Some people are just born lucky. It's no surprise that this should extend to death as well Basically, this is when a character falls into a situation that should, by all accounts, be lethal , and survives through sheer luck or coincidence. This can be only a one time thing, or, more often, you have a character who constantly bumbles around, surviving things they shouldn't. Characters like this are often oblivious to the danger they find themselves in, or recognize that they are lucky and count their blessings, but, in the worst cases, they can get pretty arrogant about it, to the point where you wish they would </ die A staple of the bumbling investigator . Often found in conjunction with Not the Fall That Kills You… . Compare Normally, I Would Be Dead Now , in which a character survives a normally lethal situation by sheer force of will . An inverse of this would be a Death Seeker who, through sheer luck, finds himself unable</ to die. Often followed by an I'm Okay! If a character finally</ dies after surviving a string of normally lethal occurrences, that's a Rasputinian Death Frequently occurs in Youth Is Wasted on the Dumb Not to be confused with No One Could Survive That! , where the person in question is thought</ to have died. If someone survives a Mortal Wound Reveal , it is necessarily this trope. Compare Joker Immunity , where a character will survive things that should</ have killed him because they're too good or too popular to be Killed Off for Real

Many characters and plot elements lack backstories in fiction. It might be because the creator didn't consider giving them a backstory, or because they didn't think it was important. But then there are times where creators forbid</ origin stories from being revealed There are some reasons why backstories might be banned. The creator might want to keep a sense of mystery around a character or plot element, and they think solving that mystery would make the franchise less interesting. This can also occur because the creator intends to eventually write the backstories themselves, so they forbid everyone else from writing them first. Another reason for this is that the creators may want the fans to come up with their own backstories . In cases where this applies to characters, a Captain Ersatz may be created alongside the character whose origins aren't allowed Sub-Trope of Executive Veto . Sister Trope to Restricted Expanded Universe

Industrial complexes in which climactic battles are fought always seem to have been built with a callous disregard for the safety of workers. Inside, you're likely to find narrow catwalks with simple rope/cable (or no) handrails inevitably hung by what might as well be knitting yarn over open bubbling vats of green acid , massive exposed machinery flailing everywhere without protective covers, safety switches in awkward places far from the machinery they control (assuming that there are</ any safety switches or that they're even functional), blast furnaces glowing fiery red , and other hazardous conditions so terrifying that any sane person would probably insist on a six-figure danger bonus to even go near the place In short, if the Occupational Safety and Health Administration (or the local counterpart in non-American settings) ever saw the place, it would be condemned in seconds</. Sometimes, the story will Hand Wave this by referring to the factory as "abandoned." However, it will never be explained why it

hasn't been demolished yet, why it still receives electricity, or why all the machinery is present and operable as if it's itching to be the setting of a climactic showdown And oddly enough, for all the lack of safety compliance, the factory's door will be unlocked or easily entered, and there will be not a single night watchman Usually all the crushing, spiking, and burning machinery will be left to run unattended; but if this is not the case, they will all be activated by a single exposed switch placed on a bare stretch of wall Of course, this means the hero and the villain will immediately rush into the heart of such a complex to have their final battle, instead of just settling things in the parking lot. On the other hand, this does allow for the frequent accident of the villain falling to his doom . Any collateral damage in the battle will invariably hit a Big Red Button , cause Failsafe Failure , and No One Could Survive That! resulting explosion These environments still exist because they are visually interesting and allow the cowardly villain more opportunities to sneak around behind the hero, or the overmatched hero to find some way to even the scales against the seemingly omnipotent villain. Granted, it's always possible to put together a dramatic fight sequence in a perfectly balanced tournament-style environment (see the last segment of The Karate Kid (1984) </, or virtually any movie where martial arts is the foundation of the plot), but the ultimate authority on such matters in entertainment is, of course, the Rule of Cool These facilities are also often referred to as "Smoke and Fire Factories", in reference to the fact that the function of the building is rarely explained, with smoke and fire as its only discernible outputs. Incidentally, OSHA Compliance is not just about construction and design, but also about people in the facility following proper procedures, so the act of having a battle in a workplace is already</ non-compliance with OSHA, even without the smoke and flame Note that if a villain plants a few explosives in such a place, it transforms from a mundanely unsafe facility into an instant Death Course . See also Eternal Engine and Malevolent Architecture (the video game equivalents), Construction Zone Calamity (when this trope is Played for Laughs) and Homicide Machines (when a horror film does this with everyday household appliances). No Seatbelts and Railing Kill are subtropes Rule 87 of the Evil Overlord List gives advice on how to avoid this — and if you're plotting to rule the world, you should heed its advice This trope is always present in a Nightmarish Factory , or a Blood Sport This has nothing to do with the lack of approval without accompanying a certain Wildling to go beyond The Wall . Then again, their world is not a safe place either . It also has nothing to do with Oshawott 's Pokémon Speak

The future is full of data drives, backups, often made of Organic Technology or crystal , and holographic terminals . No paper though, even if we still have trees around. The danger of having no hard copies of information seems lost on folks. This vision of an entirely digital future hearkens back to the 70s and 80s, when the increasing popularity of the home computer and email led many to believe that soon paper would be made obsolete by the ability to transfer and access hundred-page documents instantly on portable computing devices. Ironically, as the years went on the growing use of fax machines and printers meant paper was in higher demand than ever before. However by the 2000s the growing trend was towards everything

being digital, and the rise of e-books threatens to make a No Paper Future a reality (despite the no hard copies risks). Another way to tell it's the future is to make money 'weird', if not get rid of it. This is a Justified Trope in the United States and a few other First World countries, since now many of us really do</ pay with cards any sizable amount of money when possible (and preferable). For now it's still more practical to bring money for smaller transactions, to save the 20 or 30 seconds to sign a receipt or key PIN; yet even now, swipe-and-go smart cards that can be much faster</ than handling messy physical change are spreading. This trope usually presumes the complete elimination of the Black Market or illegal transactions, as, obviously, drug dealers are not going to be interested in transactions that leave a paper data trail. Ditto for people arranging transactions to evade or avoid taxes or purchase something they'd rather not admit to ; cash has no trail, electronic money does. Bitcoin and other cryptocurrencies are a thing, of course, but keep in mind that for most works using this trope cryptocurrencies didn't exist when they were made. But then the government decides how money is done, so who cares about the criminals? (Let's not dwell on the obvious answer to that question which is shown every time a news paper</ presents news about political scandals involving large bribes...)

War Is Hell , so logically peace ought to be better Not in this case. For the professional soldier or sailor, peace means they're suddenly out of a job and have to find their way in a world that may have changed dramatically while they were away fighting. They may lack salable skills (that is, ones other than fighting) and struggle to keep food on the table, and may also be dealing with the aftereffects of their war experiences . Perhaps they will go looking for another war and become mercenaries or get involved in extremist politics. Or they will find a hardscrabble job or end up as beggars. They're likely to be found in the Legion of Lost Souls . Naturally they may be a Shell-Shocked Veteran . On the flip side, the civilians may find that the loved ones who come back from the war are not the same people as the ones who left One Internal Subtrope of this common in Wooden Ships and Iron Men works (and many Space Opera series inspired by them) is for officers serving in peacetime to be put in reserve on half-pay. This was Truth in Television for navies during the Age of Sail, the British Royal Navy being most often cited, and it tended to mean near-poverty for those without other sources of funds Closely related to Stranger in a Familiar Land and The War Just Before . Subtrope of No Place for Me There . Compare And Then What? , Born in the Wrong Century , Outdated Hero vs. Improved Society , So What Do We Do Now? , Victory Is Boring , Won the War, Lost the Peace , Prefers Rocks to Pillows , Former Regime Personnel , and of course Glory Days . Can lead to a soldier going From Camouflage to Criminal . May be experienced by the Returning War Vet or Colonel Kilgore . Compare Oppressed Minority Veteran , when the veteran is mistreated because of their identity status

A specialized version of the Reset Button : Any dangerous device or technology owned by a villain, particularly a supervillain of the James Bond </ mode, that is not off-the-shelf exists in a metaphorical vacuum. There is only one of it, there are no plans or schematics for it, and no earlier generations of development exist.

In the case of expensive and rushed projects, the final project might have been made by cannibalizing parts of the prototype, or might actually be</ the prototype after a whole lot of upgrades and patches. Either way, no backup copies exist at all</ of either the device's hardware or software. Thus the hero may safely blow it up, blast it with EMP or otherwise render it useless, confident that no one can recreate the technology — or worse, just take version 0.9 out of storage and use that</ the moment he leaves. This trope also applies to creations that, through some fluke of their creation, cannot be replicated for a variety of reasons. Maybe the first attempt was tainted during creation , or maybe a talented composer dies before they can record their techniques. Once the original is lost, it's gone forever. Note that in the real world, scientists and engineers make and keep very detailed notes — this is often what differentiates Science from Mad Science . Mad Science is magic-like in how it can inexplicably summon up something that its own creator doesn't quite understand. (Or, this trope is unnecessary if the creation could be replicated but only the original can be used in time</ to affect the story... the trope applies once that story stretches to weeks or years and needs some Rule of Drama to prevent replications.) This trope usually does not</ apply when the scientist who designed the technology is treated as a sympathetic character. In this case, the remorseful researcher does keep notes, which he will either attempt to burn or erase himself, or will ask the heroes to destroy for him. Nor does it apply when the experiment results in a Psycho Prototype ; in these cases, the researcher will make changes to the plans and build a second, "good" version, to fight the first, "bad" one (of course, the trope may kick in right after that...). Occasionally subverted after the customary celebration of the superweapon being destroyed, with one hero ominously pointing out, "yes... but there's nothing to stop them building another. " Or the superweapon hadn't actually been destroyed as they thought . A common cause of this is Shoot the Builder . Compare Reed Richards Is Useless , where the formula exists, but is only applied to fantastic problems. It may appear as a justification for Never Recycle Your Schemes . See Also: Black Box , for situations where the device in question has extraterrestrial or otherwise fantastic origins that would justify not being able to build another; The Spark of Genius , for devices that have the superficial trappings of science but are actually based on powers that don't follow the usual scientific rules of predictable cause and effect; It Only Works Once , for devices that can't effectively be reused even if you know how to make them work again; and This Page Will Self-Destruct , for cases where the plans and/or prototype are deliberately destroyed to prevent them from being used again.

Most media have some kind of setting. A world , a time, some characters, maybe some Backstory , or even just a bare-bones Excuse Plot ... but not in a large number of Video Games and some traditional games. No frill, no fluff, just an entire experience carried by the gameplay, maybe the sound and visuals in a supporting role. Story will likely get in the way of these games, at worst annoying the player with the interruption; given the chance to skip story, they will . Expect Rule of Fun to be invoked, and often In the days of Retro Gaming , limited processing power limited the amount of storytelling a game designer could employ so many games of the era were either this or an Excuse Plot by necessity. Today, much of the big money in video game production

is aimed at big blockbuster-style story experiences so this is more likely to be the aim of smaller productions Since this is used so often in video gaming, let's not list every single example, just genres, notable exceptions, or inversions. Or specific references to this in other media Not to be confused with </, a handbook guide to the very popular (Inter)National Novel Writing Month contest Compare High Concept , Play the Game, Skip the Story , Porn Without Plot , and Random Events Plot . Contrast with Excuse Plot , which is when a game does</ have a plot, if one that is just an excuse for the gameplay- these games don't even have that, focuing solely on the gameplay

Pinball Tabletop Games

Toys Driving Game First-Person Shooter .io Game Other Video Games

The Evil Twin of Multi-Platform and Port Overdosed , and a worse outcome than Porting Disaster Say you have this console or operating system which you are very much accustomed to. You more or less have everything made for the platform installed or on discs/cartridges, but there's this one game or application you wanted or needed so badly, but couldn't get as it was released on only a particular platform other than what you have. Sure enough, you can buy a new console or install an alternative OS, but that's a major barrier to entry for some who do not have the budget or just couldn't be bothered to get a certain device for the sole purpose of playing certain games As with No Export for You , No Port For You could be due to technical limitations, censorship, licensing or whatever complications that may arise with the release of a piece of software, or just limited resources, or for some inexplicable reason even if the platform the game wasn't released on has a significant market share. It could also apply to non-software pieces of digital media, like for example films not yet released on DVD or Blu-ray. However it could also be due to "exclusivity deals", in which a company pays a developer to make a game only exclusively for their platform Expect many modern Arcade Games to fall under this, as many of them use specialized controllers that would be too expensive if they were faithfully made for the consumer market; the more economic alternatives would be to adapt the controls to a gamepad or produce a lower-budget version of the gimmick controller, often with clunky results either way Naturally, there are workarounds for this, like emulation for example; emulating more recent systems are a long shot however, but progress has been made with seventh-generation console emulators, such as Xenia , RPCS3 , Citra , CEMU , and the most popular of them all; Dolphin . Even the Nintendo Switch is starting to have emulation projects being made too. Fan-made ports do exist as well, especially for games whose source codes have been released in public domain or under a permissive licence Despite communicating with the same hardware fundamentally underneath, the other two Operating systems for the PC Market; MacOS and Linux , also get afflicted with this, as most games released on PC are for Windows only. While the list of games that work on both of these OS's is increasing thanks to increased adoption and better understanding by the general consumer and big videogame companies alike about what these OS's can actually be like to use, it's a far cry from the hundreds of thousands of games the PC gaming space has to

offer natively. Much like how Emulation can help runs games from consoles on computers, MacOS and Linux both have Wine Bottler for the former, and plain old WINE for the latter. Linux also released onto Windows When it comes to smartphone games , originally the bulk of high-profile mobile games were released on iOS only, with Android routinely being left out in the cold. It wasn't until the mid- 2010s that more and more mobile games started getting ported to Android, with most games now being released on both at launch. You're still out of luck if you use any other mobile phone platform, however Contrast with Multi-Platform and Reformulated Game , where games get versions or ports for multiple platforms at the time of its release (especially with licensed games). The complete polar opposite is Port Overdosed , where the game gets released on every platform under the sun the developer can think off, even if the platform is not a good fit See also No Export for You and Bad Export for You for restrictions of a regional sort. For cases when the game is ported at all yet developers did a rather shoddy job at it, see Porting Disaster

For some reason, a statement can become a bit funnier if there isn't any punctuation at the end. Compare the following: Oh, my God! That is the most amazing thing I've ever seen!</ Whereas the first one is grammatically correct, with punctuation in all the right places, the second has no punctuation. The reason the one without punctuation could possibly be funnier to you is that punctuation implies inflection. Without punctuation, the statement gives off the feeling that it was said in an emotionally blank voice, akin to the Flat "What" . Alternately, it might come across as breathless, as if the speaker was so excited their comments came out too quickly for punctuation . And, in particular, without the pauses denoted by commas. The phenomenon is common on the internet, where people seem to often forget that a keyboard has keys for periods and commas. In that respect, people might also associate punctuation-bereft sentences with those inexperienced with computers, adding another possible source for amusement. It's also used to suggest a silly point of view in an enthusiastic-but-not-too-bright manner, often with All Caps (another sign of being unfamiliar with computers): HEY YOU GUYS THIS IS THE BEST PAGE ON THE WIKI Compare Wanton Cruelty to the Common Comma and The No Punctuation Period , where the poor grammar is a source of annoyance rather than amusement. Contrast Nothing Is Scarier , where the lack of something invokes fear rather than humour. See Motor Mouth for dialogue equivalents.

They often, but not always, take the form of a Police Procedural . The Hero is often an Anti-Hero ; typically a Defective Detective . Many of the series have been adapted to film, and then remade for other audiences. The genre arguably originated with Per Wahlöö and Maj Sjöwall's Martin Beck </ novels, which introduced many of the concepts and conventions, such as deconstructing the clean surface of the welfare state, dealing with older, down on their luck cops and social commentary and social realism, set in deserted sceneries in an an unforgiving climate . However, it truly took off in the English-speaking world with the English publication of Henning Mankell's novels, most of which feature the depressive Inspector Kurt Wallander Compare with Giallo and Heroic Bloodshed , for other region specific crime thrillers

No matter what Bob does, no matter how noble his intentions,

he just cannot get the respect of his peers. It's not that Bob deserves to be unhappy. He's a genuinely Nice Guy who in some other story would be loved and respected. But since he's in a comedy ensemble, his role is to suffer to keep the humor rolling, even if the audience finds him sympathetic While the "I don't get no respect" line is indelibly associated with Rodney Dangerfield , the characters he plays are not</ examples of No Respect Guy (those are the Unsympathetic Comedy Protagonist). Also note that the other characters have to treat Bob unfairly for him to be playing this trope. If he's as stupid as everyone else, he's just a Butt-Monkey Subtrope of Only Sane Man . If the character themselves complain about this, it's Dude, Where's My Respect? See also Memetic Loser , the Out-of-Universe version

Despite the prominence of Only a Flesh Wound in media, there are some things that even writers would concede as pretty fatal. For example, if a character gets shot in the head or stabbed in the chest, they're pretty much done for, hopefully with enough time to give a Final Speech before their death. Unless of course, they're a Determinator or just extremely tough . For them, that little hole where their heart was supposed to be is just another chance to show off how badass they are. Even that is Only a Flesh Wound , and the guy that injured them, likely to be pissing in his pants right now , is about to receive a world of hurt. When this occurs in a climactic battle, you often see a Heroic Second Wind sequence. Killing the character after their display of Heroic Willpower for extra dramatic effect, or to show that the wounds were fatal after all, just not right away , is optional. Note that this applies only to things that would have killed a normal character even by Hollywood rules. If it is "merely" something like severe bleeding from the shoulder or leg, that is Only a Flesh Wound . Surprisingly, this is actually a case of Truth in Television . There are many real-life examples of people who had things rammed through their chests and heads and still lived due to the foreign material miraculously missing vital organs. This means there is a fine line between this and mere aversion of Instant Death Bullet . However, it is far more common in fiction than in Real Life and all of them were left incapacitated or unable to move, so Don't Try This at Home . May overlap with I Can Still Fight! . Tends to go with Rasputinian Death if the character dies by the end of it. Compare Made of Iron , when the character should have been killed by what's been done to him but has only suffered superficial injuries. Contrast Not Too Dead to Save the Day , where the character actually is</ dead, but somehow still animate enough to kick ass. A frequent reason for villains to ask heroes Why Won't You Die?

