however was wrong, as she became a monster over the course of her loops, culminating in her destroying the personality inside her who originally wanted to be with Rika in the first place. **No matter what option Satoko chose, she could not win without giving up being Satoko**, and I think Rika will have to make a similar choice in order to escape from this new game board. Either way neither girl can be happy, because both can only achieve their goals by destroying the self that wanted to achieve them in the first place. Additionally, I think the "Rika must be both alive and dead at the end of the game" rule plays well off of Rika's Cat motif, as well as the prevalence of Cat-Box analogies in Umineko. Finally it creates an interesting throughline with the other two WTC protagonists. Battler and Miyao both have their own "Schrodinger's cat" scenarios: for Battler, he was declared dead in red by Bernkastel, but was able to live on as Hachijo Tohya, making "Battler" simultaneously alive and dead. Miyao is a similar scenario, blue Miyao wants to "Erase" him before his prophecies come to pass, like Miyao killing Lingji, but these prophecies will 100% of the time come to pass, meaning that Miyao cannot be erased because then the prophecy was not really a prophecy.

The Why:

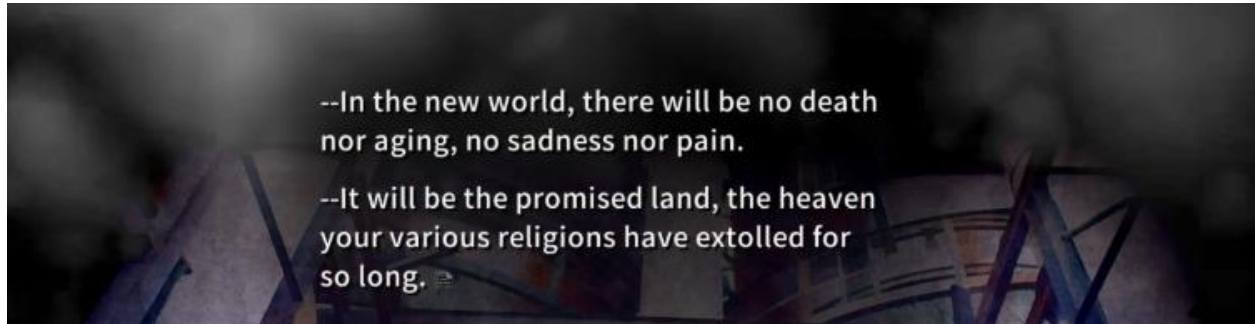
Why are they playing this game? Why does Eua care about Hanyuu cheating on her own game board? Why is Rika's death a rule of the gameboard? I think the answer to these questions can be found in an unexpected place.



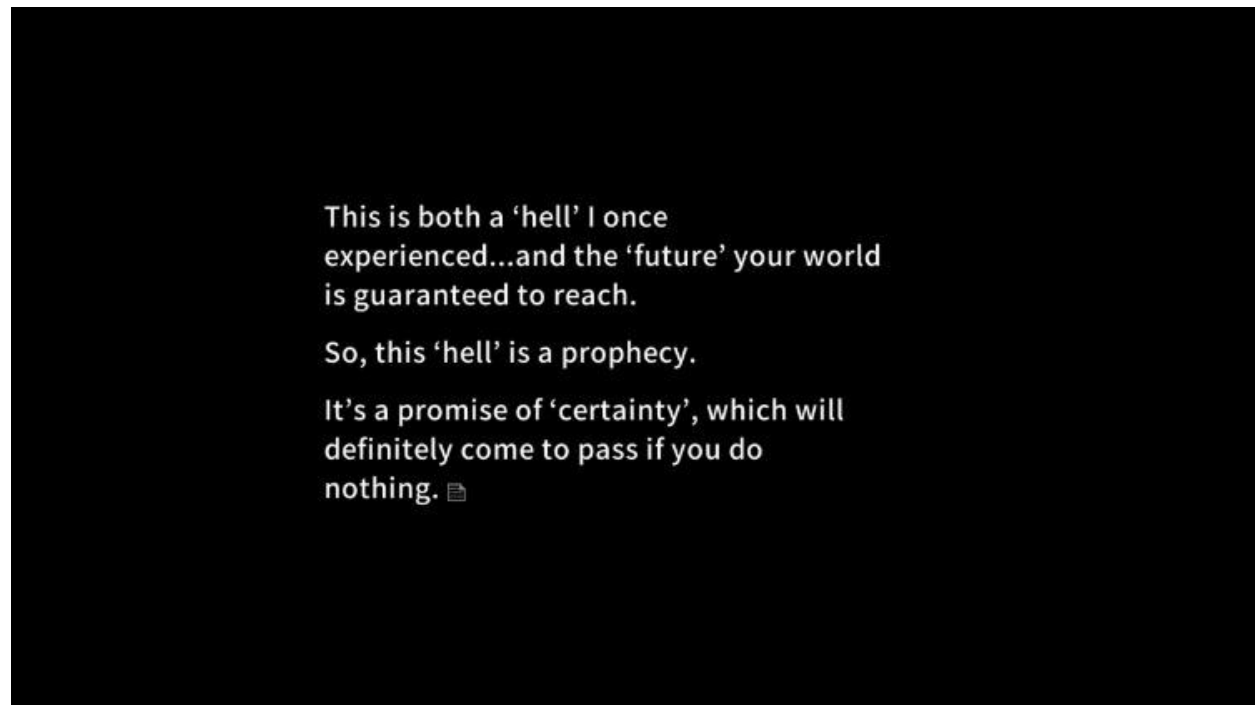
The potential connections between Higurashi and Umineko are usually fairly obvious, but how does Ciconia fit into all of this? To explain, I first need to explain a popular theory for Ciconia and then explain how I think it all relates back to SotsuGou.

