



The Decagon House Murders

Yukito Ayatsuji , Ho-Ling Wong (Translator) , S?ji Shimada (Introduction)

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Students from a university mystery club decide to visit an island which was the site of a grisly multiple murder the year before. Predictably, they get picked off one by one by an unseen murderer. Is there a madman on the loose? What connection is there to the earlier murders? The answer is a bombshell revelation which few readers will see coming.

The Decagon House Murders is a milestone in the history of detective fiction. Published in 1987, it is credited with launching the *shinhonkaku* movement which restored Golden Age style plotting and fair-play clues to the Japanese mystery scene, which had been dominated by the social school of mystery for several decades. It is also said to have influenced the development of the wildly popular anime movement.

This, the first English edition, contains a lengthy introduction by the maestro of Japanese mystery fiction, Soji Shimada.

Locked Room International discovers and publishes impossible crime masterpieces from all over the world

The Decagon House Murders Details

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Author : Yukito Ayatsuji , Ho-Ling Wong (Translator) , S?ji Shimada (Introduction)

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From Reader Review The Decagon House Murders for online ebook

Knigoqdec says

? ?????? ????? ?? ?????...

<http://knigoqdec.blogspot.bg/2016/11/...>

Haiiro says

?i?m tr? mà có l? ng??i ??c nào c?ng nh?n ra khi ??c Th?p giác quán là xây d?ng nhân v?t quá ? m? nh?t. Tr? hai cô gái (vì là s? ít) và anh b?n Ellery thích t? ra thông thái nhanh nh?y h?n ng??i thì không th? nh? n?i tên tu?i và ??c tr?ng t??ng ?ng c?a m?t ai n?a. V? l?i tôi c?ng không thích v? dùng tên các nhà v?n n?i ti?ng làm bi?t danh này l?m.

V? không ng? nghê sinh ho?t t?p trung thì th?t là khó hi?u và vi?c c? ý dùng thu?c an th?n ?? kh?i m?t ng? thì c?ng th?t d? h?i. Nh? ?ã t?ng ngh? ??n m?t l?n tr??c ?ây, trong tình tr?ng tính m?ng b? ?e d?a nh? th? này, n?u là tôi, tôi s? không mu?n b? mê man vì thu?c ng?.

Ngoài ra thì tôi th?y l?i tho?i gi?a nhóm sinh viên 7 ng??i, nh?t là khi các án m?ng b?t ??u x?y ra, ???c xây d?ng có ph?n g??ng ép. Nó thi?u m?t s? t? nhiên, ki?u nh? trong tr??ng h?p th? này th? này, tôi ngh? ch? ai l?i ??i ?áp th? n? th? n? ?y.

Tuy nhiên cu?i cùng, vì không ??c Kindachi nên v?n th?y cu?n này khá, có th? m?t ph?n b?i mình v?n ch?ng áp ??t kì v?ng gì cho nó n?a. V?i cá nhân tôi thì nó ?úng là m?t cái k?t b?t ng? nh? nhà ?ài qu?ng cáo, sau khi ?ã l??c ?i ph?n "nh?t l?ch s? ti?u thuy?t trình thám Nh?t B?n". Cái này thì ph?i t? ki?m ch?ng m?i tin ???c, hê hê.

John says

Seven college students, all members of their university's mystery club, decide to spend a week on an island where, last year, a brutal and to date unsolved multiple slaying took place. The island's main structure, the Blue Mansion, was destroyed by arson in connection with that earlier crime; the students -- who bear nicknames like Ellery, Agatha, Orczy and Carr in honor of their favorite authors -- thus occupy the island's only other building, the Decagon House of the title.

The fact that this house is decagonal, the rooms inside it trapezoidal (there's a helpful map in the book to explain this), doesn't really affect the plot but does convey to us quite effectively that what we're reading here is an artificial construct, a puzzle detection rather than a mimetic novel. And, indeed, as we learn from the afterword, the publication of *The Decagon House Murders*, written originally as essentially a piece of fan fiction for the Kyoto University Mystery Club, heralded a return to fashion in Japanese crime fiction of the puzzle mystery, which had been supplanted decades earlier by more realistic fare.