It has always been a staple of stories to include a bit of romance. Stories are also generally fond of tying up the story so everything is neat at the end, except when they don't. Point A plus point B put together means that any romance set up in the story will generally be resolved one way or another with characters either hooking up, breaking apart, dying or just walking away from the situation entirely But sometimes it doesn't work out like that. Sometimes the story sets up a romantic arc that never quite seems to get wrapped up completely . There can be several reasons for this, of which the most well known is not wanting to upset the status quo . Sometimes the author just wants to leave things open ended, or the author feels that resolving the romance would in some fundamental way work against the moral of the story they're

trying to tell. Or perhaps, the author would prefer to merely hint that the relationship may be forming. The common point between all of these is that the romantic plot lines were temptingly laid out but never followed to their absolute confirmed conclusion Thus, there is No Romantic Resolution Super-Trope of Maybe Ever After , which is specifically for examples that don't completely ignore </ the romantic plot thread in the end, but instead give it a pseudo-resolution in the form of an ambiguous implication that they might</ get together. Contrast Marry Them All , where the romance is resolved but without choosing a single winner. Compare Did Not Get the Girl

It seems quite common in fantasy worlds to have an arctic or temperate climate in the northern hemisphere, and a tropical climate in the southern hemisphere, i.e., a cold north and a hot south In reality, it doesn't quite work this way. You have a cold north... and a cold south. The only "hot" part is in the middle. This representation probably comes from the fact that a majority of the world's population lives in the Northern Hemisphere, where this trope seems true This is Older Than Dirt : Aristotle knew the world was round, and assumed that the south pole was just as cold as the north pole, but he believed the lands near the equator were so hot that they were impassable</ . To be fair, his reference for "lands near the equator" was the Sahara Desert The idea of the Grim Up North and The Savage South are intimately linked to this trope See also: Fantasy World Map , Patchwork Map

A list with media originating in Norway .

So you have your Cool Plane and your Cool Ship , but somehow, they're still not cool</ enough, truly not worthy of such a badass Ace Pilot as yourself. You know what would help? Let's paint a freaking shark face </ on the nose. That</ will get the desired reaction from your enemies. Plus, it'll look great at airshows! The Plane Spotters love this kind of thing! Typically, you will see five varieties of this: If on the nose, expect something akin to the classic "Shark nose" made famous during World War II . If on the tail, expect distinctive (or even flashy) designs intended to easily identify the plane's unit. In Real Life , this trope has generally become much more subdued due to a combination of PR and practicality. Flashy artwork tended to clash with specially-designed camouflage patterns designed to help conceal the plane in combat, making such artwork Awesome, but Impractical . Even the traditionally applied roundel insignia, such as the RAF's bullseye had to be replaced with subdued monochrome variants. A typical workaround with those limitations is to put the artwork in a normally-concealed place, like the inside of the wheel wells, or to simply draw it in less contrasting colors. On the other hand, nose art can be an immense morale boost. The nose art personifies and antropomorphizes the aircraft, creating a bond between the inanimate airplane and its pilot (and ground crew). Even in air forces where strict discipline was stressed, some</ form of nose art was always tolerated. Since Tropes Are Flexible , this applies to other vehicles or equipment as well, as long as it fits the spirit of the trope. Compare Itasha , which involves flashy (and nerdy</) paintjobs applied to cars. If the ammunition</ has nose art on it, then it is a Marked Bullet . Can overlap with Ace Custom ,

which is when the vehicle's design</, rather than it's decoration, is unique, often to give a particularly important hero (or villain) particular advantages. Nose art may display the ship or plane's name . This is not </ for examples of face painting, tattoos, or artwork inspired by the human nose. Truth in Television .

There are No Seat Belts on the Cool Starship (when there are even seats</), particularly not on The Bridge . Whenever the ship is hit by Energy Weapons , even if the Deflector Shields hold, everyone on board will be flung about by the Screen Shake . Either the designers assumed that Space Is an Ocean , or everyone has a standing battle station Star Trek: The Motion Picture </ did a Lampshade Hanging on this, giving The Captain a chair whose arms folded down to function as a seat belt. Kirk wound up being tossed around anyway despite this. Star Trek III: The Search for Spock </ also had an impressive sequence of the bridge crew aboard the Excelsior buckling up in similar fashion before activating the transwarp drive — which instantly broke down The lack of seat belts is part of No OSHA Compliance (as well as no common sense)

For whatever reason, some characters can ignore another character's powers, be it offensive or defensive. They might be immune to every kind of magic , or their abilities are " too powerful " to be resisted but whatever the case, other characters' powers don't work on them and their own powers are not impeded in the least. If heroes attempt to use The Worf Barrage , they'll step out of the Smoke Shield and casually dust themselves off. When the Barrier Warrior tries to block their attacks with a Beehive Barrier , they'll break it into hexagons and knock them out. It can also take the form of a wrestler using their ultimate move and eliciting little more than a raised eyebrow from their opponent. They aren't canceling their opponent's powers (not activelyThe more passive/effortless it is, the better it would look), and they often aren't explicitly stated to be immune or resistant beforehand. They're just that good. It's almost as if it were a make believe children's game where one of the kids refuses to "play by the rules" and insists they're invincible and immune to their playmate's imaginary powers. That's impossible... Right? Depending on execution, this can be a terrifying reminder of exactly why they're called the BIG Bad , or a very groanworthy way of adding Fake Difficulty for a hero. If a villain has benefited from No Sell for the first four acts, by the time the hero masters his powers/confidence in the fifth, it's likely that he'll be the one using No Sell along with a Super Mode or Heroic Resolve . The trope's name is a term used in Professional Wrestling circles. In all types of acting, "selling" means an actor reacts as if he had been hit hard when the attack didn't make contact or was harmlessly light. Professional wrestling refers to it as a "no-sell" when the wrestler that was struck doesn't</ react to the hit (i.e. he just stands there, as if his opponent were punching a brick wall). Originally, this was usually a case of the wrestler taking the hit just being a dick, and was highly frowned upon because it was seen as undermining Kayfabe . But it also came to be used as a way to demonstrate that a wrestler is just that tough. Some wrestlers use no-selling as their main schtick. Immunities to specific attacks and/or Standard Status Effects are almost always present in Tabletop Games and are the main purpose of Damage Typing . As a game model grows, it's more and more likely to get into Lensman Arms Race of effects, immunities and immunity-breaching effects. See also The Law of Diminishing Defensive

Effort . A favorite of the Implacable Man and The Juggernaut . The inversion is No Saving Throw . When a video game boss can do this, it is often a Hopeless Boss Fight . An example where the boss can do this at first but a cutscene allows the hero to damage them is a Seemingly Hopeless Boss Fight . Attack Its Weak Point is where the boss no-sells everything except to one spot. Compare to:

A character who has no idea where he's going, and tends to get lost easily And not just the regular kind of lost either. They could get lost in a walk-in closet. This person simply has No Sense of Direction A little like the Flying Dutchman , except that this character wanders not because of a curse but because he can't find where he's trying to go. Often becomes one of those Achievements in Ignorance when the character somehow</ arrives at the right place despite their utter inability to get there Also see Directionless Driver , when the character actively refuses navigation assistance. Contrast with The Navigator , someone who's skilled with directions If the individual is lost because of the location itself being impossible to navigate, it may be a form of The Maze , Magical Mystery Doors , or an Eldritch Location

A character with No Sense of Humor is incapable of enjoying jokes, comedy, or humor of any sort. Maybe the character is The Stoic turned Up to Eleven , or an otherworldly being with no notion of comedy , or the victim of a traumatizing accident — whatever it is, this person is unwilling (or unable</) to respond to humor, tell jokes , or even recognize when something is funny at all Some characters with No Sense of Humor maintain their seriousness by sheer force of will. Others might have a conceptual understanding of humor, but simply treat it as an odd curiosity or with a clinical detachment. Oftentimes, such a character is placed in absurd situations to elicit laughs from the audience A common characteristic for The Stoic , The Spock , and the Grande Dame Arguably a Sub-Trope of No Social Skills depending on the culture. May overlap with Evil Has a Bad Sense of Humor and Sarcasm-Blind . Also see Late to the Punchline , Don't Explain the Joke and Cannot Tell a Joke . Dude, Not Funny! is a completely different trope, but in-universe, one can</ be confused for the other depending on the character

Children and those operating on a childlike mental level will often push objects into their own noses and ears, often resulting in a hospital trip. The favored item seems to be crayons, though anything small enough to enter the openings in question can be used. Alternately, shoving items into other people's facial orifices in anger or for experimental purposes also occurs commonly, and is often used as a child-friendly variation on the Ass Shove . Also related to Nose Nuggets , and Orifice Invasion It goes without saying, but this should not be done in real life . Inserting an object into your nose can cause a nosebleed, or worse, a rupture of the delicate nasal membrane. Seriously, don't shove anything into your nose

One of the most obvious ways for writers to create a Dystopian setting is to remove those things which are most pleasurable to us in Real Life . In the same vein, one of the most obvious ways to create a Utopian setting is to remove those things which cause

us the most pain and suffering. How do you really Mind Screw the audience? By removing that which is both our greatest pleasure and</ our greatest pain and suffering. In the design plans for both dystopias and false utopias , sex is the first thing to go This is a predominantly literary trope. The authors using the deconstructed utopia could be trying to show that achieving what at the first glance seems to be a perfect society necessarily leads to loss of humanity of its members In settings 20 Minutes into the Future , sex can be outlawed entirely, while chemical castration drugs already exist to abolish sexual desire; humans would reproduce by growing embryos in People Jars (see Uterine Replicator). Some Transhumanist dystopias can also use genetic engineering to modify humanity as incapable of sexual desire The hero, who decides that My Species Doth Protest Too Much , is most likely to discover both What Is This Thing You Call "Love"? and Death by Sex . This is the unstated reason why writers have these societies use drugs to suppress sexual urges in the populace, rather than surgery : drugs, unlike sterilization, can wear off Not to be confused with the horrible song of the same name from the audition round of American Idol </ Season 7 A type of Dystopian Edict . When this affects only a few individuals, it's Can't Have Sex, Ever . When this is merely an aspect of the show's writing, it's No Hugging, No Kissing . The opposite is Free-Love Future

Bob wants a soda/candy bar/whatever from a vending machine. He puts the dollar into the machine, it ejects the bill. He puts it back in, the machine ejects it again. Bob takes the bill out, smooths out the wrinkles, puts it back in. The machine makes a "Ka-ching!" noise, Bob is thrilled The machine ejects the bill again Eventually, Bob is ironing out the dollar on an ironing board he just pulled out of Hammerspace trying to get the machine to accept it And it still</ won't Maybe he'll try to use coins instead. They end up in the coin return. And don't even ask about what happens if he tries the credit card reader Commonly Played for Laughs Compare Vengeful Vending Machine Truth in Television , since vending machines do tend to be quite touchy at times Has nothing to do with No Export for You . Unless the snack you're trying to get is not officially sold in your country

For some reason, the character is mostly ignorant of and often confused by common social conventions and behaviors. They usually grasp enough to minimally function around other people most of the time, but any circumstances outside of their limited experience fluster, puzzle, or (at worst) upset or enrage them. Someone with no social skills is not necessarily stupid</ — just unfamiliar with how human beings act around each other. Consequently, they will tend to be blunt, straightforward, and Brutally Honest . They will expect everyone else to be totally honest, too. From a writing point of view they are an asset: they say things that everyone is thinking but no one would dare say out loud. One background that can lead to this trope is to be Raised by Wolves — growing up with animal parents. They may be an intellectual (from a nerd, up to an Absent-Minded Professor) who thinks more about their favorite subject than interacting with people. Alternatively, they may have had an isolated or abusive childhood or Sacrificed Basic Skill for Awesome Training . Or all three. They may be bamboozled by the opposite sex and ask What Is This Thing You Call "Love"? . Alternately, they may have had social skills in the past, but after being away

on The Quest or some other mission for an extended time, may find themselves unable to reintegrate due to being a Shell-Shocked Veteran or a Stranger in a Familiar Land . Quite often a point is made of stating that this character is very intelligent or "learns fast" to make sure the audience doesn't just write them off as dense and to justify characters trying to help them adjust, or as an excuse for why they've adjusted as well as they did. If done poorly, either of these versions of intelligence can become an Informed Ability . An extreme form of Fish out of Water , milder cases may result in Cloud Cuckoo Lander , Creepy Child , Innocent Fanservice Girl or No Sense of Humor . Homeschooled Kids are usually portrayed this way. If they stay this way, they may become The Hermit , The Shut-In , or Hikikomori . Related to: Friendless Background and I Just Want to Have Friends when the character isn't happy about this situation. In Real Life , people with and fit this trope. It's a symptom of certain forms of autism , including Asperger Syndrome ; a differently wired mind can make it hard to grasp neurotypical social cues, which can give the unfortunate perception that Loners Are Freaks Though it should be noted that this goes both ways - neurotypical individuals have difficulty interpreting autistic social cues as well, and . This is called . . Media is aware of this but tends to exaggerate its prevalence and intensity. A mild form is also common in people involved with academia. That said, No Real Life Examples, Please! Compare Not Good with People , where a character has more of an affinity for non-human lifeforms. Also compare Socially Awkward Hero . Contrast with The Social Expert .

Alice and Bob are friends, or Bob has a crush on Alice. They go on a date and kiss, and Alice finds that she does not feel anything for Bob, as much as she tries. He is a great guy, but that special something is just not there This tends to come up with Test Kiss but can happen in any situation where two people try out a relationship but find they have no chemistry. This is often the fate of the Dogged Nice Guy , and always the fate of the Unlucky Childhood Friend and the Romantic Runner-Up . It will also happen if they are Better as Friends or Platonic Life-Partners A more explicit version of this trope is when someone is unhappy in a current relationship, and we see them having unfulfilling sex or no sex. Kisses with the soon-to-be-dumped significant other are perfunctory and short It is only No Sparks if the character in question has never</ felt a true spark towards his or her attempted significant other. If there used to be chemistry but it's gone, that's Dead Sparks This trope sometimes occurs in Romantic Comedy during the sad period when the hero and heroine are estranged. One or both of them may try to date someone else, but it does not work because there are No Sparks. This is taken as an indication that the lost guy or girl is The One and should be won back at any cost Sometimes No Sparks happens when the wrong guy comes first . The lack of sparks discredits the bad relationship, often retrospectively This can be a method of Cleaning Up Romantic Loose Ends . Or creating them Related Tropes: Better as Friends , Electric Love , Platonic Life-Partners , Like Brother and Sister , Romantic Runner-Up . See also Couple Bomb , for a pairing in real life that's a dud on screen

There is a tendency for some adults and some teenagers to see

newer material in a medium (be it music, film, animation or comic books) as inferior to the older classics that they knew in their youth There are many causes for this. First, people's tastes are generally based on the art they knew as they grew up, and they continue to inform themselves on this basis. This is especially problematic when Values Dissonance comes into play: Modern day art (be it music, film, television, etc.) may positively depict contemporary societal norms and developments that would have been frowned on when you were growing up. Second, tastes can refine or limit as one ages; what may have seemed brilliant to a child or teen would seem crude or laughable to most adults, but the memories of how great something from one's youth seemed to linger long afterward, making the familiar examples seem better than more or less equivalent modern ones in comparison. Third, change in most art forms comes in waves, rather than developing continuously, and the transition from one wave to another can be jarring and unfamiliar — while the periods between waves tend to be uninspired across the board Another possible important cause of this nostalgia is a consequence of Sturgeon's Law combined with the passage of time: As new material is released, the vast majority will be of mediocre or worse quality, but over time, a powerful selection pressure causes all but the best material (and in some infamous cases, the worst) to be rapidly forgotten, leaving an increasingly inaccurate impression of the overall quality of the genre over time. This is known as "the nostalgia filter", and can be easily demonstrated by a careful review of the period works that are not</ remembered today. The distance of time also compresses the memories of past eras, causing the best work to seem more continuous than it was, whereas "new" is a continually moving frontier: between this memory compression and the selective memories of "the good stuff", the past of the genre is remembered as a time when "it all was good" The most impressionable time is during pre-adolescent, adolescent, and teenage years (with the absolute latest being the twentysomething years). These are the years where one is young and undistracted (or less distracted in the case of twentysomethings) by the full responsibilities of adulthood and the burdens of getting older. For boys, this may also be the time before they discovered girls or sex. Apart from schoolwork, they simply could afford time to absorb the pop culture or cult genre of the time, be it film, music, video games, or TV shows, and give it more attention, allowing it to ingrain itself on the senses, thus influencing one's tastes for the rest of their life One final possible reason: most developers/authors/artists/musicians/etc. create whatever is popular at that day and age. This means that what was popular last year isn't being produced in the same density. If a person's preference is for something that is out of fashion right now, they may have little choice besides 'hang onto the older version' or 'give up on it completely' Of course, this is certainly not to imply that newer is automatically better or that the Nostalgia Filter applies to every single case; just because a person prefers an older work to more modern things doesn't mean they only like it because of nostalgia. Sometimes the older work is</ better, or at least has its own appeal that the present things don't — even beyond "Charm", which is often thrown around to describe stuff mostly to just mean "It's nostalgic" Sam Viviano, art director of MAD </, has a saying which defines the Nostalgia Filter: "MAD</ was at its best whenever you first started reading it." A corollary to that is that, if you didn't like MAD</, it was at its best shortly

before</ you started reading it You'll notice that this trope sometimes overlaps with the Periphery Hatedom . Almost always, when people complain about how new stuff sucks, they bring up examples of things which were marketed towards the youth of their own generation as examples of "good" or even "classic" works in the genre. Never mind that 20 years ago, when it was being marketed towards them, many of the adults back then were saying the exact same thing</ we are today. It's a neverending cycle. This trope also frequently overlaps with Future Loser , where the individual (consciously or not) feels his own life</ was better in those days than it is now It most importantly must be mentioned that not every adult uncontrollably succumbs to this.</ While adults abusing the Nostalgia Filter has become a bit of a cliché (particularly in media aimed at teens and/or preteens), there are many</ Real Life adults (of various ages) who enjoy both old and new media in equal measures. This is especially true for those who are socially active and hang around a diverse group of people. How many real people subscribe to it is highly debatable. However, one thing is for certain: Those who abuse it or abuse the concept of it tend to be very vocal about it See also Nothing but Hits , They Don't Make Them Like They Used To , Nostalgia Ain't Like It Used to Be , and Appeal to Tradition . Another reason for this trope is that True Art Is Ancient . Contrast Condemned by History and They Changed It, Now It Sucks! . Disco Dan can be what happens when someone puts the Filter on and refuses to take it off to the extent that they act like they're still living in their favourite time period Please list examples of Nostalgia Filters worn in works . Pretty much any genre or form is subjected to this in Real Life , so such examples aren't really necessary. Plus, such examples are very prone to age stereotyping , which we don't want on this page