Judgement Day & VR:

There is a popular theory that the events of Ciconia are all happening in VR. The theory goes that the world has already been destroyed, humans can no longer survive on the desolate planet so they escape to VR. The factory world is described as a heaven free of pain and suffering, which is likely because it is the precursor to some sort of digital paradise.



In one scene, Miyao wishes for a world where all fighting is done in VR, and once he even says that it would be nice to fully live in VR. At the end of Phase 1, we see Blue Jaden who asks Miyao why he is rejecting the world he wished for. This implies that the fully VR world that Miyao wished for has already been created. Additionally, Blue Miyao refers to the world of the factory as the past from his perspective, but the future from regular Miyao's perspective.

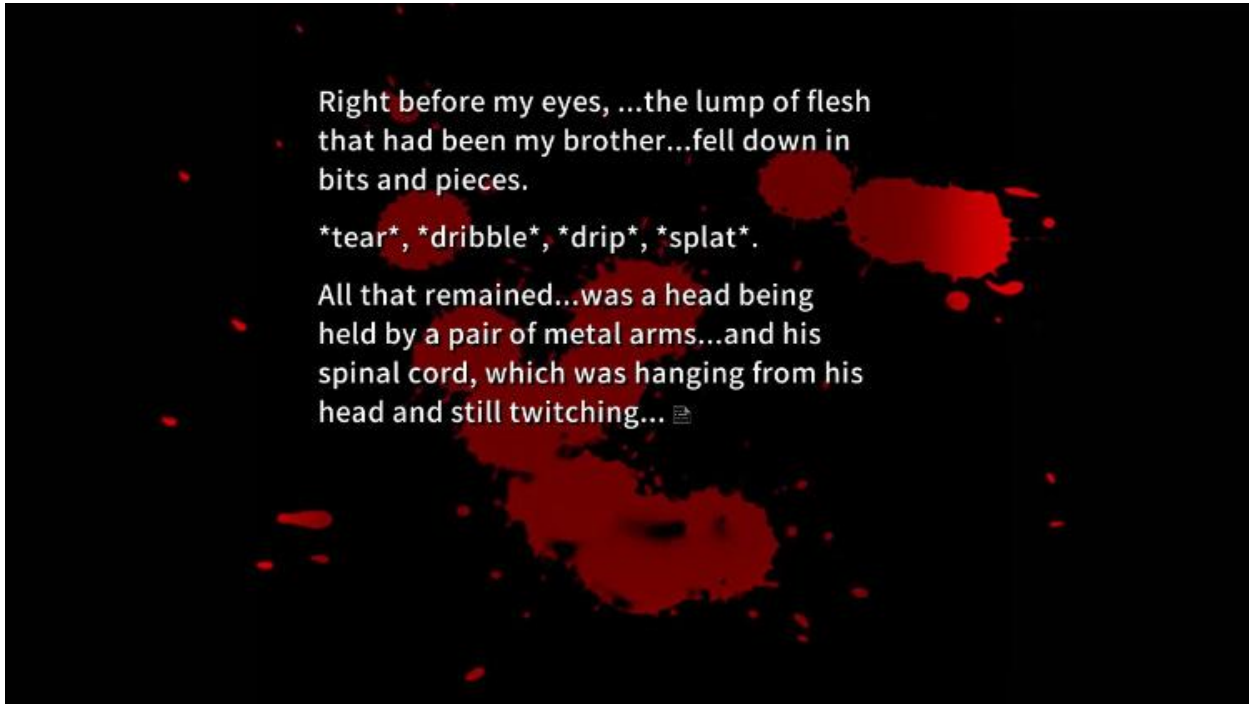


This is because Blue Miyao is the real Miyao from outside the simulation, where the factory world has already happened. This is also where Blue Miyao's "prophecies" come from, they are historical facts known to the simulation. The simulation must

adhere to these facts in order to be valid. But why simulate history when this is supposed to be a digital paradise for humans to retreat to? The reason is that not everyone gets to go to digital heaven. Much like in the Book of Revelation, everyone will be judged based on their actions in life; some