In early pages it's specifically acknowledged that the setup strongly resembles that in Agatha Christie's classic novel *And Then There Were None*, and, sure nuff, there's a murderer intent on knocking off the students one by one for reasons of revenge. However, this exercise in homage is by no means a copycat exercise -- indeed, there's a separate, very major plot strand set simultaneously on the mainland and involving a completely different set of characters -- and I actually found the puzzle part of the mystery here

more intriguing than (albeit just as implausible as) its equivalent in the Christie novel.

In short, if you're into Golden Age Detection then there's a very great deal here for you to feed on (not least a quasi-reincarnation of one of my favorite fictional detectives, EQ!). But where everything else gets let down a bit is in the translation, which hobbles and stumbles where it should gracefully glide. This isn't, I think, the fault of the translator but of the English-language publisher, who needed to be far more proactive in terms of editing and copyediting than he obviously was here.

An especially egregious misjudgment occurs when Ellery (for no real plot reason) tantalizes the others with a few riddles based on the shapes of Japanese calligraphs. Obviously these would make exactly zero sense to English-language readers, so the translator has invented new, roughly equivalent riddles to take their place. The trouble is that *these* make no sense either! Since the passage concerned contributes nothing to the plot, it could easily have been omitted; or completely new, this time genuinely English-based riddles could have been substituted. At the moment, though, the little section serves merely to irritate . . . especially since you have to keep flipping to the endnotes to find out what the heck the riddles are supposed to be about.

The Decagon House Murders, then, reminded me of the way so many self-published novels that could be great are severely impaired by the lack of the final polish that professional publishers aim to supply: there's a diamond within, all right, but it's hard to see it through the rough. This is not the kind of book that should be the hard slog that, at least for me, it proved to be on occasion.

mark monday says

Are you aware of the physical space around you? Asks the mad architect. He will build two houses, one of Blue and one of Ten. These houses will hold secrets and mysteries and murder and despair. One burned to the ground, one empty but soon to be burned.

Are you aware of the physical space around you? Asks the author, Yukito Ayatsuji. He will build a novel based around concepts of space, of physical limitations and barriers. Of open areas concealing closed areas - the mental ones as well. He will describe these spaces regularly and with careful precision.

Are you aware of the physical space around you? Asks the murderer. He will build a trap of one of these houses. He will know the extra layers and extra walls and extra rooms; just as he will know your secrets, casting a cold eye upon them. He will come through these places and spaces; he will murder you, he will murder you all.

This is the third Japanese locked-room mystery I've read this year, and although only a star separates this one from the prior two, *The Decagon House* was easily my favorite of the three. It lacked the labyrinthine quality of *The Tokyo Zodiac Murders* and the over the top melodrama of *The Inugami Clan*, but its clarity of purpose - shades of Christie's *And Then There Were None* - and its interesting focus on physical spaces - and not just the murder house, but nearly all indoor locations - made it thoroughly absorbing from beginning to end. Even the blandness of its prose and the purely surface-level characters worked in its favor. And the reveal of the murderer genuinely shocked me. One of those reveals where I had to go back and double check what I was actually reading. I like that feeling.

Lark Benobi says

Bad things happen. Everybody dies.

The flatness of the prose in this novel at first bothered me and then delighted me because it freed me from that somewhat squicky feeling I often have, when reading a murder mystery, that violent death should not be quite so entertaining. The characters here are nothing more than pieces on a magnificent, imaginative board game, and their lack of dimension allowed me to feel pleasure in the storytelling.

I lived for years in Japan and this experience made my reading all the more delightful. The translation sounds exactly like the Japanese, to the point where many times I could know for certain what the Japanese word or phrase had originally been. It felt as if the translator is not a native English speaker, or at least the translator never stepped out of literal translation, and the unusual nature of the language in the novel gave it a charged, unexpected feeling as I read.