What do Charlie Chaplin , Buster Keaton , Harold Lloyd , and Jackie Chan all have in common? Answer: They performed all their own stunts. There are a few flavors to this. The actor is</ a stuntperson in their own right</ — in other words, they've got the training and the skill. Quite common in Silent Films , when stunt doubles were almost unknown and No OSHA Compliance was a Real Life fact. See also Stunt Double and Obvious Stunt Double . In-Universe Examples

The tendency for alien civilizations (and sometimes futuristic human civilizations) to be portrayed as having no native analog of contemporary popular culture, even when it would make sense for an advanced planetary or interplanetary civilization to have some kind of mass media. Sometimes this can be due to The Law of Conservation of Detail , but frequently these cultures are exquisitely detailed: the creator of The 'Verse has written a rich, deep, complex culture with its own religions and traditions...but what do people do for fun? In practice, this means that while Klingons have their own culture complete with Proud Warrior Race Space-Jesus and Vulcans have their Proud Scholar Race Space-Socrates , there's no alien equivalent of The Three Stooges </ or Dragon Ball Z </. These rich, detailed cultures, spread over dozens of planets and actively exploring the galaxy, seemingly have no literature that isn't ancient and part of their mythology. They have no television, films, novels, etc.; only epics, myths, legends, sacred scrolls, and ancient tomes. Frequently, the entirety of an alien culture is equated with its religious mythology and traditions, completely excluding the existence of a secular mass media (there being only one religion on the planet

is a problem in and of itself). This leads alien characters to interpret human popular culture along religious lines, for example when G'Kar in Babylon 5 </ asks if Daffy Duck is one of Garibaldi's household gods. If an alien culture is explicitly detailed as being rooted in its theology, extremely isolated, and/or controlled by an authoritarian government (and these are almost always examples of planetary monocultures , sometimes in cultural stasis), this may be justified . Indeed, this can be seen in Real Life in totalitarian states like North Korea and Khmer Rouge-era Cambodia , where the media is dedicated almost entirely to promoting national mythology and propaganda. Perhaps the biggest reason this trope exists is simple practicality. For a writer to explore alien pop culture, they would have to invent brand new genres of entertainment which could be unlike anything on Earth. Even the fiction mainstays—drama, romance, comedy, adventure, and horror—would still rely on social cues and cultural references that would be, well, alien to a viewer from Earth It's a safe bet, for example, that a race with Bizarre Alien Psychology would have a nearly unrecognizable version of Psychological Horror ; If they evolved a fight-or-flight response that makes them reflexively spew acid instead of scream like ours does, for example, then they'd likely have a trope called "Acid Jet Discretion Shot" instead of Scream Discretion Shot . Even here on Earth, what one culture considers entertaining might be seen as boring, trashy, or weird to another. Comedy in particular is extremely</ difficult to translate across cultural lines. Creating all this from scratch would be a daunting task for even the most seasoned showrunners. For this reason, it's much easier to vaguely state that yes, these aliens have their own Jay-Z and Beyoncé , then move on without lingering on the subject. When this trope is in effect, an alien Cultural Rebel may find that when Klingon scientists get no respect , Earth becomes the general direction of interstellar brain-drain . NOTE that this trope, common to Space Opera films and television, is usually remedied in Expanded Universe material like novels and comics which attempt to show more realistically diverse alien cultures. Also note that while this trope also covers futuristic human societies, it should not overlap with Outgrown Such Silly Superstitions , which is a separate trope. Please limit examples to aversions, subversions, and instances in which the trope is sufficiently played around with to warrant mention . Finally, note that instances in which aliens assimilate popular culture from Earth are not true aversions, but this trope being in effect is what makes Earth pop culture so irresistible to E.T. in those cases. Sub-Trope of Aliens Never Invented the Wheel .

As the saying goes, there's "no such thing as bad publicity". The reasoning is that even if people are trying to raise a big stink about how some work is immoral, incorrect, offensive, or corrupting the youth of the world, they're just giving it attention, increasing how well-known it is, arousing people's natural curiosity as to why this thing's so offensive, and making the work into Forbidden Fruit In real life, there is</ always such a thing as bad publicity: For example, if it turns out a car model or another product has a flaw that endangers the lives of everyone who uses them, and this is highly publicized, the amount of people buying it is going to steeply drop. A little Never Live It Down can devastate anyone's life forever. This trope refers to something that gains</ popularity because Moral Guardians draw attention to it. Strangely, the Moral Guardians never seem to learn from the

fact that they're doing a good job of making their objects of hate more popular , thus, free advertising </. On the Internet, it is usually those bad aspects of a product which the producer can never live down that undergo discussion and Memetic Mutation , and thus extra advertising , notoriety and more misconceptions spreading around Whether or not the author of the work purposely</ made it controversial in order to invoke this phenomenon is debatable. Edgy content always has a market, for example, pornography existed in the Victorian era but crossing the streams, i.e. bringing subversive elements into the mainstream was a huge taboo. Works are Rated M for Money when they target their expected audience and don't cross the line. However, this can backfire if you step on too many toes and often it doesn't mean that the work has more to recommend than the scandal. Sure offending some Moral Guardians draws attention to a work but thanks to Society Marches On and "Seinfeld" Is Unfunny , expect later people to scratch their heads and wonder what the fuss was about. Even Moral Guardians will eventually get bored attacking the same thing over and over. "Oh, look, [insert creator here</] has released another extremely offensive and totally controversial [insert media type here</]. How shocking </." This trope isn't just limited to Moral Guardians. Hatedoms have had this happen. As mentioned with the Control Alt Delete theorem later on the page, because people can be so</ obsessed with works they claim to hate, people often find out about it from the hatedom and either experience Critical Backlash or even if they don't like it... still</ gave it sales or views. Similar to how people find out about something from the Fandom Also, remember always that controversy can and does have consequences. No matter what your intentions were when you made a work, poor reception and bad publicity affect the context in which people see it, and your work will not be seen how you intend it but instead become a political or topical football. It can directly affect sales via smear campaign, boycotts and distributors not exhibiting your work because of Guilt by Association . In worst cases, controversy has killed careers by making it impossible for you to find people to see your next work, making you unemployable and so on. Also, don't expect critics to stand by you, they may see you as self-indulgent and arrogant and pan it, and the people who spend money on it are going to let others know that it's not worth it. Books, DVDs, or video games can still be returned, ticket refunds can still be given partway through a movie or show, radios can still be turned off, etc. Whether it's Worth It or not, depends on how much you believe Viewers Are Geniuses and your faith in Doing It for the Art Compare Attention Whore , Controversy-Proof Image , Fame Through Infamy , Forbidden Fruit , Rated M for Money , Sex Sells , Overshadowed by Controversy , The Man Is Sticking It to the Man . Content Warnings can be both a cause and effect</ of this. For when this happens but without the Moral Guardians, see Streisand Effect . See Bile Fascination for when the same thing happens due to rumors of the bad quality</ of a work. When there is an ostensible moral against something that looks appealing anyway, then it's Do Not Do This Cool Thing . When you have someone that thrives off this trope and act like they are better because of it, you got Small Name, Big Ego . Contrast with Audience-Alienating Premise . The Eight Deadly Words are what happens when even this trope can't be invoked A form of Insult Backfire . In some cases, it may also be a Sleeper Hit . Springtime for Hitler is when someone is trying</ to be hurt by bad publicity but fails for this reason Wikipedia has an article on this philosophy, going by the French

phrase </ (success from scandal)

Life can be hard sometimes. You get up early in the morning, trudge to work, deal with loads of people who have varying opinions about you, and finally go home at the end of the day. But if someone takes out their frustrations by, say, sending you flying over the cubicles with a Megaton Punch , at least you can always go to Human Resources, tell them what happened, and have the guilty party out the door, facing a lawsuit and maybe in police custody by the end of the day. Right? Right? If you're living in a television show, probably not, because in fiction there is no such thing as H.R. Whether it's the Cowboy Cop decking a paper-pushing Desk Jockey who orders him to turn in his badge , the crazy boss who's a firm believer in George Jetson Job Security , or the office's resident Psychopathic Manchild mail clerk, it seems that Violence Really Is the Answer . If the victim's a badass hero, the Jerkass co-worker who started the fight's probably going to quickly find himself taking a dive. If it's the Anti-Hero doing the punching, expect his target, probably an Obstructive Bureaucrat , to also be a Sissy Villain . Just don't expect the situation to escalate into meetings with managers and termination notices, and certainly don't expect anyone to get arrested on assault charges. This trope stems from a certain amount of Truth in Television , at least historically: a "Human Resources" department is a fairly recent concept, and there are plenty of historical periods when people did settle most of their disputes with fistfights or worse . It's also somewhat justifiable in settings where there's no legal system for people to turn to: fantasy heroes, hardened criminals and After the End survivors probably aren't in a position to file grievances. But if it's a modern, everyday setting, and otherwise respectable people are routinely pounding each other flat in Curb Stomp Battles , it's simply because there's no such thing as HR. In dramatic storylines, this is used primarily to keep the character conflict and development building without having to complicate things or slow down the plot by bringing in the outside world, while in action/adventure and comedies, it's more likely to simply be all-out Rule of Cool and Rule of Funny at work. If there is</ an HR Department, they will almost always be horrible, horrible people . See also Fiction Is Not Fair , George Jetson Job Security , and Ultimate Job Security . Compare with No OSHA Compliance and contrast with Can't Get Away with Nuthin' . Not to be confused with Human Resources in any way . See There Are No Therapists for another industry whose absence stops people solving their problems like grown-ups.

Sufficiently Advanced Aliens are very common in sci-fi, and they will often claim to be actual deities. In some cases, they'll be actual, historically worshipped deities like Apollo or Thor Unless under some sort of mind control or from a "primitive" culture, the heroes will never treat a Sufficiently Advanced Alien as a deity, or even consider the possibility that they might just be right. Some Earthlings might fall for the "alien", but they will be shown to be weak-minded to be taken in by these "gods" For something like the Puppeteer Parasite whose "miracles" are born from technological prowess , this is reasonable enough, but for beings like the Q or the Ori or various Eldritch Abominations in fiction, who have immense, unexplainable powers that genuinely seem god-like in nature, it stretches (dis)belief. The only reason

they should be considered "just" powerful aliens seems to be " they came from Outer Space ", which doesn't really make all that much sense if you think about it - if there is a deity who created everything, and you could physically meet them, why should a divine encounter only happen on Earth? Other views on why such entities are considered aliens instead is also due to the prevalence of Clarke's Third Law and its corollaries in science fiction and real life science, and because the words "god" and "magic" brings up connotations of worship and superstition An interesting irony in this is that Heaven is generally regarded as being in, or above, the sky, and that most cultures tend to look upward when thinking about their deity or deities There is a strong degree of Arbitrary Skepticism in many examples of the trope, particularly in cases where characters automatically disbelieve the self-proclaimed deity because it runs against their view of what God is or should be. Take, for example, Star Trek V</, where "God" tells our protagonists that He "needs a ship," and is met with skepticism on the grounds that God wouldn't need a starship. Sure, the Abrahamic God would have no need for a starship, but Helios had a chariot and Ra had a barge (and The Bible does</ describe God as possessing a chariot made of angels)... In short, the entity is disbelieved because it pretends to be specifically the Abrahamic (or at least Christian) God. one suspects our heroes' reaction would have been very different See also Sufficiently Advanced Alien , Arbitrary Skepticism , and Ancient Astronauts . Not to be confused with If Jesus, Then Aliens which in some ways is almost the reverse. No Such Thing as Wizard Jesus is how Jesus will continue to be worshiped and not suspected of being anything other than the son of God even if an alien superhero named Josys from the planet Beaven is running around doing everything he can do and more Has nothing to do with Space Jews Ironically, there technically is</ a however he is a musician and not exactly the Jesus you were probably thinking of

Another uncomfortable topic to bring up in a religious discussion is that modern humanity is already sufficiently advanced to do things that would have seemed miraculous in the past, or at least, we have rudimentary technologies that demonstrate the possibility of that with a certain amount of development. In the 1800s finding naturalistic explanations of miracles was actually regarded as an * affirmation of the Christian faith specifically, though the practice rapidly fell into disfavor again once churches realized that it sort of negated the need for a creator deity altogether.

Okay, so you have a setting where various people in the modern day have all these amazing powers. Whether they're born as mutants, mages, wizards, or something else, they're able to perform miraculous feats that warp reality itself. Hrm, weren't there some other historical people who performed miraculous feats? People who ended up being worshipped? If you have these wizards running around turning lead into gold, who is to say that in this universe, Jesus wasn't just a cultist wizard conning people over by turning water into wine? Nope, Jesus was never a wizard. This will </ be brought up. You might get some talk about how, oh, the Greek Gods were really aliens or something, but if a character ever brings up a modern faith that people still practice widely—Christianity, Judaism, Buddhism, or Islam — nobody will ever go, "Say, these people we're fighting can resurrect themselves. I wonder if that means

Jesus was..." While Beethoven may have been an alien spy , Jesus never was. Often one of the things that comes up during Fridge Logic , especially if say, there's a Christmas Episode or chapter during which the main characters, who have every ability Jesus ever displayed and more, still celebrate Christmas as if it's a big deal, when Larry has walked on water, can produce food from rocks, and has already come back from the dead several times. And despite the trope name, this refers to all religious figures and prophets, e.g. Krishna, Moses, and Mohammed. This trope is for when half of the reason you're part of a religion is because of records of miracles performed by gods, prophets, or messiahs—a world where everyone is running around with superpowers and constantly coming back from death should dilute that, or at least be addressed in some way. There is a pretty good reason why this trope is so prevalent. If you try to subvert it, and say that Jesus was, in fact, a wizard / mutant / shaman / psychic / alien , people WILL be offended (and if you say anything bad about L. Ron , you might get sued). It doesn't matter how perfect and kind and wonderful you might portray him as, there will be always the implication that he was either delusional, or a charlatan, because he went on to found a religion that portrays him as the son of God in a Verse where abilities such as his are rather common. It's pretty hard to Hand Wave that away without making him or the church look bad. Rather than take a side, many works will walk the line with a " Maybe Miracle, Maybe Magic " answer. It should also be noted that many religious figures used their powers not as justification, but as advertisement. "Yes, I just turned water into wine, but while I have your attention why don't you stay and listen to what you can do about your soul?" If the religions in the universe have decided to worship these figures for their teachings instead of supernatural claims or whatever powers or origins they might have had, that's fine. The problem is that it never plays out that way . It instead becomes a cosmic version of the Elephant in the Living Room . See also: No Such Thing as Space Jesus . That one is about how any powerful being that claims to be a god in Science Fiction clearly isn't and anyone who treats it as such is a gullible fool, whereas this one is that religious figures still get treated the same even if their magic powers are nothing special in the setting. Contrast Religion Is Magic . See also Jesus Was Way Cool .

In a Detective Drama , any time a piece of dialogue comes along which is off-the-cuff, not followed up and unrelated to everything, you can tell it's going to be very important. If a suspect turns up late and says "Sorry I'm late, my car was stolen yesterday", the alleged car theft will be significant (for example, the thief is the true culprit). If the detective remarks that the suspect has a nice keychain and the suspect says "Yeah, it's from my old fraternity," the insignia on the keychain will turn up later to reveal that the suspect and victim were in college together. Basically this happens whenever the writer can't find a neat way of dropping an important clue into an existing conversation See also Chekhov's Gun

Two characters who go out together, but, by insistence, aren't "going out". Comes in a few flavors: Both characters unconvincingly insist to everyone , including each other, it's not really a date. Regardless of whether or not it actually is a date, this is always a form of Ship Tease . Compare Will They or Won't They? , She Is Not My

Girlfriend , Like Brother and Sister .

A horror trope which has become something of a Dead Horse Trope , as it's now almost always played for comedy. It involves a character seeing an ugly face and begin pulling at it, on the assumption that it's a mask. Of course, it's actually someone's face and the puller will typically be Horror Struck . Sometimes a purely comedic variation will occur with wigs if the joke is that a woman looks like a man . Also closely related to "I'm not pregnant, I'm just obese" jokes. Compare with Your Costume Needs Work , For Halloween, I Am Going as Myself , Mistaken for Fake Hair and Not a Zombie . Can be a result of the monster being Mistaken for an Imposter .