will go to heaven and some will go to hell. But what do you do if everyone's deeds are not known on judgement day? You have a computer figure out what everyone did. The simulation will repeat the last few years before the end of the world to determine everyone's deeds in life. This simulation needs to adhere to certain historical facts, Like Miyao killing Lingji, otherwise it is not an accurate representation of everyone's deeds, and the simulation is discarded and reset. This is why Blue Miyao calls our Miyao a "murder program". Blue Miyao is being judged based on our Miyao's actions, and from his perspective our Miyao is just a piece of software designed to frame him for the end of the world, and get him sent to digital hell. This is why Blue Miyao is so hellbent on "erasing" Miyao: if he can somehow get rid of digital Miyao, then Meow might get blamed for his actions instead, allowing him to ascend to digital heaven.

The Ciconia AI:

So what does this Ciconia simulation have to do with Higurashi? In the factory world of Ciconia, the people who are being processed and prepared for the simulation are reduced to nothing but a brain and a spinal cord.

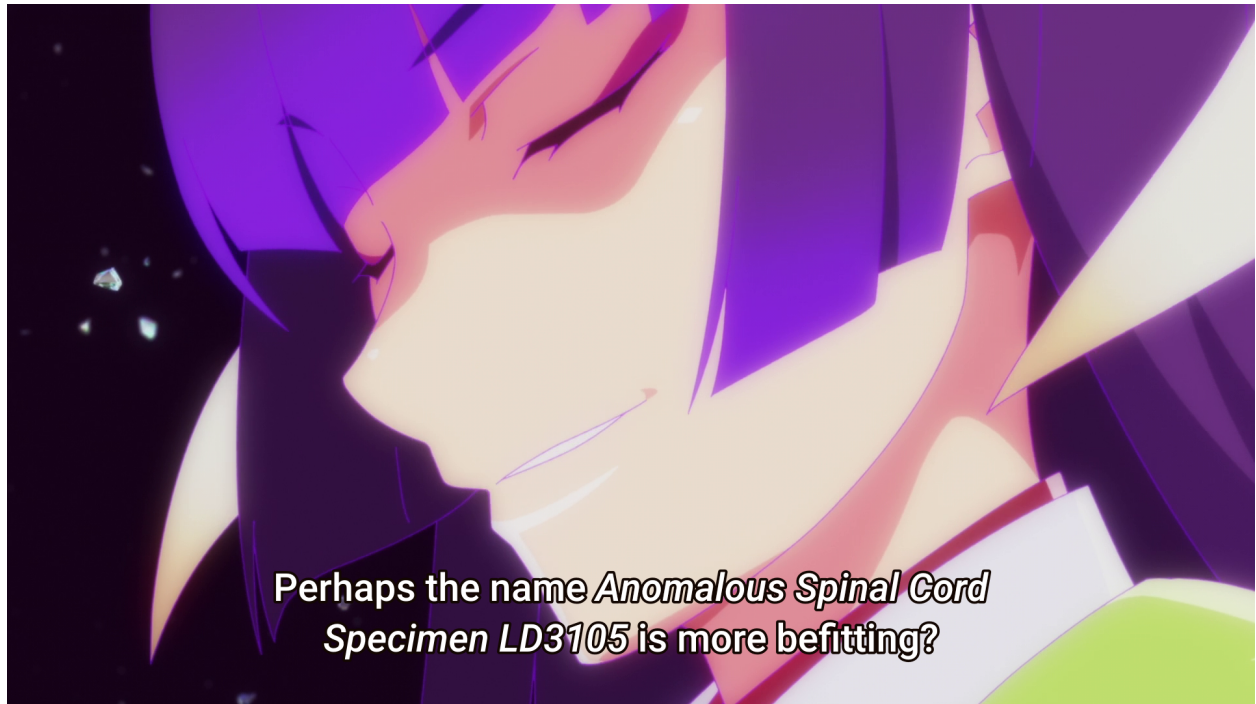
A black rectangular area with several red splatters of varying sizes. The text is centered in white. The splatters are scattered around the text, with a large one on the right side and several smaller ones on the left and bottom.