The English here sounds something like Japanese native speakers who have only a fragile command of English. Some of the direct translations of Japanese concepts include "senior" for a person who is ahead of you in the same school, or "after-after-party," which is self explanatory but is an actual thing in Japan for that smaller, frequently drunken gathering that happens when you're too tired to go home or the trains have stopped running and you're stuck in limbo with your friends until morning comes. The proper names weren't reversed to fit English usage. Some words honestly seemed made up or taken from a not very good bilingual dictionary--like "shrubberies" rather than "shrubbery." I'm going on about it because it was an aspect of the novel that I enjoyed deeply but I'm not sure how readers who haven't lived in Japan would take it.

Then there is the mystery itself. Honestly I felt both very satisfied by the solution to the puzzle, and kind of snookered by it. I didn't feel the story gave me all necessary clues throughout the novel for me to feel satisfied with the ending as it unfolded--a lot of these clues instead were given after the fact, to fill in the blanks. I didn't mind this however because I got such pleasure from reading this strange little book, and because of all the ways it was different from anything else I'd read, and because of all the ways the language intersected with my experience of Japan.

Marie-Therese says

2 1/2 stars. Disappointing, particularly as it started out so well.

Ayatsuji opens the mystery strong with an intriguing setup and a lively group of youthful characters spread over two locations, but the story's promise fades as the utterly implausible and not very well-constructed plot unfolds and initially slightly rounded characters stiffen into flat, unyielding props. Unlike the prose of fellow honkaku writer, Soji Shimada, who provides an unduly laudatory introduction to this volume, Ayatsuji's language is awkward, just barely adequate to the task of telling his story, not something to enjoy in its own right. While it may be an accident of translation, as is, this particular volume presents little to get excited about as puzzle or novel.

Gigi says

4.5 stars for this incredibly clever closed-circle mystery originally published in Japan in the 1980s, out this year in English for the first time. The book is filled with clever puzzles and a brilliant resolution, but the characters didn't draw me in enough for me to give this book a full 5 stars. Highly recommended for reading when you're in the mood for a twisty mystery as opposed to deep characters.

University student members of a campus mystery club gather on an island in a mystery reminiscent of Agatha Christie's *And Then There Were None* -- and in fact this book is credited with repopularizing this style of mystery in Japan. A cute homage is that the students' nicknames are taken from classic mystery writers: Agatha, Orczy, Ellery, Carr, Poe, Leroux, Van Dine.

Jokoloyo says

First, I want to say thank you for Sanny who introduced me with this novel, and more importantly introduced me with *Honkaku* mystery genre. *Honkaku* means orthodox in Japan, and this genre keeps the whodunit mystery stories alive in Japan. I admit I didn't know the existence of *Honkaku* mystery before I read this novel.

This is an isolated-island murder mystery with the clues, red herrings, and so on with climax when readers found whodunit.

In my opinion, the mystery and climax is good, just as expected. I expected a twist at climax, and I like the twist. I was reading the last pages at the morning and still sleepy, then the climax words successfully slapped me into fully awake.

I recommend this novel for whodunit stories fans. If you don't know *Honkaku* genre, I recommend to search a bit about it, as what I have been doing for several days.

EDIT NOTE: I previously only mentioned the genre as *Honkaku*. Sanny corrected me.

Fitrah Tanzil says

Tulisan di bawah ini mengandung banyak spoiler.

Kebiasaan buruk saya tiap kali membaca novel -yang baru datang- adalah saya membaca cepat dan membuka halamannya secara acak, kadang saya baca dari bab-bab terakhirnya dahulu. Inilah yang terjadi pada *Decagon House Murders Mystery*, saya baca sepertiga bagian akhir dulu, saya endapkan beberapa hari, baru kemudian saya baca lagi dari awal.

Dari tahapan membaca awal, saya teringat dengan novel *And Then They Where None* dari Agatha Christie, kisah pembunuhan berantai yang terjadi di sebuah pulau di mana semua orang yang diundang ke pulau tersebut tewas secara misterius. Pada bagian ini, rasanya saya nggak ingin banyak berkomentar. Dari premis itu saya cuma bisa bilang, oh begitu doang. Namun saat saya membaca kedua kalinya -dari awal hingga akhir secara lengkap- saya sadar bahwa novel karya Yukito Ayatsuji ini adalah versi upgrade dari sang Ratu cerita

kriminal. Butuh puluhan dekade untuk menciptakan novel sehebat ini dan jelas orang biasa-biasa aja nggak mungkin bisa bikin yang seperti ini.