Usually during infomercials, the salesperson will mention that their item is "Not Available in Stores!" The intended implication is that this product is too exclusive to be sold just anywhere, but it often makes the sellers look so cheap that no respectable retailer will ever deal with them. It can also fool the consumer (though this hardly works) into believing the product being sold will never</ appear in a store, pressuring them to call right now and buy the product This claim is usually incorrect. There is a chain of stores called "As Seen on TV!" that specializes in selling these exact items. Furthermore, most department stores have a small section devoted to them as well. You'll notice that the items are never placed in the department relevant to them, as if the store doesn't want shoppers to mistake a knife that " Never Needs Sharpening " for legitimate cutlery A common tactic in many infomercials or advertisements is to state instead that "this offer is not available in stores," (so call now, Operators Are Standing By) usually in combination with some form of But Wait, There's More! That way, the product itself can be found in any number of stores, but the statement is still technically true So why do they advertise this way? Because they get more money if you order directly from them, eliminating the middleman. The maker of a new product might even desperately need this money for seed capital to get the product into</ stores Compare and contrast Direct to Video

A common cop-out in anime, manga and soap operas when a series is based on Brother–Sister Incest , is to reveal towards the end, or explicitly state in the opening monologue, that they're Not Blood Siblings. Usually, for all intents and purposes, everyone acts like they are. Alternatively, it can be used to explain why everyone's okay with the relationship This can also be foreshadowing for such a relationship, as many shows usually won't make a big deal about adopted children unless there's a Changeling Fantasy involved Sometimes this is a result of Bowdlerization , Media Watchdogs , and Executive Meddling , in that in the original series they were blood relations. It also comes up in Moe , for fans who, while probably not having siblings, still feel a bit too squicky about it. First Girl Wins can sometimes explain the prevalence of this trope This trope is often related (but not by blood , of course) to Flirty Stepsiblings and Little Sister Heroine As for reality, it depends. These tropes tend to gross out anyone who has been raised alongside their stepsiblings. If they met as teens or later, though, it can seem unfair that their parents got together before they did In older works, when sex shouldn't even

be hinted at in family-friendly stories, main child characters are usually conveniently adopted orphans. That way, the main male and female character don't have to be accounted as their actual parents. This situation does lead to a lot of confusion with readers. A boy and a girl are adopted by a family, therefore appear to be brother and sister, but still have a romance thing going on and jealousy when one of them has success with another love interest. Since the situation isn't always explained, this often leads to disturbing, confusing ideas with the readers Therefore, in such cases, the story adaptations usually omitted the siblings relationship and the characters almost never treat each other as Like Brother and Sister , so as not to cause unpleasant associations in more conservative times. Not to mention the fact that thanks to the Values Dissonance in the Middle Ages and the Renaissance, even the relationship between non-native siblings or foster parents was considered a real incest for religious and moral reasons. In that case, this trope will be an anachronism within the story, if it takes place in a similar setting Quite often it's just a case of cultural misunderstanding. In Japanese the words for "big brother" (兄さん — nii-san</) and "big sister" (姉さん — nee-san</) are very commonly used in casual speech to address young people in general, too, and it's not rare that little kids and teenagers will use them to address older but still young friends (or love interests). However, sometimes clarification is needed if the context is not clear enough about it For when "siblings" are by choice, instead of blood, that's Family of Choice . Also, do not forget that the ever-growing number of imouto-titles has practically translated this trope into the category Like You Would Really Do It and Captain Obvious Reveal , so even its well-founded use can very quickly get into Cliché Storm . Not Blood Siblings is to Brother–Sister Incest as Faux Interracial Relationship is to Maligned Mixed Marriage

Rules are made to be broken, and that goes double for these</ rules. Basically, rules are given which are less instructions for keeping order and safety, and more a Secret Test of Sneakiness. It's understood by all parties that the rule is not to be followed, and the only question is whether you can break it without getting caught. It is thus a common way to "win" an Unwinnable Training Simulation (which may or may not be the point). Or maybe it's just one person who thinks that way. After all, even if the rules are</ supposed to be followed, you can't be penalized for breaking them if nobody knows you did, right? This sometimes takes the form of an admonishment not to cheat on an upcoming game/test/whatever, which comes so out-of-the-blue that it can only be interpreted as an encouragement</ to cheat. Compare Could Say It, But... . and Stepping Out for a Quick Cup of Coffee . Take it further and you realize Real Life history is Written by the Winners . Compare Can't You Read the Sign? and Do Wrong, Right . Sometimes the villain in What You Are in the Dark , or the foolhardly fellow teenager in Youth Is Wasted on the Dumb urges this trope to encourage something actually wrong. An invoked form of Screw the Rules, They're Not Real! , in that the rules are set up to encourage people to break them skillfully</ . Note that regardless of what The Casanova might say about the other kind of "cheating", it's nothing to do with this trope.

The character in question is disabled, sick , or otherwise prevented from living a normal life. They are however lucky enough to live in a world advanced enough to feature virtual reality games, where their limits are nullified . Moreover, such a person tends to fare even better than most players, since they usually spend way more time online May be a form of Dark Lord on Life Support . Sub-trope of Throwing Off the Disability . See also Disability-Negating Superpower when the problems of a disability are negated by new powers

The Oxford English dictionary defines technology as </ . Anything that we've created, be it as simple as a sharpened stick to hunt and kill more easily, counts as technology — in fact, a serious argument can be made that a chimp stripping a twig of leaves and using it to fish for termites is using technology, and that technology predates the human species by a very long time In fiction, however, the definition tends to get narrowed down to "inventions created within the last century" or even "anything digital". If you've got an episode where Alice mentions the presence of magic is making technology not work and they've have to do it old-school, don't worry — your slingshot would still work fine, and your clothes won't suddenly disintegrate into dust There is actually a rather large correlation between when</ something was invented and how much</ it'll be considered technology. As an example, consider the Amish : in fiction, they're usually depicted as a group of people who shun all technology and rely on old-fashioned things such as horse-drawn wagons (even though said wagons are technology of a form). Generally, the cut-off is whether it uses electricity: if yes, fictional Amish won't be seen dead using it. In real life , however, many Amish groups are happy using refrigerators and air conditioning; what the Amish use and don't use are more based on the perceived societal impact it has (generally, those that make it too easy to live far away are considered bad technology, as the Amish subscribe heavily to the "everyone under one roof" idea) At times, this trope is justified when the phlebotinum is stated to cause interference with electrical circuits as reason for why tech doesn't work, but then it's inconsistently applied: a car, for example, might or might not work depending on whether the writer knows that modern cars are increasingly drive-by-wire , so when a driver switches gears for example it sends a signal to a computer which then switches gears for you, instead of the gear shift being directly tied to the transmission. Firearms, too, might or might not work depending on whether the writer was using the phlebotinum as an excuse for why nobody is going in guns blazing on the enemies See also Enforced Technology Levels

Also called a "fleabag hotel" or more euphemistically as a "day-use hotel", it's the sleazy motel that rents rooms by the hour. The clerk doesn't ask what for and doesn't want</ to know The No Tell Motel is where philandering affairs and criminal deals take place. Human nature being what it is, that also makes it the site of gruesome unsolved murders. Long story short, if you have something you can drink, smoke, snort, shoot, or fuck but don't have a convenient/affordable place to carry out the activity in question at, you go here to do it Low-lifes on the run, prostitutes turning tricks, and the detectives who want to talk to them,

will all end up here sooner or later See also Smithical Marriage , and Love Hotels for Japan's more glamorous (or cleaner</, at least) equivalent. Detectives usually end up here by Going by the Matchbook . May also be a Hell Hotel

Dear self, I know you may find this hard to believe, but it was actually you who wrote this page. Upon learning of a Government Conspiracy (though it could have very easily been an Ancient Conspiracy), you decided to investigate. Unfortunately for us (remember, I am you from the past), the local Big Bad found out and decided to make you forget everything through Laser-Guided Amnesia , even implanting Fake Memories to throw you off. As he warmed up his Applied Phlebotinum , you quickly scribbled this page on the first piece of available medium you found. It could have been yourself , a piece of paper, the floor, a videotape, or the back of a DNA-tracking device . If you're wondering why you chose a wiki where anyone can get at this note and alter it , well... it was there. As proof that this isn't some sort of elaborate hoax, I'll mention that weird dream you had when you were ten involving the Care Bears , even though that only works if you still have at least some memories left . There, now you know that I am you . Without this piece of evidence, you can't continue your battle against the big unknowing evil. Waking up with this message could be the beginning of a series (if you lived in a TV show, which you don't) or a defining trait of your character. Knowing of the existence of this conspiracy could very well turn you into Agent Mulder , as you will immediately believe it was you that wrote this, even if some people say those who suffer from amnesia have trouble accepting they DID write something . It's like a Memory Gambit , except it's a last ditch effort rather than premeditated as part of a convoluted plan . While you may not even know your own name, this is, for all we care, a Call to Adventure ! Respectfully, Self.

If your show is set after 1930, then at some point a radio will be heard. It will only be playing well-known songs that, with hindsight, are seen as the coolest or most iconic of their era. Never any of the novelty singles, one-hit wonders or any form of teen pop that would have been on genuine radio stations of the period. If a movie marquee is seen, it will be showing a well-known classic of the period. Newspaper headlines will be the stories that everyone remembers, and televisions will always be showing either a famous opening sequence (M * A * S * H </, The Mary Tyler Moore Show </, etc.) or a famous scene (such as the chocolate factory scene from I Love Lucy </). As a corollary, the radio will almost always be playing current</ hits of the period in question, especially if the scene is a flashback set 10 years or more before the main action of the show. How would the audience know the flashback is taking place in 1982 if the people in it are inconsiderate enough to be listening to hits of the '60s or '70s on an oldies station, or of 1987 ? In addition to giving a clear indication as to the time period of a scene, this allows the audience to only be exposed to elements of pop culture that have aged relatively well. After all, if even the most iconic songs of a decade often seem rather dated and silly nowadays — due to changing tastes, Values Dissonance , etc. — then the throwaway hits of a given summer that were promptly forgotten would be rather painful for a modern audience to experience. Unless they are deliberately picked from the worst of the worst. Oldies radio stations in the

real world do the same thing: What you loved when you were 15 is different from what you want to hear on an oldies station when you are 40. To use one common example: many a love song written from a male perspective prior to The '90s now comes across as stalker-ish, if not outright sexist or misogynistic, in its attitude toward women when heard with modern ears. Of course, the above doesn't apply just to period pieces. Vintage films set in their contemporaneous times (especially</ if they're from The '80s or later) will more often than not have a soundtrack consisting of current pop songs for the tie-in merchandising, and in hindsight they will themselves come off as this trope. (Consider the embarrassing VHS description for the 1984 musical Purple Rain This is likely to occur in a "Mister Sandman" Sequence , though in that case the song would likely be playing on the film's soundtrack rather than within the scene itself. A sub-trope of Small Reference Pools . Related to Nostalgia Filter and Popular History . Can overlap with Politically Correct History if the vintage element being shown is popular now</, but was way too avant-garde</ or even offensive in its own era for most people to enjoy it.

Piles of bones composed of... well... nothing but skulls . The rest of the bones vanish without explanation. It doesn't matter whether the victims were killed by ancient death traps, man-eating monsters or barbarian hordes; nothing remains but the skull There are good narrative and practical reasons for this. A human skull is instantly recognizable, making it a powerful symbol of death. Other bones do not carry the same emotive weight; few people could identify a human kneecap on sight, let alone associate it with atrocities It helps too that skulls stack up so neatly. Or perhaps it's the fact that skulls represent a one-to-one ratio of bones to corpses, giving an instant clue on how many lives must have (been) ended to produce this. While a given human has multiple of the majority of other bones (and the most visible exception, the spine, takes up a lot more room per victim). It's also what you're left with when you take heads as trophies and leave the rest on the battlefield Whatever the case, when warlords and writers want to evoke terror, they create gargantuan piles of Nothing But Skulls. And stand on them. It's an old trope , but still effective Skeletons in the Coat Closet is for when skulls and other bones are used as accessories and on clothing. Beware the Skull Base refers to when skulls and skeletal aesthetics contribute to the design of a sinister location, whether it be a natural skull or an artificial one After reading this page, skull will no longer sound like a word

There's a lot to laugh about when a funny joke is told. It could be the wordplay, the delivery, the sheer amount of silly puns being thrown rapid-fire, or all manner of things. Jokes are funny, and are a great way to make people laugh. Sometimes, however, the best comedy is something only the viewer can imagine. For instance, let's say there exists a location called "Big Tit Creek". Sure, you could go into detail, about how the creek was actually named after a large bird of the tit family, but it would be funnier to just let the viewer wonder, "How DID the creek get that name?" As Nothing Is Scarier refers to the concept of leaving the object of fear to the viewer to think about, this is leaving things to the imagination of the viewer when it comes to comedy because nothing you could come up with could be funnier than whatever outlandish scenario they thought up. However, the two could still overlap in Black Comedy . In short, the writer leaves out details, because of Rule of Funny . Compare and contrast with Worse with Context . Related to Don't Explain the Joke

. See also, Take Our Word for It .

Silence isn't always golden . This is a Horror trope where fear isn't induced by a traumatic visual element or by a physical threat, but by the sole lack of event</ . When properly done, it can result in terrifying moments. It does so for one simple reason: the creator refuses to show us what's causing this horror, but we desperately wish to know, so imagination fills in the blanks and our minds provide the content, using what the individual considers scary. It often has to do with where</ the events are happening, generally because said place is inherently scary, but sometimes merely because of the way it is filmed or described. This trope comes in three flavors: Scare chords and cues may be used to reinforce the effect, but it seems to work best when there's no music at all . The camera might slowly close in on the "nothing", either as a character musters the courage to open the door, enter the dark depths, or cowers abjectly at the impenetrable darkness. This trope can be used in combination with several other tropes; Through the Eyes of Madness , Darkness Equals Death , Quieter Than Silence , Leave the Camera Running , Mind Screw , Kill the Lights , and Obscured Special Effects are some examples. Since the space is empty, it may also appear as a part of Space Madness , usually as the second variant. Anything will do as long as the result is scary . Paranoia Fuel is a near-must. In Real Life this trope is why it's terrifying to walk through a familiar dark room by yourself, through the woods or a secluded street at night. This is one horror trope everyone</ is familiar with. It's also a reason why the Silent Treatment can be an especially damaging punishment, both emotionally and sometimes even physically. can result in panic attacks or even visual/auditory hallucinations for some people, as the lack of stimuli makes the subconscious mind "hungry" for input, causing the brain to create its own to fill in the gap. Compare and contrast And I Must Scream , Cat Scare , Creepy Basement , Daylight Horror , Gory Discretion Shot , Jump Scare , Monster Delay , Ultimate Evil , and The Unreveal . One of the counterarguments against leaving nothing to the imagination, and sometimes an argument against Gorn as well. Dead Air can be this for radio. Interestingly, this is probably what makes people afraid of whatever The New Rock & Roll is. Not to be confused with Nothing Exciting Ever Happens Here , Empty Room Psych , or It's Quiet… Too Quiet . Contrast Nothing Is Funnier , where leaving details to the viewer's imagination is used for comedic effect.

One of the surest and swiftest ways to reveal something that you really didn't want to is to say it in front of a parrot or other talking bird. Especially a parrot that you've been trying and failing to teach some clever phrase. Birds have an innate sense of timing and can, when properly motivated , memorize a long and complicated phrase after only hearing it once. Yep, they're as sick as a parrot And don't let the fact that you've never spoken aloud about the issue in question reassure you. Any</ innocuous phrase that you might have said since the start of the episode can and will be used against you by the bird's selective memory quoting it out of context. A clever lawyer may use that to Make the Parrot Testify Naturally a subtrope of Talking Animal . Not to be confused with Parrot Exposition . See also Polly Wants a Microphone . Fowl-Mouthed Parrot is a sister trope for when what you said in

front of the parrot shouldn't be said in polite company

There are many things in life whose existence is desirable, or even essential to the society we live in, but that people generally don't want to live too</ close to. They might be noisy, smelly, polluting, dangerous, or just ugly. However as any SimCity </ player will tell you, not everything can be in the middle of nowhere - for people to have cheap and convenient access to them, they have to be near to civilization. Fair enough. Just... Not In My Backyard, OK? While it might be rather selfish to want the benefits of such amenities while declaring the downsides to not be their problem , it can be justified - there is little to no reward for living nearby, and often the decrease in property values actually punishes the neighbours on top of the lowered quality of life. It's not necessarily hypocritical except in Zero-sum situations where they want the good without the bad . The phenomenon is a major part of many Simulation Games , where the player must balance necessary or lucrative buildings against residents' quality of life. Also known as NIMBY . There is apparently a more extreme version that does believe that everything noisy, smelly, polluting, dangerous or ugly should be built in the middle of nowhere and will oppose projects even if they're built nowhere near them, dubbed "BANANAs" - "Build Absolutely Nothing Anywhere Near Anyone", which is a viable option... in some video games . An often overlooked aspect of NIMBYism is the fear of the unknown. Projects that are dissimilar to those already up and running in the same area have a harder time convincing people. Say for instance a new light rail line is planned. In Germany or France, most people are familiar with light rail lines and have either lived near one in the past or seen one on holidays. In the US, most people don't know the first thing about them and thus fears are naturally bigger and easier to exploit through political ads . Often people cannot possibly comprehend their own or other people's erstwhile opposition once the project is completed, as the benefits become apparent and the downsides turn out to have been exaggerated. Compare to Original Position Fallacy , in which people demand something while assuming they will benefit from it or not be subject to the downsides. For the webcomic of the same name, go here .