Right before my eyes, ...the lump of flesh
that had been my brother...fell down in
bits and pieces.

tear, *dribble*, *drip*, *splat*.

All that remained...was a head being
held by a pair of metal arms...and his
spinal cord, which was hanging from his
head and still twitching... 🤖

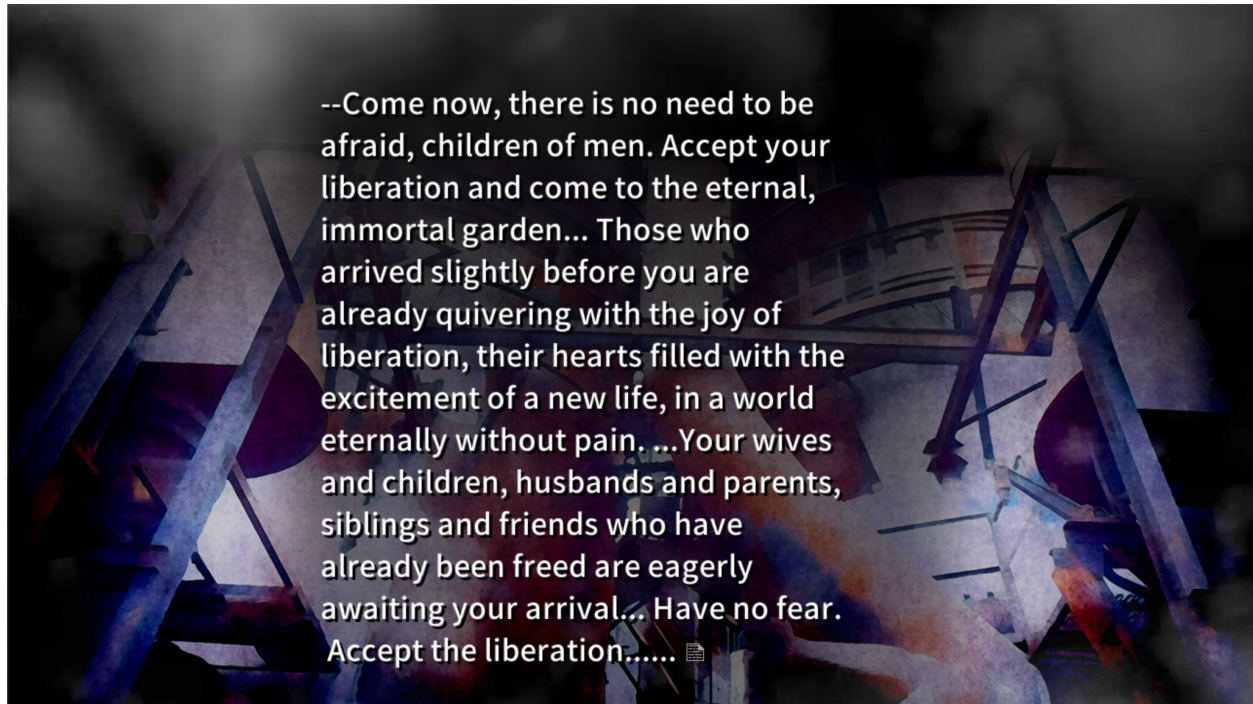
In episode 21 of Higurashi Gou, there was a scene that very strongly implies a connection to the factory world of Ciconia:



Eua refers to Satoko as “Vier” as well as an “Anomalous Spinal Cord Specimen”, which suggests that this may occur in a simulation being hosted on a human brain and spinal cord, just like the factory world from ciconia. Another piece of evidence is that in Nekodamashi, Hanyuu starts flickering like a hologram.