Ok, secara garis besar novel ini dibagi menjadi dua cerita; penyelidikan di luar pulau dan penyelidikan di dalam pulau. Penyelidikan di luar pulau, itu dilakukan terhadap kasus yang terjadi di masa lalu yang pernah terjadi di Decagon House. Sedangkan penyelidikan di dalam pulau, ini lebih ruwet lagi, sebab sambil menyelidiki apa yang terjadi di masa lalu, mereka juga menyelidiki pembunuhan yang terjadi sekarang dengan korban adalah mereka sendiri yang terjebak di dalam pulau. Peliknya lagi, semua karakter di novel ini adalah penggemar fiksi detektif, lebih spesifik mereka benar-benar freak dalam hal itu, sampai-sampai mereka menggunakan nama samaran para penulis novel detektif legendaris.

Sungguh, saya nggak tahu harus mengkritik apa tentang novel ini. Yukito Ayatsuji benar-benar kompleks dan sangat serius dengan novelnya.

Konklusi

Dari plot, setting, pendalaman karakter, dan cara penyajian cerita. Novel ini saya kasih 89 skala 100, bisa dibilang ini novel terbaik yang saya baca di akhir tahun 2017. Sebuah penutup tahun yang nyaris sempurna.. Satu lagi, thank you tuk Irfan Nurhadi yang sudah kirimin novelnya, hahaha.

review lengkap di <http://ftrohx.blogspot.co.id/2017/12/...>

Robin says

3.75 stars.

This is right up my guilty pleasure alley. Originally published in Japan in 1987 and only now available in English translation, this book represents a resurgence of "locked room" mysteries in Japan at the time. It's an unmistakable homage to Agatha Christie's incomparable *And Then There Were None*. I just love those impossible closed door mysteries of the Golden Age in which the suspects are limited and the clues are there for the reader, with no rabbit pulling at the end. They are like dark, dangerous puzzles, each piece illuminating a disturbing truth.

This story has seven students on a private, isolated island. They all belong to their university's mystery society, and as such, go by awesome nicknames like Agatha, Van Dine, Leroux, Orczy, Ellery, Carr and Poe. (This alone earned the book half a star for me.) They are intrigued to spend a week on this island because an unsolved murder/suicide happened there six months previously. They stay in a unique/creepy house shaped like a decagon. Then, as you might guess... they start to drop like flies. This is scary! No way of escaping, or communicating with the outside world, surrounded by your increasingly dead friends, with a maniac on the loose. And that maniac is likely one of your friends.

The book also tells the story of what was happening on the mainland at the same time, with people who were starting to put together the idea that something very wrong was happening.

And then... a great twist that I didn't see coming which reveals the identity of the murderer. Makes me want to go back and re-read.

Unfortunately, the 'denouement' felt a little too "informative" rather than exciting, and that lessened my rating of the book. I understand that explanation is there in order to reveal the clues that the readers could have picked up on; it's also fun to re-live the days on the island from the point of view of the killer. There just has to be a better way of ending the book that explains the beautiful puzzle but also packs a bigger punch. Also, I needed more character development just so I could attach more of an identity to each of the people on the island. I had a hard time keeping track of who they were at times.

I admire that Ayatsuji took on a classic Christie - there's so much love for the Golden Age mysteries in this book. I would recommend this for anyone who shares that love.

Irfan Nurhadi says

Damn! This novel is awesome! Another shin-honkaku mystery novel, with a strong sense of puzzle plotted mystery, but with a different taste in style as opposed to The Moai Island Puzzle. If TMIP offered a mystery in the style of Ellery Queen, TDHM worked in the style of our beloved Queen of Crime, Agatha Christie. To be more precise, TDHM was an homage to her famous novel, And Then There Were None.