A character is on a quest that could potentially decide the fate of the universe... but they don't care about that at all or any of this good/evil stuff, they're only on this quest for a personal reason: revenge , money , repaying a life debt to someone, and so on. It's a common motive for an Anti-Hero , Punch-Clock Hero , Nominal Hero or the Dragon with an Agenda Not the same as It's Personal , where a character who is already in it out of duty or righteousness or whatever is given an additional personal motivation There will often be a moment where the character has an opportunity to leave with what they came for while the rest of their group continues the quest alone. They will either choose to stay for the sake of their comrades or the mission, or actually decide to leave. The latter typically leads to them returning later to reveal that they have grown a heart, often in the form of a conveniently timed last minute rescue See Only in It for the Money when wealth is the main motivation. Often overlaps with Enemy Mine . Contrast The Only Believer , where only a single person associated with a cause truly believes in it, while others are around for more cynical reasons

In a series with a recurring Big Bad , it is sometimes the case that a side-villain or Monster of the Week is introduced to cause havoc and shake things up Of course, since this is a series with a recurring Big Bad, our heroes may feel perfectly justified in going after the usual suspects. This trope refers to such scenes, in which our regular villain is forced to inform the heroes that this installment's Evil Plan is not their doing. This may or may not be believed at first, but after the villain's innocence is established, expect them to curtly dismiss the heroes Traditional Truce Zone requirements mandate that regardless of all the crimes they committed yesterday</, if caught for the wrong thing today, the heroes have to let them go. Either that or the Big Bad got Off on a Technicality for yesterday's</ crimes This trope can be chalked up to The Law of Conservation of Detail : if you're going to have your villain appear, it might as well be relevant to the plot at hand An occasional subversion is for the usual suspect to claim innocence, convince the hero that somebody else did it... and then have it turn out that the original suspect is guilty after all. In some cases, the Frame-Up inspires the villain to actually do it afterward This trope may also occur with any character who has a recurring habit. It may or may not lead to Evil vs. Evil or Enemy Mine , depending on the story. A villain might be upset that they were blamed and maybe even suffered a beatdown for something they didn't do. Or that a plan of their own got thwarted because of the false accusation that made the hero seek them out. Or that they were accused of a crime they consider beneath themselves or almost denied a triumph they seek for themselves . Any of these reasons is enough for them to be pissed at the person who really</ did it Also see Villains Out Shopping , which might explain the villain's innocence. Compare Guilty Until Someone Else Is Guilty . Compare Motive Misidentification , where the Big Bad is responsible, but for different reasons than the heroes initially suspect. Contrast Hijacked by Ganon , where it seems like a new villain is at fault but the Big Bad is revealed to be pulling the strings. May overlap with Card-Carrying Villain and/or Villains Never Lie if the heroes believe the story because it would be out of character for the villain to deny his crimes rather than boast about them

There are bad days, there are really</ bad days, and then there's this. The kind of day that should</ have been the luckiest one of your life, except for one little problem that makes all the good luck you should be having mean nothing at all. Maybe your usual numbers won on the week you agreed to stop throwing your money away on lottery tickets. Maybe the Publisher's Clearinghouse letter you threw away really was</ worth a million dollars. Maybe, on the first day of your new diet, the kid who was right behind you in the 7-11 finds a golden ticket in his candy bar In most cases, nobody actually gets hurt, but Lady Luck will</ rub your nose in all the good fortune you'd have had if something else had gone differently

The kind of thing useless adults will say to a Kid Hero or child who has some rather urgent news. This pint-sized Cassandra will be shooed away from grownup company or harangued for being " Just a Kid " before even getting one word out. This isn't necessarily limited to just children either; a pretentious character can silence a friend or underling in this manner, or a grown woman

when the men don't take women seriously. This can also be used as a put down to annoying characters when two more powerful/important characters are discussing something. The kid will get interrupted after the word "but" Exasperatingly, the quieter may even scold the quietee later for not speaking up! In some cases, the victim will point out that no one was allowing them to speak</, although most of the time, they don't even bother to point this out despite the fact that it would vindicate them. For even more frustration, the Very Important Grown-Up Things the grown-ups would much rather do or talk about might be completely asinine Usually, the very thing the child/friend/underling was trying to say turns out to be significant or important , and the hero will regret having brushed it off. In darker examples the brush-off leads the hero into greater danger by blundering directly into the situation he could've been aware of in advance; or worse, the person making the warning is put in grave danger (or killed) since he or she was asking for help See also Cassandra Truth , when the warning is heard but often sounds incredible and is subsequently dismissed until it's too late; Crying Wolf , when the warning is heard but dismissed because of the prankish messenger; and Evil-Detecting Dog , when the warning is made by an animal (and may be either recognized or dismissed). See also, Glad I Thought of It . A subtrope of Poor Communication Kills . Compare Poorly Timed Confession . If a character applies this to someone that seems like a victim (but isn't really), then it is The Victim Must Be Confused Contrast Kid Has a Point If the kid in question is mistakenly thought to be dead , that's the subtrope Not Now, We're Too Busy Crying over You

A character is presumed dead and the entire cast is crying over them . Next thing you know, the character is alive , wondering why everybody else is crying over them. The character tries to get the crying cast's attention, but they exclaim something along the lines of: "Not now X, we're too busy crying over X!" Then, the cast realizes that the character somehow came Back from the Dead , or never really died after all . Expect said character to be severely scolded for scaring the cast afterward If the "dead man" is particularly absent-minded , he might even join in on the mourning, with or without being aware of who's being mourned An extension of Not Now, Kiddo , and Reports of My Death Were Greatly Exaggerated . Often overlaps with Delayed Reaction . Sometimes the result of Faking the Dead , especially if the ones in mourning were unaware that the person being mourned over was faking. Often occurs at the "dead man's" own funeral , or during a Premature Eulogy . Also compare Stealth Hi/Bye , where the characters are simply unaware of the other character's presence whether or not they are (believed) dead As this is a death (or lack thereof) trope, spoilers may appear

When a Bouncer is controlling access to a high-end restaurant, the Coolest Club Ever , or private party, a person attempting to enter from the Wannabe Line will not be on the list of guests authorized for admittance. The doorman will deny them entry, and wacky antics usually ensue in an effort to convince the guard to let them in The Wannabe usually insists they are on the list and demands the bouncer check again. Often, they may attempt to invoke You Have No Idea Who You're Dealing With or Screw the Rules, I Have Money! in an effort to force their way into the venue with various levels of

success Common gags involve using this as an excuse to deny entry without even checking the list at all, or not bothering to ask the guest for their name at all. Can be Played for Laughs at places where there would obviously not be security nor an access list, like a fast-food restaurant or family party See also Uninvited to the Party for when one particular person is singled out for this treatment

The investigators put the evidence together, find out who did it, and then the perp gets off scot-free because the evidence isn't enough to convict them in court. This typically involves something being excluded from the trial, or seeing the crime happen on screen so that the audience is in no doubt about the suspect's guilt How this works out depends on where the story is set. In a American-based story, if the main protagonists are law enforcement officials and the like, you can usually expect them to find some new piece of evidence or get a confession that allows them to proceed with the conviction. If the story is more focused on the culprits or is bleaker in outlook, the verdict will effectively be found innocent, leading to a clear-cut case of Karma Houdini This trope takes on different meaning in a large number of non-U.S. countries (including Scotland, whose courtroom laws serve as the Trope Namer), where the principle of double jeopardy isn't observed. This means that the criminal could ostensibly be brought to trial again at a later point, if new evidence was found. Thus, it isn't quite as dramatic in works set in those regions of the world Compare Conviction by Contradiction , where the detectives appear to erroneously believe the evidence is enough for a conviction. See also Proof Dare , when the perp taunts the detectives for their lack of evidence

In the Gotham Central </ comics series, Dirty Cop and cop killer walks free because he was able to call in a favour from equally dirty colleagues so they'd swap the evidence; thus while the good cops could link him to the gun, they couldn't prove the gun was the murder weapon CSI </ quite a bit

In Roommates </ (for a lesser extent in its Spin-Off Girls Next Door

When Pepper first met Tony in Iron Man: Armored Adventures .

A character is unshackled from a Baleful Polymorph — changed back from a frog, cured of their lycanthropy , or just had a Gender Bender undone — but after sighing with relief, they slowly realize that they aren't 100% the same as they used to be. And it's not just because they've walked in another creature's shoes and improved as a person Maybe their tongue is a bit longer than they remember, and they have this inexplicable hunger for flies. Or they've still got a wolf tail (and all their friends burst into laughter whenever they turn around.) Or, psychologically , they've retained an uncontrollable fear of cats. At any rate, they've got leftovers Usually played for laughs (and often an Ending Trope) but it may be a plot point in a greater arc. Brainwash Residue has considerable overlap. See Close-Enough Timeline for the Time Travel equivalent. Some overlap with The Mind Is a Plaything of the Body , where a shapeshifter's mind is altered depending on the form they're in

Any situation where the bad guy has been dealt a mortal blow which they could not possibly have survived , and it looks as though The Hero has won — but a couple of scenes later comes the twist : they're Not Quite Dead. On the contrary, they're back, ready for more, and madder than hell Maybe they were rescued from certain death by their right-hand man . Maybe they were spared by a healing spell — or in more drastic cases, upgraded to One-Winged Angel status by way of Emergency Transformation , or a case of We Can Rebuild Him . Maybe they're just that hard to kill . Either way, the fight isn't over yet Compare Only Mostly Dead and Almost Dead Guy . Often happens after not finding the body . There may or may not be some overlap with Staying Alive . It can be shown by having their eyes open , hand poking out of rubble , or fingers twitch . Not to be confused with The Undead or Back from the Dead . If a villain does this a lot, it's probably because they have Joker Immunity . This can also be a character who's Made of Iron because they're just that strong. Often results in Who Needs Their Whole Body? Because of this trope, any Genre Savvy character will Make Sure He's Dead . Characters who cause Hydra Problems tend to also do this at least once before it's made clear that almost killing them helps</ them The Living Dead is when this happens unintentionally due to Special Effect Failure revealing the "corpse" is played by a live actor See I'm Alive for the stock phrase often accompaning this trope. See also Not So Extinct

When someone says that something is forever, but it turns out it's not. Sometimes it is lampshaded with "Forever is a long time." This is sometimes Played for Drama , and other times it's Fridge Logic . This can range from how long a Sealed Evil in a Can stays in a can to how long best friends stay friends. It can also be used when breaking an oath that was supposed to last forever. Usually, before people realize Who Wants to Live Forever? , this applies. There are many times this trope can be applied. Offscreen Inertia is almost the exact opposite of this trope. From Peter Pan </ :

Lampshaded or explained in Tim Burton 's version of Charlie and the Chocolate Factory </ ,

The whole plot of Isaac Asimov 's The Last Question</ starts with this trope :

From The X-Files </ episode "Tithonus", during the immortal Alfred Fellig's Who Wants to Live Forever? speech:

Meat Loaf 's "Paradise by the Dashboard Light:"

Every now and then, someone in the biz will become just the right kind of hot commodity. Kids are going crazy for 'em — slap their picture on a Trapper Keeper and it'll be gone from the shelf before you can say "cynical marketeering." What better way, then, to hype this piece of human merchandise than for them to star in their very own cartoon? Kids love cartoons, right? And here's the best part — they don't even have to be in</ it! After all, celebrities are busy people, right? They're going places, doing things, making

appearances. It would be downright rude</ of you to ask them to actually record their own voices for their cartoon show, wouldn't it? Especially when the draw of the celebrity name is expected to make up for lack of decent writing and animation. Plus you would have to pay them! Yes, all you need is a licensing fee, a barely reasonable voice impersonator , a dirt-cheap animator, and an option of IN SPACE and you've got a cash cow the whole family can enjoy! Alternately, this can happen if you've got the license to some aging or dead celebrity's likeness, and you're willing to squeeze every last drop of money out of it. Especially common with shows about musicians , since you can drop in a song by the musicians in each episode to up the appearance of celebrity-association. At least with the music segments you'll probably have to keep their singing voices, leaving your own Non-Singing Voice actors to play them for the rest of the show. Often, the characters are Flanderized versions of the celebrities' public personas, and can therefore veer into third-party Adam Westing . Compare and contrast Celebrity Toons , which may star the person in question.

In speculative fiction settings with very advanced technology, older Space Opera in particular, transhumans , meaning people who use cybernetic and/or genetic enhancements to give themselves capabilities far beyond those of ordinary humans, will often be either completely absent or much rarer than you would expect given the stated capabilities of the society they live in. In the older works this was more a case of No Transhumanism Existing As A Distinct Concept Yet, though they did have Evolutionary Levels , Mutants , and the odd Telepathic Spacemen which often served the same plot purpose. It's a primary contributor to Schizo Tech . In a Long Runner franchise that started before the concept existed, its absence may become an Elephant in the Living Room which the work may or may not eventually choose to address Oddly enough, 20 Minutes into the Future settings, particularly within the Cyberpunk genre, typically feature human capability enhancement prominently. This is probably caused by real-world technological advancements making it seem like this will become reality in the relatively near future, while older works hail from a period when this sort of thing still seemed entirely fantastic and authors therefore rarely included such themes in their stories Often caused by the fact that Most Writers Are Human : it's tricky to imagine what a fictional society where everyone or at least the majority are no longer recognisably human would be like. One misstep and your work will turn into a pile of Zeerust , or just be plain silly. It can make more sense to have everyone be regular humans wielding nifty supertools rather than transhumans with nifty superbodies and superminds, which also conveniently allows the humans in the audience to relate to the characters better by keeping their thoughts, behavior patterns and limitations familiar. Also done to sidestep What Measure Is a Non-Super? : the idea that humanity might be "superseded" by a more advanced version is repugnant to many , and the more radical the enhancements are, the more likely it will be seen as a kind of Body Horror Indeed, in older works, it was generally taken for granted that any</ kind of bionic modification, whether outwardly visible or not, constituted a type of Body Horror that was hard to live with, which is why The Six Million Dollar Man </ and his ilk only received their enhancements as part of medical treatment for injuries Naturally enough, Transhumans may take the form of Transhuman Aliens , who Turned Against Their Masters after Man Grew Proud Transhumans can

end up as default villains in Space Opera settings, as it's all too easy to classify someone nonhuman as less-than-human. In that sense it's a form of Fantastic Racism , sometimes called bioism (prejudice against non-biological consciousness or modified life). They may also succumb to an Übermensch mentality that drives them to either subjugate "lesser beings" or to forcibly convert them into beings like themselves "for their own good." In some cases, the villains use radical modifications while the heroes remain more Badass Normal and "pure", leading to What Measure Is a Non-Human? This is sometimes justified or at least Hand Waved in various fashions; it could be a form of Schizo Tech where genetics and cybernetics stagnated while other scientific fields advanced, it might be considered unethical or be illegal, there may be an unforeseen cost to the individual , or there could be strong taboos in place due to past problems with this sort of thing . Instances of replacing lost body parts with equivalent or improved versions are not really an aversion, as the people of the society still do not seek out these enhancements (and especially so if the replacements aren't even more effective than the originals). A very specific form of Misapplied Phlebotinum . The most common aversion of this trope is the Super Soldier Some settings literally</ do not allow transhumanism. That is to say, transhumanism is acknowledged as a real technological possibility by characters in the setting, but is explicitly forbidden by laws or customs. Taken too far, this can form the Back Story of a Feudal Future Compare with Enforced Technology Levels , Schizo Tech , Zeerust , Fantastic Racism , Ludd Was Right , We Can Rebuild Him , Emergency Transformation , Unwilling Roboticisation , Body Horror , Beware the Superman , Cybernetics Eat Your Soul , and Transhuman Treachery Contrast with The Singularity and Transhuman (which, given the existence of the previous two tropes, stop listing aversions in this one unless it is somehow notable, like if part of the work averts it, while other parts play it straight)

So you need something. Maybe you need your equipment repaired, maybe life will become so much easier if you have a certain piece of equipment, maybe you need the next item in a Chain of Deals or perhaps you're outright looking for the next Plot Coupon . After much effort you track down the only</ source of this rare good or service (or perhaps try and fail to procure it from other sources) ready for yet another quest or to pay through the nose in exchange...and they're astounded you're so desperate to get your hands on something so easy to get hold of. Occasionally the trope is downplayed, with the item in question being hard to obtain, but granting a high yield (for example a rare ore which you can dig up tonnes of after finding your way to an isolated mine) or something minor compared with the rest of what you get (for example, requiring just a single coin made of a particular alloy or a special magic item in a massive hoard) making just one a trivial reward This trope is a close relative of both We Have Those, Too and Worthless Yellow Rocks . Not only does the person you're addressing have what you're looking for, but they're amazed you had to expend so much effort to find it (or maybe they're aware it's not easy for most people to find, but they have the means to get it easily). In a Video Game this might be used to lampshade a Commonplace Rare . Contrast Bulk Buy Only for when the protagonists have more of something than they want Remember that someone simply giving away things they have a large amount of doesn't count; it

must also be what someone else is searching for. Also known as Shaggy Dog MacGuffin

A sub-trope of Does This Remind You of Anything? , this is a scene where someone (usually a man , though cases of Mr. Seahorse don't count) goes through all the motions of a Screaming Birth , complete with screams of "you did this to me" and someone on hand to give encouragement being common. But what's really going on is something much more mundane or ridiculous Occasionally the victim will simply be the Panicky Expectant Father himself, struggling to get through the agony of his wife crushing his hand to cope with her own pain

So it's Friday, and you're considering seeing this new movie that has just Opened In Theaters Everywhere. Before you do, you grab a copy of today's newspaper, and turn to the movie section, looking for a review. Or, in this day and age, you check a site like Rotten Tomatoes or Metacritic to get both their combined metascore and the reviews that come with it. With a newspaper, you read a notice stating that the film was "not screened for critics." Online, the review compilation sites have very few reviews, too few to compute a review score. This is almost always a big warning sign about the quality of the movie. For the vast majority of movies that do this, it's because the studio doesn't want critics to warn people away from the movie prior to opening day. Another tactic by studios is to allow critics to see a preview screening... with a bunch of contest winners, so that instead of being able to make notes and review a film in a quiet theater or purpose-built screening room, the critic has to do it in a crowded megaplex with people who probably wouldn't have seen the movie at all if they hadn't won free tickets and will probably like it only because they didn't have to pay to see it. Films aimed at kids and teenagers might get a rowdy and rambunctious audience throughout the entire film (worse if it features the Teen Idol of the moment). One of the actors or producers may even make a " surprise " personal appearance, taking away any sense of a neutral setting (are you going to tell them their film is awful in person?) Many critics thus will easily not take the bait and stay away in droves for their sanity. This tends to happen a lot during the months of January, February, and late August — the traditional Dump Months where all the movies in which the studio has no faith but which it is contractually obligated to release get dumped, leaving the good months for Summer Blockbusters and Oscar Bait . In the video game world, most prominent review outlets tend to get copies of games early, and it's telling what the publisher thinks of a game if a website like IGN or Gamespot have to purchase the game themselves on release day. Happens less with big budget games, since they are often cushioned by months of positive preview coverage that have convinced many to preorder the game before reviews are even a factor. Television is also an area where this occurs — preview DVDs (formerly tapes) are sent to reviewers so they can write their reviews. Where this does not occur, it is for three reasons: The number of preview DVDs being sent out is also slowly decreasing overall, as studios have finally realized where all those pre-theatrical-release DVD rips of blockbusters floating around the internet actually come from. However, this doesn't mean previews stop being sent altogether, just that fewer reviewers are trusted with copies. TV networks also screen their programs over the internet on password-protected sites for critics, although this can also be discouraging (any television critic can tell you that they'd rather

do anything else than watch a program on the infamously glitchy ABC MediaNet site). Of course, on the other hand, small press, indie and underground works usually</ don't send out review copies, as they tend to be much less concerned with promotion or mainstream opinion, and most big name news sources are uninterested in reviewing obscure works anyway. Compare It's Not Supposed to Win Oscars .