You can even see that parts of this effect are meant to look like computer artifacts. There are even further connections between Eua, and Hanyuu with the VR world when you consider the disembodied voice from the factory scene, who speaks to the narrator after he has been reduced to just a brain and spinal cord.



I think this voice may be a personification of the AI running the simulation that judges everyone's deeds. One thing that is very noteworthy is that this voice uses the same phrase used by Hanyuu, Eua, and Featherine, "**Child of Man**". This creates a very strong link between the characters, and I think this may imply that Hanyuu, Eua, and Featherine are also personifications of similar AIs, perhaps all running in their own, similar Simulations.

But why would Higurashi be a simulation? If the purpose of the AI is to simulate the end of the world to find out who is responsible, then what is the point of simulating some random Japanese kids in the 1980s? I think that given the extreme importance of the accuracy of the Ciconia AI, it would be extremely beneficial to test it before judgement day to make sure it is sufficiently capable of solving complex problems. It may also work like many AIs we see today, where it first needs to "learn" how to solve problems and it gets better at it over time. This is why Higurashi is being simulated, to test/train an AI that solves mysteries, the most essential skill it will need for determining everyone's actions on judgement day. These simulations should operate similarly to the one I've proposed Ciconia takes place in: for each simulation, the AI is given a setting, a list of things that are known within that setting, and a question to solve. For Umineko, The Rokkenjima massacre could have been a historical event, and the AI takes in what is known about the incident, like the messages in a bottle or the explosion, and then simulates different scenarios in order to determine the most likely solution to the question it was given, "who was responsible for the Rokkenjima massacre?". This could be why Featherine is so powerful within Umineko, she is the administrator and ultimate

authority within that simulation. This is the same as how I've theorized the Ciconia simulation works. The AI is given various historical facts to work with and is tasked with answering the question: "who was responsible for the end of the world?".

Logic Error Revisited:

Likewise, Hanyuu would likely be the AI for the Higurashi simulation, and she has the task of answering the question "Who is responsible for the Great Hinamizawa Disaster?". Like I've theorized with the Rokkenjima massacre, I think the GHD might also be a historical event in the "real" world, and Hanyuu is simply an AI tasked with creating various simulations that adhere to known events in order to solve the case. This is why I theorized earlier that Rika's death might be like the prophecies from Ciconia, it is a known historical event that the simulation must adhere to. Hanyuu creates the "broken game board" when she grows attached to the characters in the simulation and adds a new rule that allows Rika to keep trying until she survives. Rika must die or the simulation does not conform to history, but Rika must also survive because of the new "rule" created by Hanyuu. This is both the broken game board and the logic error. A broken game of Sugoroku where Rika can move her pieces around the board for all eternity without ever changing the gamestate. Rika escapes this logic error in the original higurashi when Hanyuu decides she doesn't want to sit on the sidelines anymore, and manifests herself on the gameboard to force it to deviate from "prophecy" and allow Rika to have the life she always wanted.

As a side note, I think Hanyuu's broken horn may symbolize that she is defective in some way compared to Imphy that she is defective in some way, and her childlike appearance may indicate she is an "early version" compared to the others. This may be why Eua calls her "imperfect" or refers to her as a failure. Hanyuu being defective in some way may be why she can only create a broken game board.

Eua:

Eua is a being just like Hanyuu, an AI who presides over the simulation as an administrator. She may be a "newer version" of the same type of AI as Hanyuu. Eua has knowledge and memories of other worlds yet she had no name before encountering Satoko.





I think she might be somewhat of a “fresh install” of the AI with a newer version, she may have no name because she was essentially just “born” when Satoko touched the horn in the Saiguden.