Heck! The initial premise is the same. A bunch of people spend their time on an inhabited island. They die one by one. A killer among them. An investigation by the remaining survivor. A brilliant ending.

So, how can i not love this novel! You bet I love it!

The story itself involves a bunch of individuals, member of the Mystery Club from K--University. If you knew much about the movement of mystery genre in Japan, you would know that K--University refers to Kyoto University, where the real Mystery Club (yes, the real one) exist.

This famous club was responsible in bringing up (again) the forgotten honkaku-mystery which has lost its popularity to social-school mystery. The shin-honkaku movements was first initiated by Soji Shimada, who then helped new aspiring writer from the Mystery Club to begin their debut in writing mystery novel. Yukito Ayatsuji was once a member of the Mystery Club, and this novel was his debut in the genre.

Anyway, back to TDHM, the member of the Mystery Club has decided to spend their spring holiday on Tsunojima Island. There's a mysterious building, a decagonal house. And a history of past crime that happened on that island. A gruesome, quadruple murder that killed the owner, his wife, and two servants. No wonder, those mystery maniacs wanted to spend their time on that island. But none of them realized that only death awaits them there. Apart from the murderer of course.

Reading TDHM reminds me of the role-playing game, Werewolf game, or Mafia. There's an unsuspecting murderer (werewolf or a member of the mafia) among a group of innocent people. Each night the werewolf, or the mafia, killed the innocent. And the next day, he acts as one of the innocent and along with others, try to make sense of what happened and find the murderer. That, of course, adding the tension between the group every time one of them became the victim and the circle of suspect grew thinner. Who among us is the murderer?

The mystery itself is quite engaging, but the clues are quite hard to figure out. It doesn't have the same quality of cluing and chain-of-deduction as TMIP. But the explanation of the mystery included previous information provided, in retrospect. So, you get a solution in the form hindsight explanation, not a deductive reasoning pointing to the solution. While that bit didn't really sit well with me, I can get behind it for the plot and the unfolding identity of the murderer are excellent. Seriously, just read the book and see for yourself. It will give a slap on the face. A neat way to show the reader that the murderer is X. Thumbs up for that!

I want to say more about this book. But I fear that will spoil your enjoyment. All I can say is, this book is awesome! You mystery fan, would definitely love it!

Bev says

The Decagon House Murders (1987) by Yukito Ayatsuji is a daring homage to the Golden Age detective novel and, most particularly, to Agatha Christie's classic impossible crime novel, *And Then There Were None*. It also represents a resurgence of the classic crime novel in Japan. As is stated in the notes at the end of the 2015 English translation by Ho-Ling Wong:

The publication of *The Decagon House Murders* in 1987 was seen as a mile stone in detective fiction and the start of the shin honkaku movement. The term...now symbolises the rebirth of the classic puzzle-plot novel with a new twist, audacity: pushing the bounds of the puzzle-plot novel while adhering to its fair-play rule.

Ayatsuji takes the familiar trope of a group of people stuck on an island with no escape from a murderer and gives it a twist. This time, unlike the Christie novel, the people aren't strangers brought together by an unknown host--they are a group of students who are all members of a mystery club at a local university. They are so immersed in their hobby that they have each taken names from classic detective fiction: Agatha, Orczy, Van Dine, Leroux, Ellery, Carr, and Poe. The island and Decagon House was the site of a ghastly murder (possibly murder-suicide) just six months before and it appeals to their sense of mystery. When the uncle of one of the club members buys the property, the club takes advantage of their connections to plan a week's excursion. They explicitly tell the fisherman who runs them out to the island on his boat not to come back for a week.*

"So I really don't have to check up on ya even once?" the fisherman asked the six as they set foot on the dangerously creaking pier. "Don't think phones work here."