The Straight Man takes a fall. His usual position is far above the prevailing attitude of his crew, wackiness, pettiness or just general slacker - itis In a story where the wackiness level is really high, the straight man is still goofier and wackier than anyone you know, but he has his standards to maintain. Under no circumstances will he allow himself to be pulled down into the general chaos of those around him Until he does. You can only fight the tide for so long. As the age-old adage goes: "a chain is only as strong as its weakest link." If you can't beat 'em, join 'em Compare with Not So Stoic . May be implemented with an ...Or So I Heard . If he somehow brings it on himself , it might overlap with Break the Haughty , but not necessarily so. See also Hypocritical Humor , where often the Straight Man in question had just told someone off for doing something goofy and is now doing it themselves Sometimes related to an Idiot Ball moment. Contrast Smart Ball , when their dimmer co-star may have a moment of clarity or tact Rebecca Cunningham of TaleSpin </, though somewhat Women Are Wiser and more educated than Baloo, shared his ego and stubbornness as well as lacking the latter's streetwise aspects and thus fell into this trope a frequent amount of times. Sometimes even he could be surprised how out of her mind Rebecca acted at times

When a work or product is successful, the natural response by competitors is to imitate it . More often than not, these works are panned for that very reason . But then, there comes that one imitator that manages to exceed the expectations of the viewers. Not only are they considered good, but they actually manage to be more popular than the work they were imitating. Causes of this include: A Sub-Trope of Follow the Leader . Compare From Clones to Genre and Dueling Works . Contrast They Copied It, So It Sucks! . For In-Universe examples, see Effective Knockoff . For when a parody gets more popular than the original, see "Weird Al" Effect . It can sometimes cause cases of "Seinfeld" Is Unfunny . This is also the first step From Clones to Genre .

When an idea is originally presented in a work of fiction, the creators probably thought it was the most insane, off the wall suggestion possible. But due to the influence of Values Dissonance and Technology Marches On over time, the ideas presented, whether they be from a mental patient, a Strawman Political , or just a cultural trend of the future that shows how low we've sunk, seem outright reasonable. In any case, the original author certainly didn't think so See also: "Funny Aneurysm" Moment , Hilarious in Hindsight , Harsher in Hindsight , Science Marches On , Strawman Has a Point , It Will Never Catch On , Values Resonance , and The

Cuckoolander Was Right

When a pair or groups of characters — who'd otherwise be different and/or unrelated — discover that they actually have some things in common, after all This is usually the resolution of an Enemy Mine or Locked in a Freezer plot: two clashing individuals learn that there is more that unites them than divides them On the darker side, this trope can also be used to lampshade the fact that our hero is really just a hair's breadth away from villainy . In these specific cases, it's almost always the villain</ who is the first to notice: our hero has him cornered and even seems to relish </ the prospect of finally ridding himself of his nemesis, and the villain deftly points out, "We're not so different after all", commonly as a way to guilt-trip the hero . This may also be used to try to sway the hero to join his side. The hero realizes how close he is to crossing the line, and spares the villain (though every once in a great while, he'll decide that it's worth crossing the line, off the villain anyway, and then have several episodes of moral anguish over the darkness in his soul: see Shoot the Dog). Especially common when the villain is the hero's Evil Counterpart In lighter cases not involving a hero and villain situation, expect the other side to protest strongly with something like, "I'm not like you! I'll never be like you!" when the person they are feuding with points it out. Another common rebuttal is when one side acknowledges that they do share some similarities with the other, but are sufficiently different where it matters</ for this trope to apply the similarity between the two or more opposing characters needs to be acknowledged in-universe</ either by the characters realizing it themselves or by a third party. It isn't limited to only two characters and those involved don't necessarily have to be sworn enemies to qualify; any clashing characters count as long as their similarities are explicitly mentioned, hence the "remark</ " part. Mere implied, subtextual similarities, no matter how obvious they are, or observations made by the audience are NOT examples unless they are also lampshaded within the work itself Closely related to Foil , which is a literary term that describes a character who highlights and accentuates the traits of another character by contrast, and Mirror Character , which describes characters highlighted by similarities. However, in these cases, lampshading isn't required The Horseshoe Effect is when two people claim to be ideologically opposed to one another, but nevertheless have many beliefs in common Contrast with Not So Similar . Also compare Shared Family Quirks (when two seemingly different family members have something in common behavior-wise), Hitler Ate Sugar (when this trope is stretched to the point of becoming a fallacy) and Too Much Alike (when two characters don't get along because of their similarities). See also Mirroring Factions

A trick, usually used for jokes, with a similarity to the Trick Dialogue Several characters appear to have a slightly cryptic conversation about how troublesome and dire their circumstances are. The cameras remain close to their faces, so the viewer gets a full view of their agonization, and sees the sweat dripping down the face. However, once a decision has been painfully accomplished, it's revealed that the characters are in no significant danger, but are just taking something mundane far too seriously . Board games are possibly the most common example as they allow discussion of tactics or how to spend resources, but there are plenty of other

examples This can require some camera trickery to pull off, and the fact that a closeup of a character's faces is the only thing shown should be a major tip off, especially during The Teaser , where many of these take place See Trick Dialogue , where the participants of the conversation aren't who we think they are. See also Reveal Shot . Compare Anti-Climax Cut , Imagine Spot

Everyone knows that certain species — both real and fictional — have been extinct for thousands of years...but if they're all gone, why is this story taking such pains to mention them? It's a safe bet that they aren't extinct at all, and that you'll meet one by the end of the story (if not sooner) Also applies if the creature in question is thought to be a myth. A form of Chekhov's Gun . May involve an Egg MacGuffin Super-Trope to Fossil Revival and Living Dinosaurs . If they actually were</ extinct but are now coming back, see The Dragons Come Back

We've all been there: You're pulling off a cookie heist after your parents have gone to bed, you're making out with your grounded teenage significant other, you're sneaking into your boss's office to read that mean co-worker's personnel file.... and someone comes in the room! If you're discovered, you're sure to be in big trouble! How will you get out of this scrape? It's time to hide behind a well-placed counter, or bed or desk, and pray for the right moment when you can crawl or hop or lunge to safety. Let's hope the audience is finding your fear and discomfort hilarious! Often used in Animated Shows and lighter comedies. Sometimes the moment will pass with the interloper leaving before the exit is required, but that's usually reserved for more dramatic shows. More often, it's fifty/fifty if the escape attempt will succeed or fail. Beware especially of the Sneeze of Doom . If it succeeds, there's a high probability that exiting the danger area will be associated with some piece of physical comedy - falling out a window, tripping over a mop, falling down a garbage chute, etc. If this exit creates a large amount of noise, there's a possibility that the whole escape attempt could be blown... or the characters nearby could decide that it's only the cat . Compare Fake-Out Make-Out .

Okay, so you have a villain, and, for whatever reason, either because they're harmless , ineffectual or both, you do not take them seriously. You might not even think about them at all. They might have a lame gimmick or a weird name or maybe they just do not stand out among the Mooks . They are not exactly on your radar. Even if you do remember them, you think they are either a nobody or a total joke Then they go on to subvert your expectations. Some put themselves through Training from Hell . Others turn out to be the villainous kind of the Crouching Moron, Hidden Badass . And the rest may be Obfuscating Stupidity . Either way, the villain ends up as someone who is not only able to show the heroes exactly why they are called their enemy, but often even become the Big Bad or The Man Behind the Man . This is when a villain decides to become their own</ Sorting Algorithm of Evil , or at least be recognized as more dangerous Should they fail to do the former, they will become a Big Bad Wannabe . Often the result of a Darker and Edgier reinvention of a franchise The villain may become a Knight of Cerebus Compare Dead Serious , From Nobody to Nightmare , Beware the Silly Ones . Breakout Villains are prone to becoming Not So Harmless. Contrast Villain Decay and Boisterous Weakling . When applied to minor heroes instead of minor villains, it's Let's Get Dangerous! . See

also Team Rocket Wins . If it is later revealed that the villain always was that vile and/or dangerous, but the heroes or audience were misled into dismissing or liking them, see Bait the Dog Not to be confused with The Not-So-Harmless Punishment Possible spoilers ahead — read at your own risk

In media of all types, especially comics and cartoons, the "innocent" whistle is a main staple, often played for humor. Alice , feeling mischievous, decides to, say, throw a snowball at Bob. Bob is knocked off his feet. He pulls himself up and spins around to see no one around in the area but Alice, who puts her hands behind her back and lifts herself up onto her tiptoes and back down several times while whistling. Sometimes Alice would be also be twiddling her thumbs, point her eyes upward/away, putting her hands in her pockets, or a halo would appear above her head — or any combination thereof. In comics, usually only a single note symbolizing the whistle is written. The Not-So-Innocent Whistle can also happen after suppressing a traumatic moment, or any other instance of hiding something. Common ways the trope is applied: A Dead Horse Trope , given the large number of Genre Savvy characters who point out that whistling for no apparent reason is a surefire method to give yourself away. Not to be confused with the wolf whistle . An "Oh, Crap!" Smile is an alternative in this kind of situation. A staple subtrope of Acting Unnatural and Looking Busy .

Not So Stoic is what happens when the Stoic is pushed to the edge , and falls off. This is when the Stoic loses their façade and shows the world (or just their True Companions) that they aren't an emotionless automaton. They may be good at hiding it but they feel just as much as the rest of us. Likely to be very heartwrenching or extremely terrifying or both</ . In order to qualify, the show of emotion must be a significant one, not just a small smile or subtle frown. This emotion need not be a "negative" one: Manly Tears over the death of a teammate are certainly un-stoic, but so is unfettered joy over their return . These outpourings of emotion usually happen only a few times throughout the series — if the stoic is showing emotion every other episode in every season, then they aren't much of a stoic . However, these moments can also be used to illustrate a character's growth towards becoming more open to others , in which case displays of emotion — overt and subtle — would become more frequent over time. Compare with Not So Above It All , OOC Is Serious Business , Sugar-and-Ice Personality , and Did You Think I Can't Feel? . Contrast with Past Experience Nightmare (where The Stoic can keep it buttoned up — while awake), Rage Breaking Point . See also Corpsing , when a character (or actor) is trying to be serious but fails and breaks up into laughter. When Played for Laughs or poorly written , it's an Out-of-Character Moment . Always a Sub-Trope of The Stoic (non-stoic characters are expected to display emotion whereas a Stoic character displaying an emotional reaction demonstrates a crack in their normal personality). Sometimes overlaps with Alternate Catchphrase Inflection . Many Spoilers Ahead!

Sometimes justice is in the eye of the beholder And some people may think a unique crime called for a unique solution And sometimes someone might find themselves in a scenario they find scary or painful enough that they think they're being punished even if the

idea isn't on anyone else's mind Whether you're a delinquent taken to attend a reform school you think</ is going to be a Boarding School of Horrors when it's actually quite the opposite (which may be worse if you're actively trying to avoid getting reformed), or your friends make you tag along with them on vacation and you time here is unpleasant enough that you're convinced they purposefully brought you here to suffer Either way, people might get upset or confused that you think of a scenario they find benign as punishment, or angry someone put you through that same thing with the intent to punish you Compare For Your Own Good , which often may be the intention behind such unconventional punishment, if punishment was in mind at all. See also Mistaken for Imprisonment Contrast Unishment , when something actually is intended from the start to be a punishment, but the person being punished actually benefits from it, and Cool and Unusual Punishment , when something which is not normally seen as a punishment by others is used as a punishment against someone who doesn't like it. Also contrast Too Kinky to Torture , when the punishment doesn't work because the person likes it a bit too much

In the Gaunt's Ghosts </ novel Armor of Contempt,</ a tank driver is assigned to an older-model Leman Russ tank with a large weakpoint: a seam in the bow that makes it especially vulnerable to Anti-Armor weapons, which he thinks is a Uriah Gambit . However, this particular tank is known to be just as good as, if not better than the newer ones, faithfully serving the Tanith 1st for centuries, and it was given to him (or perhaps, he to it) for his exceptional skill in battle Played with in Harry Potter and the Chamber of Secrets </, where Harry is</ being punished with detention, but is spending it with Professor Lockhart, who is under the impression he's giving Harry a treat instead. Since Lockhart is a vain, obnoxious bore who's appointed himself Harry's mentor, this works out as four hours of torture as Harry helps him answer his fanmail while hearing bits of advice like, "fame's a fickle friend, Harry," and "celebrity is as celebrity does, remember that." At the end, Lockhart warns Harry he mustn't expect a treat like this every time he gets detention

There are some shows that make it apparent that "queers ain't welcome around these parts", while other shows that scream "Gay is okay!" And then there are shows with this trope. One is hard-pressed to find a show without at least some example of this trope, especially in comedy, because, after all, gay jokes are funny . Not That There's Anything Wrong With That is what happens when homosexuality is painted in a negative light by words or actions from characters just to be portrayed as completely normal. Usually invoked as a weak saving throw and an attempt to prevent losing fans and coming across as a bigot. The subtext tends to be "I'm a homophobe, but I don’t want to be one." Alternatively, "I don't want to deal with the stigma of homosexuality," or simply, "I want women to hit on me, not men." This can be played straight as in: "Dude, I always thought you were gay… not that there's anything wrong with that" or played for laughs when a rather effeminate character proclaims to an obviously straight character "That's kind of gay… not that there's anything wrong with that." This trope is used often for laughs by having a male character defend his sexuality while not coming off as homophobic. I.e. "I'm not gay! …not that there's anything wrong with that". Alternatively, it can result from someone

making a careless remark and clumsily trying to apologize . Often a way of asking Have I Mentioned I Am Heterosexual Today? This trope may not apply exclusively to homosexuality. It can be applied to any instance where People Group X are degraded only to have the writer or character make up for their intolerance with a weak defense, often immediately after the remark. Bonus points for also invoking Some of My Best Friends Are X . It is a frequent joke type found in Cringe Comedies , where a character digs himself into this situation over the course of a short conversation, usually very efficiently. Compare Not That Kind of Partner . Note: For this trope to be in effect the phrase "Not that there's anything wrong with that" doesn't necessarily have to be said. The opposite of this trope is ...And That Would Be Wrong , where a character proposes something bad as if it were good, leading to a hasty retraction.

It wasn't a lake monster at all, but a disguised submarine We don't see this trope much today, but a submarine masquerading as Nessie to scare people away is the solution offered in a number of older films that feature that world famous lake monster. Variations include robot Nessies, paper mache monsters, and other counterfeits but the most often encountered version is a submersible ship, with a gargoyle head attached to give that scary sea serpent effect In these instances, the writers and producers were sheepish about introducing a real</ Loch Ness Monster into the world of the film. A a sub with a monster head riveted onto it is the default answer to the enigma of Loch Ness might seem cheesy. It is a handy way to write off a Special Effects Failure , when it turns out it was SUPPOSED to be fake all along There are two sources of this trope: the most well-known fake Nessie photo in history was, in fact, a toy submarine with a monster head; the other that the Nautilus</ from 20,000 Leagues Under the Sea , </ was initially misidentified as a sea monster This is a sub-trope of the "Scooby-Doo" Hoax ; the specific solution of a strangely-decorated submarine sets it off as a variant peculiar to that highland lake monster Also expect the real Nessie to show up at the end, when nobody's looking

But... wait, it wasn't this</ one. It was that</ one, the crappy one right next to it See also Real Vehicle Reveal

A story has creatures that are obviously based on some sort of mythological monster, but goes out of its way not to call them that. The title comes from Shaun of the Dead </, which gave this a Lampshade Hanging , as seen in the page quote: Shaun doesn't like it because it makes him nervous, but the real reason they're not supposed to say it is that they're in a zombie movie . A subtrope of the Sci Fi Ghetto . Can be used to highlight how their monsters are different . Suppose your monsters are rotting shambling undead that want to drink your blood. Call them zombies and every casual reader's going to assume they're after "braaaaaiiinnss". Calling them vampires brings up images of old black-&-white horror movies , Anne Rice , and sparkles . When it's used to force a sense of "realism" (we don't call them "zombies" because zombies aren't real </), it smacks painfully of Genre Blindness . If you</ were confronted by what appears to be a member of the walking dead, how much effort would you spend coming up with an alternative name? (After all, we know that hobbits are a fictional creation of J. R. R. Tolkien , but people were quick to nickname the extinct species </ as "hobbits" due to

their short stature and human likeness.) Compare to Differently Powered Individual (for superheroes), Comic-Book Movies Don't Use Codenames (for superheroic individuals</) A Mech by Any Other Name (for Humongous Mecha), Magic by Any Other Name (for magic), and Call a Rabbit a "Smeerp" (for animals). If the reason why someone doesn't want to use the Z</-word is not for semantics but because saying the word will bring bad luck, it's The Scottish Trope or Speak of the Devil . If it's because the Z</-word is considered rude, it's Fantastic Slurs , or T-Word Euphemism . When used for non-fantastic things and attributes, it may be an attempt to show and not tell .