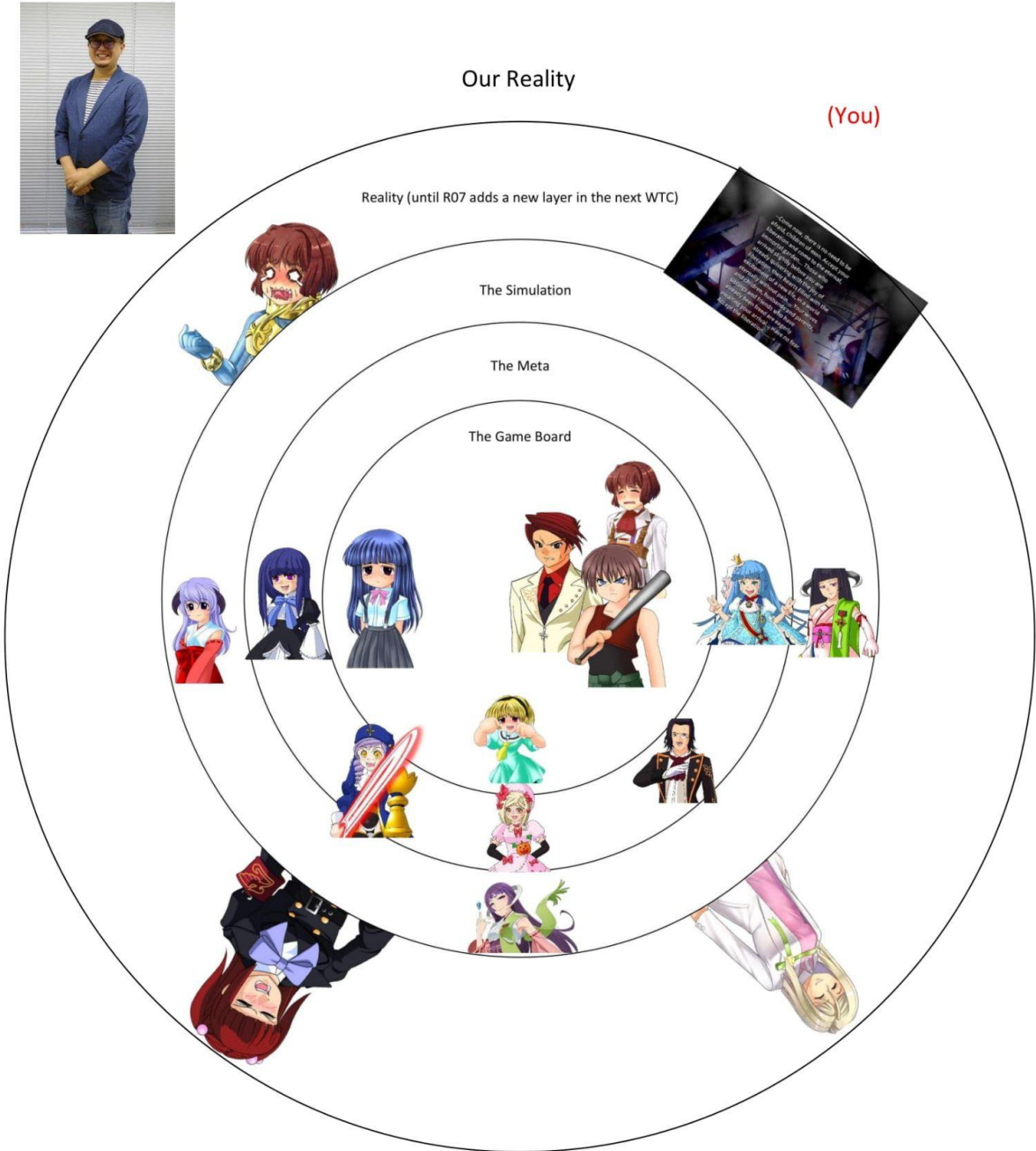
I think the reason why she has memories from before Satoko awoke her is because she is connected to the memories of all the other similar AIs, like Featherine. This may even be the purpose of the “Memory-Aid Device”: to connect the memories/personalities of the various Featherine-like beings.



Eua might be playing this game against Hanyuu as a form of punishment for Hanyuu's mistake in the original Higurashi. It could also be that a proper solution is required for the Higurashi simulation, so Eua is installed as a replacement to Hanyuu, who also locks Hanyuu away from the game board so as to not let her break Prophecy again.