Van Dine meets the six--he had come ahead to bring the supplies and prepare the lodgings and they settle down for their stay. Initially, they enjoy exploring the grounds and wondering about the details of the crime six months before. But it isn't long before they are involved in a very personal murder mystery of their own. Someone begins killing the club members--one by one. Has one of their own gone mad or is there someone unknown hidden on the island? Clues begin to point to someone connected to the previous murders. Did that killer manage to hide on the island all this time? Ayatsuji manages to produce an unexpected answer that is at once surprising and highly satisfying.

This is a highly enjoyable puzzle-plot mystery. Since it is focused on the puzzle aspect, the characterization suffers a bit, but not enough to keep mystery fans from enjoying themselves. The solution to the mystery is quite audacious and, while I kept wondering if perhaps X might be the killer, I couldn't figure out how it would be possible. The clues are there if you just know how to interpret them. The motive isn't quite as clearly given, but there are subtle hints. ★★★★★

*Note to self: If I'm ever invited to a secluded island for an extended stay--even by people I think I know well--make sure somebody will be checking up on us regularly (like--every. single. day.). AND make sure I bring along an emergency pack that contains an easily portable, inflatable boat for getting off the island ASAP if a madman starts knocking off the guests.

First posted on my blog My Reader's Block. Please request permission before reposting. Thanks.

Sean Homrig says

Wow. Just wow. THE DECAGON HOUSE MURDERS is the longest, most challenging brain puzzle I've ever read. I picked it up because the synopsis was similar to AND THEN THERE WERE NONE, but soon realized that this book, published in the late 80's, was the re-introduction of detective literature into Japanese culture that involve stories that could actually be solved by the reader, as opposed that those with a twist in the end that cheats on the reader. Like the aforementioned title, the characters find themselves trapped in the usual "old dark house", where they're murdered one by one. As I mentioned, that was enough for me to pay the price of admission, but I was delighted that the characters actually try to solve the murders themselves, speaking their thought processes out loud ("If A was poisoned, then it could be B because of X but not C because of Y."). I realize that this seems like standard Christie or Stout fare, but it went beyond that. The only issue is that some of the paragraph formatting seemed to be lost in translation, sometimes making it difficult to tell who said what, which was important in the context of the story. As for the reveal...I have read HUNDREDS of murder mystery novels, to the point where I can whittle down the murderer to two or three suspects because I've read every twist that exists, but I never saw this ending coming! And the satisfying part is that it was there in front of me the whole time! This is a must-read for fans of the genre, and would even be recommended to readers who aren't big mystery fans.

Nhi Nguy?n says

Holly moly!!! ^^ Totally devoured this book!!! At first I thought it would be another lock room case, a total copy cat of the all time famous "And then there were none" by Dame Agatha Christie, but it turned out I was wrong :D And I'm happy that I'm wrong :) When it comes to Japanese people, they are often the creative pinoneers, not the followers ha ha ^^

Back to this book, I'm glad I didn't see it coming when the murderer was finally revealed. Now I know why this book is considered as having one of the most shocking ending in the history of Japanese detective literature :))

Anh says

3.75* - m?t cu?n sách khá thú v? ?? ??c liên t?c cho h?t trong vòng 1 ngày ?êm :)

tình ti?t thú v?, xây d?ng cách th?c gây án tuy còn l?ng l?o nh?ng c?ng khá ?n t??ng
à mà mình thích cách ??t tên các nhân v?t theo tên c?a các thám t? n?i ti?ng, d? nh? ch? mà toàn g?i b?ng tên
Nh?t, g?n ch?c nhân v?t ch?c mình lo?n não ~.~

Đi tìm tr? là ?ng c? gây án h?i b? l? và không h?p lí l?m, bên c?nh ?ó thì các n?n nhân và k? c? hung th? ??u b? thi?u ch?m chút trong cách xây d?ng tính cách, ch?a k? th? ?o?n và cách th?c gây án càng v? cu?i càng thi?u logic và h?i h?t, thành viên câu l?c b? trình thám g?i mà nh? nh?ng chú c?u non...khi án m?ng x?y ra, ch? bi?t lo s?, khóc lóc ??p phá, ?i loanh quanh và nghi ng? l?n nhau mà không có m?t cách th?c nào ?ó hi?u qu? ?? gi?m t?i ?a nguy c? b?n thân tr? thành n?n nhân ti?p theo