A stock dream where the subject finds themselves in a familiar social institution (usually school or the workplace) wearing only their underwear, or sometimes nothing at all . This is often coupled with a high-pressure task (such as an examination or a deadline), and the thought that you have somehow forgotten</ to get dressed this morning. In many cases no one else in the dream notices the dreamer isn't wearing enough clothes until the dreamer themselves notices at which point they typically react by pointing and laughing at the dreamer , who then notices their nudity and react with a Naked Freak-Out . Usually followed by a Skyward Scream followed by them waking up in a Catapult Nightmare Usually, this trope is invoked to simply indicate that the person is dreaming. When played straight, it is simply embarrassing, and not in the least bit erotic or terror-inducing. And it will never, ever be prophetic ... although in comedy, it's occasionally subverted by having the "bad dream" turn out to not be a dream at all This kind of dream is definitely Truth in Television and quite common in fact, though perhaps not as much as media shows it, nor always with the same structure and conclusion. After all, Real Dreams Are Weirder A Sub-Trope of Anxiety Dreams . See also Fully-Clothed Nudity See also Out-of-Clothes Experience , Comedic Underwear Exposure , and Naked Freak-Out . Not to be confused with Pants-Free (a specific sight gag where someone is revealed to be partly undressed Behind the Black); the everyday attire of a Half-Dressed Cartoon Animal ; a superhero who is Not Wearing Tights ; or situations where a character isn't wearing pants but doesn't care . Also not to be confused with Going Commando . Expect Goofy Print Underwear to make an appearance in most cases of this The inversion is Nude-Colored Clothes . To a British audience, this trope would be "only wearing pants" since in Britain "pants" are what Americans call "underpants". "Not wearing pants" in Britain would either be "going commando" or "completely nude" If someone finds themselves unexpectedly naked in public when they're awake</, see Naked People Trapped Outside and Gone Swimming, Clothes Stolen . See Sleeps in the Nude for characters who sleep in the buff and Undressing the Unconscious for characters that are stripped while they're unconscious Crashing Dreams may have this as Five-Second Foreshadowing the character is about to wake up naked and awkward. See also Cringe Comedy

These superheroes just aren't called</ superheroes. They often don't wear costumes or use code names , but they have abilities far beyond those of normal men, and are superheroes in all but name. Occasionally, such stories will lampshade the trope by having characters in off hand discussions about whether they'd look

good in a cape , or using Something Person -style nicknames, but discarding the ideas as being "silly." A " This Is Reality " remark can be thrown in, as well. Like many tropes this one has underlying practical considerations, such as: Aesthetics: Most classic comic book-style superhero costumes tend to look very silly in live action, which is why Movie Superheroes Wear Black . Plus, with a few relatively rare exceptions (such as Christopher Reeve as Superman , Lynda Carter as Wonder Woman , or Scarlett Johansson as Black Widow) it is very difficult to cast someone who physically resembles comic book interpretations (especially in cases where body shapes are exaggerated). Compare with Sci-Fi Ghetto , Not Using the "Z" Word , Animation Age Ghetto . See also Civvie Spandex and Spandex, Latex, or Leather . Series in which people are Not Wearing Tights typically use a Differently Powered Individual label. The Byronic Hero "V" in V for Vendetta </ wears a costume, mask, and cape . While he is a Well-Intentioned Extremist rather than a traditional superhero, it is kind of odd that no other characters think "superhero" when they see him.

A common trope in romantic comedies is the humorous misunderstanding, or the Not What It Looks Like A couple teetering between Will They or Won't They? has gradually started to slide toward "they will". But wait! The girl sees the guy's old crush/ex-girlfriend/other person who's previously expressed a romantic interest in him (or vice versa) go into his apartment, hotel room or whatever, and stay for a suspicious length of time The girl is convinced that he and the other woman have gotten together, and goes through intense doubt about her own relationship with the guy. However, she'll hardly ever confront him about it, instead preferring to stew in her own insecurity or make veiled mean comments to the guy , who's usually completely clueless as to what's going on because the other woman just wanted something completely banal, like someone to vent to after her latest boyfriend dumped her . The scales even out, the status quo (i.e., Unresolved Sexual Tension) is restored, and the fans tear their hair out and scream at the writers for some progress, dammit! Or laugh, because sometimes it's funny Often the other woman will catch on to what's happened after a while and tell the girl what really went on, clearing the way for a slide toward "they will" again. In most of these situations, the other woman is a relative , "proving" to the girl that nothing untoward was happening This can also apply to non-romantic situations, such as one person thinking another person has committed (or is planning to commit) some heinous act, or misinterpreting a harmless situation into something scandalous. Mistaken murderers involving accidents with sharp utensils and bottles of tomato sauce are surprisingly common The name of the trope comes from what is usually the first line the guy says afterward, often followed by, " I Can Explain !" This line is also the first line uttered by an Accidental Pervert Supertrope to Mistaken for Cheating which is this trope applied to perceived infidelity. Can provide the grounds for a Second-Act Breakup or Third-Act Misunderstanding . See Innocent Innuendo for a more sexual-related variant of this trope, and Abuse Mistake for a more violent variant. If the whole thing could be cleared up by one simple statement that nobody ever thinks to say, it's probably an Idiot Plot . Compare That Came Out Wrong and Grossout Fakeout . If the guy looks at the girl dead in the eye and says "This is exactly</ what it looks like", see Not Even Bothering with an

Excuse

You find yourself at the mercy of someone much more powerful than you. Whether you're too weak to keep fighting, hopelessly outclassed, or just plain out of luck, you know there's nothing you can do to stop them. And then... they do nothing. They leave you to your fate, whatever that may be, and go about their business like you were nothing but a bump in the road. What happened? They decided that you're "Not Worth Killing." If a hero engages in this behavior, it's usually because a hero has a code against killing , and simply won't stain their hands with the blood of a bad guy, because their morals are more important to them. Sometimes, the hero believes that the villain is already suffering a Fate Worse than Death , and killing them would be the easy way out . Sometimes the hero sees the villain is suffering and doesn't feel like they deserve a Mercy Kill . Sometimes the hero sees that the villain is no longer a physical threat and considers it beneath them to fight a weak opponent . Sometimes the hero decides that the villain is sufficiently punished by being defeated or having their crimes backfire on them . Sometimes the hero decides that avenging whatever wrong the villain did would just do nothing to solve their anger at them . And sometimes the hero simply doesn't care about the villain's fate and lets them off with a warning. In any case, the hero decides the bad guy, from the toughest Big Bad to the lowest of Mooks , simply isn't worth their time anymore. However, if the defeated bad guy is just the real villain's most powerful henchman , the hero may believe he/she still has a chance at redemption, so the latter is spared death to think about what they're doing with his/her life, resulting in a somewhat possible Heel–Face Turn . If a villain decides someone's not worth killing, it's usually either The Hero and their party or the averagely-skilled friends of the highly-skilled hero who survive their Final Boss Preview with the Big Bad or The Dragon because the bad guy couldn't be bothered finishing them off. Whether or not this makes any sense as an excuse to keep the secondary heroes alive varies. Sometimes it's an excuse from a Worthy Opponent or Noble Demon to not engage in wanton slaughter. Sometimes the villain is trying to maintain a respectable image and doesn't want to risk getting his hands dirty. Sometimes the villain doesn't kill because it wouldn't advance their goal . Sometimes the heroes fit into an Evil Plan of the villain that requires their survival (for the moment). Sometimes the villain figures that the would-be victim is actually a net liability to the heroes or a potential convert to the villain's cause . Some consider the would-be victim so pathetic or repulsive that being in their presence, even to kill them, disgusts them. In some cases, the villain just doesn't consider the victim any kind of threat that can interfere with their plans. Either way, expect this to backfire as the heroes eventually return and defeat the villain for real, raising the question of why the villain did not just kill them . The most literal examples of the trope refuse to kill their targets for the same reason a normal person doesn't hunt down and stomp on every cockroach they see; it's just not worth the time and effort unless they're making a nuisance of themselves. This usually applies to characters arrogant enough to believe</ that the opponents aren't a real threat, or powerful enough to know</ that they aren't a threat. Savvy characters should note that those who invoke this trope can and will change their stance if the target causes enough trouble for them later. Also sometimes used by the Anti-Hero as an excuse for not wiping out the Mooks . It can be parodied with words to the effect that, "I'd kill you, but the

paperwork would kill me</ ." May be related to Doesn't Like Guns . Compare Cruel Mercy , If I Wanted You Dead... , You Will Be Spared , and Villain's Dying Grace .

This is when a Novelization of a work (usually a film) arrives on store shelves before the work's own debut, resulting in Spoilers to those who read it. It can happen in any media, and is increasingly common in big-budget titles. This, obviously, does not apply to cases where the original work is a book series itself (e.g. Harry Potter </) and receives a re-release right before its film adaptation hits the box office. (Unless the novelization is specifically based on the adaptation , instead of the original source.) Subtrope of Adaptation First . See also: Sequel First .

Film Live-Action TV Video Games Western Animation

Faster-Than-Light Travel is often accompanied by certain regions of space where such travel is either impossible or extremely dangerous Narratively, limiting when and where FTL can be used is needed to make space-travelling FTL distinct from Teleportation with a very long range. If you could just warp from the surface of one world to that of another, where would all the Cool Starships , Space Battles , or chase scenes come into play? The most common variant is a region surrounding a massive object as big as a star system or as small as a ship. If Hyperspace Is a Scary Place , the scariest regions might be effective No Warping Zones. Might also be the matter that at hyperluminal velocity, return to sublight might have enormous drift from miniscule variations in timing. Such a zone can also be created through Teleport Interdiction . No relation to the Video Game equivalent of Warp Zones .

The real-life Alcubierre Drive proposal, which has attracted attention for being theoretically plausible, works by creating immense gravitational distortions probably greater than that of Earth's gravitational field. Creating the gravity well of Earth right next to another planet would cause catastrophic damage from tidal forces, meaning that if the concept proves workable, an Alcubierre Drive-equipped starship will need to travel to the outer solar system before folding space to avoid perturbing the bodies within.

Many countries, such as the United States , require police officers to gain permission from either the homeowner or the courts before they collect evidence or enter a residence to investigate, absent certain exceptions. Writers often completely ignore these in favor of an interesting narrative. Ignoring the rules for evidence collection and the limits (legal or otherwise) of hospitality is a line that both the Dirty Cop and Cowboy Cop will cross in service to their desires. Any time the By-the-Book Cop is willing to cross this line is a distinctive moment for that character , possibly Character Development into a different type of cop Cops who cross this line may try to justify their actions before or after the fact with a Blatant Lies excuse of hearing a call for help, finding the door open when they arrived, or telling the suspect that they will be asking a routine questionnaire (most probably confirmation of name, status, and minor questions about the case at hand). They can also justify Perp Sweating a suspect without their consent, using nonsense like Conviction by Contradiction (provided by, for example, the ire of the suspect upon the violation of his rights)

to continue their examination past what is legally allowed. In all cases, the cop breaking the rule and at least one other character is aware of the laws regarding evidence collection, but those laws are being disregarded for the sake of the story It is the duty of Internal Affairs to discover and administer consequences to cops who cross this line, but this rarely comes up, except when the story needs Padding , or a Halfway Plot Switch , when the second part of the episode is about this sort of misuse of authority Generally in democratic societies, there are only very limited where a warrantless entry can be done. One of these circumstances is "Hot Pursuit"; i.e. if a cop is chasing a suspect and the suspect runs into a house and slams the door closed, the cop does not have to stop and get a warrant to enter. The Other Wiki has an article on However</ , if you are a member of the Armed Forces, or on a military installation, your person, your car, your belongings, and your quarters can be searched at any time, for any reason, without a warrant. Military personnel give up this right when they join — or are drafted into — the military. Visitors to military installations should pay close attention to the signs at every gate which clearly state that all visitors are subject to search without warrant or warning. If you enter the base, you've agreed to those conditions. The same goes for prisoners, of course, and people entering or exiting the US at airports or border posts See Sus Law . Compare Empty Cop Threat

Apparently no-one ever designs any high technology (even sophisticated robots) with any kind of waterproofing. Any and all metals rust at ridiculously high speed when exposed to water, and any high-tech object that is splashed with water will immediately spark, usually explode , and either shut down permanently or perform some bizarre and unlikely action with a waterlogged device producing spectacular effects like time travel or a computer suddenly achieving sentience . Of course, the Real Life examples below seem to show that we don't do much of that sort of thing here in the present</ It is also worth noting the tendency of abandoned spacecraft and high technology to spring a leak, drizzling a never-ending stream of water on our characters' heads. This is much more likely to do damage in real life. Imagine all that black mold.. Seen primarily in science-fiction and superhero shows, but common in any show featuring high technology Directly related to Kill It with Water . See also Explosive Instrumentation

Come on in. Sit down. Aw, there's no need to be nervous. We all know how it is out there. Sometimes things get out of hand. Now, you just tell me all about it. I've heard it all before. Maybe you flew your spaceship through a wormhole while your engine was leaking, and you ended up in a parallel universe. Perhaps you are a gang of super heroes and you've had a bit of a whoopsie with some Applied Phlebotinum , some Green Rocks , and a liquid lunch . Maybe you fell back through time or ended up in an alternate dimension, or perhaps you just got zapped by some weird space anomaly Well, have no fear. We can help you. Whatever ill effects you've suffered, they can all be fixed by just doing the same thing that caused the problem, but in reverse</. Fly back through the wormhole without fixing your engines first. Stand in the same place as before and rub the Applied Phlebotinum on the Green Rocks again. Find the hole in spacetime that leads back to the future or

your home dimension, or go get zapped by the same anomaly (though you might want to Reverse Polarity first before you do that last one) It's a subtrope of the Reset Button . Sometimes you can even deal with magical or even memory issues this same way— by repeating the spell (or blow to the head) backwards, potentially overlapping with Injury Bookend in the latter case. See also Level in Reverse Now, about payment..

The product has just been described, almost every amazing feature has been described: now, how much would you pay for this little miracle? How this is handled depends on how the infomercial is structured. Normally the demonstrator will ask this question. The host, usually female and often blond, will guess a price that is on the steep side of reasonable. The demonstrator will then correct them, and name the true price and possible payment plans . There will often be Witty Banter between the two as the demonstrator keeps trying to get the host to guess the price and the host keeps guessing higher and higher amounts. The host will also be shocked, shocked I tell you, about how cheap the product actually is. Ron Popeil infomercials handle it in a different way. Popeil may be accompanied by a "host" (often his daughter) or he may act as both host and demonstrator, but he doesn't need anyone to suggest a price. He'll tell you that you're not about to pay $240 for this item, or $230, or $210 like one of those fancy department store products. (Which </ stores and products are conveniently not mentioned) Not $200, not $190, and not even $180 like many of you might have been thinking. Not $175, and not $170 either. No, this product is available for four easy monthly payments of just $39.99 each. But Wait, There's More ! Parodied in a Good Eats </ episode dedicated to knives where Alton, playing Chef Klaus in an infomercial muses, "Now how much are you willing to give Klaus? One hundred? Two hundred? Heh heh, I sink so but today Klaus is feeling generous."

So it looks like the villain has the hero on the ropes. The villain has just unleashed his superweapon - No One Could Survive That! , surely! But wait! The hero's just fine! In fact, that just gave him more confidence. Grinning, he says something like "Now it's my turn!" and proceeds to unleash an even more powerful attack and save the day. Might cue a " Why Won't You Die? " from the villain. May be said with bloodthirsty glee or visceral hatred. Can also be performed by villains against a group of Redshirts or in response to a Worf Barrage , with the retaliation being a No-Holds-Barred Beatdown . Essentially, this is Heroic Second Wind minus You Can Barely Stand See: Punch! Punch! Punch! Uh Oh...