Implications on the WTC Mythos:

Most fans break up WTC into two pieces: Meta, the world of witches and game boards, and reality. In my theories so far, there's been an extra level of "sci-fi" above all of that. I think it looks a little something like this:



Basically there are 3 "Meta" layers of WTC as well as an additional "Reality" layer above it all. The First Meta layer is "Mystery", or reality as perceived by the pieces on the game board. The second layer is the "Fantasy" layer which is reality as perceived by

those in the world of game boards, witches, and magic. The final layer is “Sci-fi” or reality as perceived by those who run the simulations: Eua, Hanyuu, and Featherine. Reality is the world outside of the simulation, where blue miyao is theorized to be from. I’ve stated before that I believe that both the Rokkenjima massacre and Great Hinamizawa Disaster are historical events and possibly unsolved mysteries in this level of “Reality”. The events of Ange’s world at the end of episode 8 are something that likely happened in this “real” world but the version we see is Featherine’s simulated version of events. This is why Ikuko is able to use the Red Truth in the “real” world: because in this simulated version of events, Featherine is the ultimate Authority, like the Root user of a computer. Featherine may even use Ikuko as her digital avatar because it is known in the real world that Ikuko is the one who solved the Rokkenjima mystery. Featherine may be trying to mimic Ikuko in an attempt to reproduce Ikuko’s solution. The breakdown of Mystery, Fantasy, and Sci-fi is reminiscent of the Rudolf Spielmann quote that Beatrice recites in episode 4: “Play the opening like a book, the middle game like a magician, and the endgame like a machine”. In fact I believe there is one extra level of reality past blue Miyao’s “reality”, the reality in which you and Ryukishi reside. In this layer, there is one final game board, it’s a game between Reader (you) and writer (Ryukishi). This is consistent with how Ryukishi has described WTC as a “game” since the very first arc of Higurashi. In this game board Ryukishi is using the strategy that Beatrice quoted: he played the early game like a book (Higurashi), the middle game like a magician (Umineko), and is now playing the endgame like a machine (Ciconia). This game board shares the same reader and writer dynamic as Beatrice’s game board, and likely has the same goal: **discover the “truth” within the fiction.**

Relations Between Layers:

In Umineko, the fantasy elements are often shown to be metaphorical abstractions of the mystery elements. For example: the trial of love from Episode 6 of Umineko is a metaphor for Yasu being torn between the part of her that loves George, the part that loves Jessica, and the part that loves battler. Sci-fi, as the layer above fantasy, may interact with fantasy similarly to how fantasy interacts with mystery: through metaphors and abstraction. Using this concept, we can view witches simply as users who have been granted “elevated privileges” within the simulation. For example, the voyager witches’ ability to travel between fragments may simply be the ability to transfer their consciousness from one simulation to another, granted to them by the AI. This fits with how many of the prominent witches in the series received their powers directly from one of the entities theorized to be the AI: Eua, Featherine, and Hanyuu. Additionally, game boards may simply be an abstraction of how the AI solves problems, which is why I’ve been using “game board” and “simulation” somewhat interchangeably. Furthermore, **all of the elements of the sci-fi layer may be metaphorically linked to the layer above it:** the game board between you and Ryukishi.

The Ultimate Detective:

The AI that I've theorized so far works as follows:

1. The AI takes in all known information about the case (historical facts/prophecy)
2. The AI takes these known facts and iterates through various possible situations by filling in the parts that it doesn't know
3. The AI discards any situation that deviates from the known facts
4. The AI then compares all valid solutions and outputs its solution

Does this sound familiar? **It's exactly what a detective does when trying to solve a mystery.** In fact this is exactly how I came up with this very theory: I came up with a list of points that I am confident about and took various scenes from the source material and created a story to fill in the gaps. This makes the AI sort of like the ultimate detective of the WTC-verse, think of her like Erika on steroids. This could be why Featherine is both a master writer and a master mystery-solver, because the two things are one of the same. A "solution" to a mystery isn't just a logical deduction but also a "story" that occurs between our gaps in knowledge. This is exactly why in episode 5 of Umineko, Battler's red truth about Natsuhi being innocent is rejected: his truth is meaningless without a story.

Erika's Natsuhi culprit theory did not conform to the red truth, but it was accepted over Battler's truth anyway because her truth told a story, albeit at Natsuhi's expense. Likewise, the "stories" that this AI creates are also being told at someone's expense, given that their purpose is to judge people's actions and allow them into heaven or condemn them to hell. In Umineko's answer arcs, I think Erika was an attempt to play with the idea of having a story where the detective is the "villain" but not the "culprit". Her obsession with the truth is often portrayed as toxic or nefarious, which can be seen clearly in Umineko's trick ending. I think that in later parts of Ciconia when this AI becomes a more prominent part of the plot, the AI's obsession with finding out who is guilty so it can condemn them to hell may be portrayed in a similar way to Erika's twisted obsession with truth.