b?i v?y càng v? sau, các nhân v?t b? gi?t càng d? dàng và hung th? thì ung dung gi?t gi?t và gi?t, thu?n l?i t?i m?c phòng kín v?n có chìa khóa v?n n?ng, mu?n h? ?c b?t ng? thì ?âu ra t? nhiên có s?n ngay d?ng c? ??c t?m ??c trong ng?i, trét ??c hú h?a vô 1 trong 2 cây son thì b?ng nhiên 1 sáng x?u tr?i n?n nhân thích ??i màu son - th? là trúng ??c, còn các n?n nhân thì luôn l? ng? nh? bò ?eo n? :v nhân ?ang nói v? ?i?u này ch?t nh? l?i 1 ?o?n trong review ??c phát b?t c?i - nh?ng ?úng v? cu?n sách này mà lúc này m?i ??c:

Ti?p, v? c?t truy?n, mình c?m th?y k? ho?ch c?a hung th? d?a quá nhi?u vào may m?n. Th?m chí ngay ??u truy?n, tác gi? ?ã nh?n m?nh y?u t? “may m?n”, mình ?m ? cho qua, nh?ng ??c xong thì ph?i l?t l?i trang ??u mà than tr?i “May gì mà may th?!” nh?ng r?i ng?m ngh? thì ?úng là tác gi? ?ã có h?nt t? ??u “Tao ?ã b?o nó may m?n r?i mà.”

??u truy?n, khi h?n ?ang nung n?u k? ho?ch gi?t ng?i thì bác h?n tình c? mua l?i h?n ??o. OK, tình c? ?i. L?n khác, h?n h? ??c vào café, m?c ?ích gi?t ng?u nhiên 1 n?n nhân trong 6 ng?i, nh?ng tr??c ?ó ?ã ??t s?n b?y dành riêng cho m?t n?n nhân khác nên n?u c?c café ?ó ng?u nhiên ???c n?n nhân kia ho?c hung th? ch?n thì coi nh? k? ho?ch gi?t ng?i không tr?n v?n. Tóm l?i, h?n có 66% thành công, ok anh v?n win. L?n khác n?a, h?n b? n?n nhân b?t g?p khi v?a chèo xu?ng ??n ??o, b? n?n nhân b?t g?p t? trên b?c ?á, kho?ng cách r?t xa, h?n l?i “th? tr?ng y?u t?”, t??ng th? là xong r?i, nh?ng ngay l?p t?c, n?n nhân còn “ho?ng lo?n h?n, lo?ng cho?ng cu?ng quýt không ch?y n?i”, th? là b? h?n ?u?i k?p và cho ?n hành. ?nh ?i?m c?a s? tình c? và b?t ng? là vì?c h?n xu?ng bút gi?i thích h?t k? ho?ch c?a mình, nhét vào m?t cái chai ném xu?ng bi?n. ??u truy?n ném xu?ng, cu?i truy?n th?y cái chai trôi vào b?, nh?t lên.

Em ch?u anh r?i =)))

Áng l? s? m?t tròn m?t d?t v?i k?t thúc ???c cho là có cái k?t khi?n ng?i ??c s?ng s? nh?t l?ch s? ti?u thuy?t trình thám Nh?t B?n nh?ng than ôi, do là fan c?a dòng truy?n trình thám và c?ng ?ã ??c quá nhi?u l?n b? truy?n Thám t? Kindaichi nên c?ng không th?y b?t ng? l?m v?i k?t thúc, thi?u m?t chút n?a ?? có th? g?i là "s?ng s?"...

à còn cái n?a quên nói, mà ?m ?c quá nên ph?i m? review ra ?? edit l?i, add thêm vô...

t?i sao? t?i sao? t?i sao l?i spoil tình ti?t m?u ch?t trong series The tragedy of X, Y, Z c?a Ellery Queen v?y ch?i, tui m?i order trên tiki v? c?m còn ch?a nóng tay, ?ang tính ??c mà -___-