Sin in WTC:

The idea of simulations with the intention of blaming people for various historical events (GHD, Rokkenjima Massacre, WW4) may relate to the idea of foisting sin on others in the original Higurashi. I theorized Blue Miyao is trying to erase Miyao so that he can blame his sins on others and escape eternal damnation, but he may not be the only person from outside the simulation trying to make sure he doesn't get blamed, every other character could be doing the exact same thing. I think Tojirou is a good candidate for another character who has a "blue" version of themselves trying to manipulate action from behind the scenes. I think this because Maricarmen describes Tojirou as looking as if he is an unconcerned spectator looking in on the world. This could be because there is a Blue Tojirou just like Blue Miyao, and because of this Tojirou may know that his world isn't "real". As a side note: I think Tojirou may be trying to take some of the blame for Miyao's actions and go to hell himself to save Miyao. This would be why he takes control of Miyao when he kills Lingji, he could be trying to take the blame for Miyao's sins.

Regardless, I think the AI's objective to cast blame for the end of the world may be portrayed as villainous in future installments of Ciconia, paralleling Takeno's philosophy

during the final confrontation of Maturibayashi: Someone needs to draw the losing card and be sacrificed in order for sin to be absolved. Conversely, I think Miyao and company may adopt the philosophy of the Higurashi cast at the end of Maturibayashi: nobody has to be sacrificed, and we can use our bonds to work through our problems and forgive our sins. I think this in combination with my ideas from the last section begin to set this AI up as the ultimate villain of the WTC franchise. The central conflict of Ciconia going forward may center around this concept. Miyao's may strive to create a world where nobody sins and therefore nobody has to be blamed. He may also have a direct confrontation with the AI, and he may try to convince it that nobody deserves to be condemned to eternal torment, no matter their deeds in life.

The Ultimate Game Board:

If the WTC-verse works as I described then how does the greater game board between you, the reader, and Ryukishi connect to all of this? I described that I believe our reality may be linked to the sci-fi level in the same way sci-fi is linked to fantasy and fantasy is linked to mystery, but what are the metaphorical links between our world and the sci-fi world of WTC? I mentioned before that my methods for creating this theory works the exact same way as the Ciconia Simulation: it takes things that are known and extrapolates them into a story. That's because we, the fans, are the AI: a collective of entities who theorize, discuss, and dissect the stories in order to discover some sort of underlying "truth". We have always been the ultimate detectives in the WTC-verse. Through discussion, especially online, we have figured out all of the cases before any of the detectives on the lower levels of reality (Erika, Willard, Rika, etc.). Because of this, the idea of Featherine being Ryukishi's self-insert gets turned on its head. Instead, we are Featherine, we are also Eua. All of these being for the collective AI of Ciconia's Simulation, and they are us. **We are one yet we are many**, and we are Ryukishi's opponents on the game board. The ultimate machine that can devour any mystery is tasked with the final WTC mystery. As we always have, we are given a scenario by our opponent, and we must answer the question regarding the end of the world: who is to blame, who is the culprit?

The End of WTC:

After the credits of Higurashi, Ryukishi expresses his desire for his fans to learn the joy of writing for themselves. Fans have created very interesting stories in the form of theories for his various works, and these theories always revolve around one thing: finding the culprit. This is the exact same thing the AI does, it creates stories so it knows who it can blame for various tragedies. I think in the end of Ciconia, the AI will realize that it enjoys creating worlds just for the sake of it, perhaps being persuaded by Miyao and company. It doesn't need to make stories to exact judgement anymore, it can create worlds because it finds it entertaining (she is the witch of theatergoing after all). Likewise, the reader does not need to limit their own stories to solving the mysteries of others, they should go out and create their own worlds and their own mysteries. So what is the "truth" within the "fiction" of the great WTC game board? Just like Battler's game board from episode 8, I think this game board is supposed to teach us something more important than truth:

Fiction is valuable because of the joy it gives us when creating it and sharing it with others. It doesn't matter if your theory is wrong or doesn't make sense, it is still your own story that you had fun making and others had fun reading. You may not always get the mystery right, but that's okay, as long as you're having fun.

This is the ultimate and final truth of WTC.