The Last Kiss , except it's not the last . But the characters don't know that. Death appears imminent — the temperature is rising , the room is filling up with water , the plane is about to hit the ground, the rope they're dangling from is about to break and drop them off the cliff, the room is on fire and the door's locked, the world is coming to an end ... The point is, this is no place for UST . The Not-A-Couple don't want to go out without revealing how they really feel. It's now or never. They kiss This can also be Now or Maybe Never; one or both are heading into danger. Can result in a combination of Fridge Logic and Facepalm if the war is raging all around them and people need help right the hell now</ Then the Big Damn Heroes burst in, save the day, and they survive to either get a Relationship Upgrade (even Glad-to-Be-Alive Sex) or

insist That Didn't Happen . Often times, the revelation drives the pair to personally do something about their current situation, as they now have something to live for If one or both of the kissers don't survive, it's a Last Kiss . If they decide to take it a little further, it's Must Not Die a Virgin A sub-trope of Dying Declaration of Love

A comedy gag where a character gets a warning to not perform a certain act or a heads-up about something nasty coming his way, but just too late for it to be useful . Either disaster has already occurred or it's too late to take the action back, and the disaster is moments away. Sometimes, for extra silliness, the nature of the warning is obscured until the discouraged action is taken, such as a message on the screen that warns you not to read the screen. Alternatively, the warned character might refuse to listen to the message until they're done with what they're doing... which is exactly what the warning was to be about Can also be Played for Drama , often creating a very stinging sense of irony . It can also overlap with Remembered Too Late Compare Can't You Read the Sign? , Cue Card Pause and You Didn't Ask

Subtext can be all kinds of fun. It can hint that those Heterosexual Life-Partners might not be so Hetero . Or those Bitter Enemies might not hate each other after all . Or, even if they do legitimately hate each other, there may be hints that the hatred in question isn't exactly platonic. Unfortunately, sometimes subtext can be used for a very different effect That's No Yay. Implied sexual tension, intentional or otherwise, between two (or more) characters to make the average fan reach for the Brain Bleach , for reasons such as Pedophilic overtones, incest , Unequal Pairings , or Sexual Harassment and Rape Tropes . If one half of the pairing is a Memetic Molester , this is likely to occur. Essentially, the shipping version of Fan Disservice Remember to note that an implied relationship between two consenting adults is not No Yay, and the presence of another element is required. When adding examples, please be sure to explain why</ that potential ship is a No Yay and what separates it from just regular Ho Yay or Foe Yay . Of course, one person's Squick is another person's Fetish , and this is a highly subjective trope. And if you're just here to complain about a pairing you don't like, please keep it off the main page See also Squick , Fan Disservice , Not What It Looks Like , Nightmare Fuel , Brain Bleach , Sick and Wrong , "No. Just... No" Reaction , and This Is Wrong on So Many Levels . Also tends to crop up when I Have You Now, My Pretty and its sister tropes get played horrifyingly straight

A comedy bit where two characters, usually lovers, have to end their Atelephone conversation and they end up affectionately arguing over Awhich of them should hang up first. Usually only one half of the Aconversation is heard and it goes somewhat like this: nyone else Apresent, likely including someone wanting to actually use the phone, Awill be annoyed out of their minds, especially if this becomes an AOverly Long Gag . Eventually they will usually grab the phone off Athe person and hang it up themselves with a innocent "Oh sorry</. I Athought you were talking to me". Unfortunately, all too often Truth Ain Television . n example of how Love Makes You Crazy . Sickeningly ASweethearts are prone to this.

So called because if you are caught reading these pages while at work, you can get in a LOT of trouble. For the more graphic NSFW pages, simply having them in the hard drive or cache of a work computer can get you fired. Even showing up in the server log files could be unhealthy. Also applies to school, of course. Usually, even being caught visiting casual sites like YouTube , Facebook , or Dailybooth can get you in pretty big trouble there; being caught looking at anything deemed "pornographic" can result in suspension of technology access, a trip to the (vice) principal's office, detention, suspension, or even expulsion. When it comes to school, anything crude or distracting from the educational experience (though the latter may be relaxed during breaks and lunch) qualifies for this trope, in addition to the above. Also particularly helpful to parents who are at home - some people do have small children and still find time to netsurf. These same people like to have a warning to wait until the children are in another room before clicking a link. NSFW can be applied to vulgar, violent, crude pornographic content. Also applied as a near-synonym for Squick . It may also be applied if the link requires sound, as not everyone has headphones at work (or should be wearing headphones, depending on the job). Incidentally, get back to work before your Final Boss notices you slacking off by browsing this site ! See also, No Lewdness, No Prudishness for how this site handles the issue. Contrast Perfectly Safe For Work . Not to be confused with places that aren't safe to work in . NWS: Not Work Safe.

Mom, Dad, 2-3 kids, dog, house in the suburbs. Cat optional Basis for most Dom Com series. The name references that this is the minimal "core" family unit, a single generation of parents and kids, as opposed to an "extended" family with cohabiting aunts, uncles, cousins and grandparents. Or the fact that it is usually unstable, can cause hair loss, has a fifty-fifty chance of a spontaneous split, and may also lead to early death; either works. Generally avoided in dramas, as missing parents are a good source of teen angst If you want to break out of the 2-or-3-kids pattern, you could try going much, much larger . This can be justified via religious beliefs , but it doesn't have to be. However, if the big family is not the main</ family for the story, it's almost certainly a religious reason — and almost certainly, most or all of the kids are treated as a unit, not as individuals. They may even dress and look identical except for age and gender You may also choose to have a gaggle-o'-kids by using a blended family . The parents' exes are even more optional than the cat Then again, you could go for moderation and stick by the nuclear family, but have the extended family get way more involved than is typical . Instead of a grandparent or two and the occasional uncle or unruly cousin, try adding two to three siblings on each side and two to three kids per sibling (with the childless sibling constantly asked when he or she is going to start a family). Pretty soon you have the kind of setup needed for My Big Fat Greek Wedding </ Has nothing to do with people affected by radiation or a certain ending in Fallout 4 </ A Boy, a Girl, and a Baby Family is a subtrope, when there's a son and daughter around the same age, and also a much younger sibling Compare and contrast The Clan and Big, Screwed-Up Family

A sub-trope of I Love Nuclear Power , Nuclear Nasty is a monster (usually the Monster of the Week) created when a creature is

exposed to radiation. Very common in 1950s monster movies, as well as works trying to be throwbacks to that era for obvious reasons . Tends to be an Attack of the 50-Foot Whatever . These creatures are often common sights in a Standard Post-Apocalyptic Setting When played straight, this is a case of Artistic License – Biology . This becomes slightly</ more plausible if an organism is irradiated and its offspring</ are born as mutants, rather than some weird transformation happening to the irradiated organism itself. See also Toxic Waste Can Do Anything , Radiation-Immune Mutants , a Required Secondary Power for some of these nasties. However, in most cases, high exposure to nuclear radiation usually results in death of most animals and humans (which makes post-apocalyptic nuclear war scenarios of fighting mutated creatures highly unrealistic). That being said, there have been several species that are able to adapt to nuclear radiation, as evident with Chernobyl where, although radiation levels are still lethal for most humans without adequate protection, several animals manage to survive with minimum or no mutations. In fact, the only major mutations they suffered were adaptations to protect them against the ill effects of radiation , such as higher levels of antioxidants and better DNA repair mechanisms. They even live longer because of it

When faced with a Monster of the Week , military commanders show an unhealthy urge to move right up to the (current) Final Option (or the local equivalent) when the monster can't be killed with bullets . They never stop to consider using something else in their arsenal that's a bit more powerful than a rifle, but won't cause as much collateral damage as a tactical-yield nuclear bomb. It's all or nothing. If hand-held guns didn't do the trick , forget artillery, tanks , bunker-busters , fuel-air explosives, chemical or biological agents, just get the nukes</ . The heroes will probably object to this, only to be told that there's no time to "study the monster", it has to be taken out now (along with every other living thing inside a radius of five kilometers) before it gets bigger and destroys more things! From there, it becomes a race to see if the good-guy scientists can find the monster's Achilles' Heel or get the Forgotten Superweapon back online before the Army gets its approval to start lobbing warheads. Of course, if the Army wins the race, it's likely that the nukes will either do nothing, or make things much, much worse, making the heroes the last hope. As such, note that Nuke Em is only when using nukes is a bad idea, either because it's clearly overkill or it's likely to backfire . If it's a well-considered and reasonable choice given the situation , then it's the Nuclear Option . Sometimes exactly which trope the planned nuking falls under may be debated In-Universe . Very common in Science Is Bad stories and usually involves a General Ripper (in fact, the Trope Namer for General Ripper made this his signature). A popular way of ruining someone's day with Death from Above . Related to the Idiot Ball , depending on the size of the strike. Related to Deus ex Nukina if the nuking is being used in a situation where it should be obvious that it realistically wouldn't have any effect, fallout and massive collateral damage aside. For the biological weapon equivalent, see Biological Weapons Solve Everything . If you happen to be playing a video game, and you're directly responsible for launching it, it's a You Nuke 'Em situation. See also: Five Rounds Rapid , Immune to Bullets , Armies Are Evil , and Radiation-Immune Mutants . Not related to the incredibly egotistic alien-slaughterer of the same name .

In speculative fiction, inhabited planets will often lack a proper name, instead being designated by the name of the star they orbit and a number. It is almost never the case that the star is referred to by a catalogue number. Natural satellites will also often lack proper names and be identified as "the moon of planet X" or somesuch. In Real Life , notable celestial objects, like the other planets of the solar system, their moons and certain stars easily visible from Earth have had proper names for about as long they have been known to exist (although admittedly some are much better known than others). A large number of lesser objects, such as asteroids and extrasolar planets are assigned catalogue numbers. When extrasolar planets were first discovered in 1995, the astronomical community used lowercase letters instead of numbers (e.g. 51 Pegasi b, 70 Virginis b). While it is reasonable that an interstellar civilisation surveying a star system would initially assign numbers to the planets along the lines of "XLL325-1" for the first planet of the star XLL325, it would be strange if they failed to come up with proper names for the star and planets (eg. " Baltimore " instead of "XLL325") if they decide to colonise the star system. Even sillier is when a planet inhabited by an alien species is given such a label and said inhabitants begin to use that designation themselves. It's sillier still if the species has always</ called their own planet by a catalogue number. After all, how many humans in reality or fiction ever refer to our little world as Sol III? This trope is arguably justified when the catalogue number is used by The Empire to name planets occupied by another species. Starfish Aliens may call their planet Krzjdlwsk, but stormtroopers trying to pronounce the name may be tempted to just use the catalogue number or come up with a nickname for the planet, like "Krazy Dullwhisk." May sometimes be a case of Translation Convention . The trope can also be justified as a naming convention by a bureaucratic or military authority that wishes to come up with a neutral name that does not offend political sensibilities. This sort of thing is common on Earth, as anyone who's visited (London)derry in Northern Ireland or the Persian (Arabian) Gulf can attest. If two competing groups settle a planet, and one calls it Cleveland while the other calls it Cayuga, it might just be best for a visiting starship captain to call it "Rigel VI". See also: A Planet Named Zok and Naming Your Colony World .

Tropes about numbers, general or specific.

The right-hand man of The Leader , or second in command. Usually The Lancer and a Foil . The one who takes over the "ship" when The Captain wants to be off doing non-Captainy things Often called simply Number Two (or, confusingly, Number One), although terms like "first officer", "first mate", or "executive officer" (often shortened to "XO") frequently appear in military fiction especially involving the chain of command in a Command Roster . Compare The Lancer in the Five-Man Band , who is usually not too happy about that. Although sometimes the Number Two is also The Lancer to provide a contrast between authority figures. In-universe this is also a good idea: If The Leader is Hot-Blooded then he needs The Stoic to balance him, and vice versa Strictly, in the Royal Navy, at least, the captain would have an executive officer and a first lieutenant, both ranks being held by a single person on smaller

ships. Hence the XO (also known as Number One or sometimes "the Jimmy") would be the captain's Right Hand Man and Number Two would be his</ immediate junior. The position also goes by the title Executive Officer (XO), particularly in the American military If the creators did the research, the XO is much more likely to interact with the crew. On a ship, "Number One" is responsible for the crew: training, ordinary discipline (that is motivating the NCOs to motivate the others) setting watches for the officers etc. The captain's job is to decide what the ship should do, Number Two makes sure the ship and crew can do it. A Captain Smooth and Sergeant Rough situation can result from this If the Number Two is also the final obstacle before reaching the Big Bad , then they're The Dragon . Sometimes gets "promoted" to Commander Contrarian . The dimwit version is Number Two for Brains . If they double as the voice of reason, there's The Consigliere Not to be confused with the original script for Back to the Future Part II </. Or the euphemism for solid waste. Has nothing to do with You Are Number 6

A counterpart to Nuns Are Spooky , Nuns Are Mikos , and Nuns Are Sexy , this is when nuns are portrayed according to the Rule of Funny This could be because "nun" is an Inherently Funny Word , or that their outfits look silly. This trope mostly manifests as "normal" things being made inherently funny due to nuns doing them. Someone boarding a plane? Normal. A nun doing it in her religious habit? Hilarious! Of course, the majority of modern nuns do not</ wear habits anymore, preferring plain black or grey dresses instead, but... that's not as funny . Also, the convent </ional stereotype of them is that they are very stern, severe and disapproving, thus making them either foils for wackiness going on around them or upping the humor value when they</ do something wacky Monks, The Vicar (or occasionally a priest of another stripe) can become this trope, especially if for some reason he's in full robes doing something improbable (even less likely, as vicars and priests haven't worn robes on day to day activities for hundreds of years. Many do still wear cassocks</, though.) There's something about the way long billowy clothes move</ when the wearer is in action IE, nuns are The Comically Serious . The only thing more hilarious than nuns would be Bat man in a nun's habit. (You're picturing it right now aren't you? No doubt you're laughing your ass off) Yes, this is sometimes Truth in Television . Like all people, it depends on the nun

Chrono Crusade </ plays with this trope some in the first few episodes/volumes of the manga. Rosette is just not your typical nun and it makes it rather hilarious.

And what Young Justice </ fan can forget the immortal words of Robin on a runaway supercycle: "Oh no! Nuns in a station wagon loaded with high explosives!

Throughout the entirety of A Goofy Movie </, Goofy and Max keep on bumping into the same four nuns at various escalatingly unexpected times, including during an impromptu musical number on the highway , at a monster truck rally that they seem to be very excited about , and finally a huge rock concert which we must assume is the entire reason they were on the road in the first place.

A gag in Rush Hour 3 </ has Carter (and eventually Lee as well)

trading insults with a French-speaking triad through a nun. Lee (at first) reminds Carter to watch his mouth: "Sister, you tell this piece of S-Word that I will personally F-word him up."

One character tells a lewd joke about "dwarf nuns" in House of Leaves </. And we'll leave it at that.

The Flying Nun </ backglass for Hurricane </ shows two nuns riding The the rollercoaster; one's cheering excitedly while the other is The praying in fear.

Played straight and then subverted in Dragon Age: Origins : </ when a usurpers's knights try and arrest you one such nun tries to prevent violence before slaughtering them all, then depending on your responses she can act coy, insightful and...yes, funny. Reject her and she'll chase you up again later, and her...manner suggests she is maybe just a little...off.</ Say hello to Princess Stabbity, Stab Kill Kill, otherwise known as Leliana, not just one funny Naughty Nun , she subverts it in never actually being a nun and before being a vicious lesbian assassin, and meeting her sisters it's clear that some are Not So Above It All .

Part of the humor in The Sound of Music </ is Maria's antics compared to the other nuns when she's in the convent, and then Maria's complete Fish out of Water reaction to "normal" life in the Von Trapp household.

Discussed in The Nostalgia Chick 's review of the Sister Act </ movies (see above). She takes time to note that nuns are not only funny, but funnier than monks, though this doesn't make monks un</ funny.

This is a large part of the point of Sister Claire . </

The Dexter's Laboratory </ episode "Dee Dee and the Man" had a rather eccentric motor mouthed nun as one of the potential replacements for Dee Dee.

Nursery rhymes. Full of rhyme and rhythm and odd images. Not so full of sense. Nursery rhymes are a form of oral folklore and overlap with children's songs, lullabies and riddles. They may be connected to Parlor Games . Counting-out rhymes are a subgroup. The English nursery rhymes specifically are connected with the name of Mother Goose, whence they are also called 'Mother Goose rhymes'. is an old folklore figure or stereotype — an archetypal elderly country woman, who was originally interpreted as a teller , or mythical originator of fairy tales ; but her focus shifted to nursery rhymes in the late 18th century. She also figures in a nursery rhyme herself, and is the subject of a traditional pantomime . She is usually portrayed wearing a tall hat and shawl (the old Welsh peasant costume), except when she is an anthropomorphic goose . Characters from nursery rhymes, like Old King Cole, Humpty Dumpty, or Mother Goose herself are Public Domain Characters that may feature in all kinds of works. The writer may try to explain their rhymes — often enough, with a parody origin. Modern lore often attributes macabre and horrifying "origin stories" to nursery rhymes; the most widespread possibly being that "Ring Around the Rosy" is a song about the plague . While that particular example is most likely Urban Legend , debate continues for others. The origins of most nursery rhymes are simply not known, and many are in all likelyhood nonsense

rhymes that never made much sense. There are, however, more firmly rooted examples demonstrating that this can be Truth in Television "There was an Old Woman Who Lived in a Shoe", for instance: Not only is the rhyme itself openly dark, but its second printed appearance documents an additional, even darker and stranger couplet. Its wording hints at a Shakespearean-era origin, and bolsters a suspicion among folklorists that it has a lost political or allegorical meaning as well: Newer Than They Think also often applies to this, with people sometimes attributing much older meanings to nursery rhymes that are much more recent ("Pop Goes The Weasel" for example is thought to only be about 150 years old). Obviously, drawn upon for Ironic Nursery Tune . May also feature in a Fractured Fairy Tale or a Fairy Tale Free-for-All . Often features characters with Rhyming Names . Compare the Playground Song . In Black Butler , the main antagonist of the Noah's Ark Circus uses the name Tom the Piper's Son as his alias.

Several nursery rhyme characters appear in Fables </ and even more in the spinoff Jack Of Fables </ .

Also sometimes known as "playing dumb", a tactic whose effectiveness is predicated on characters convincing others they are complete oafs and therefore harmless. Acting like an ignorant hayseed, misinformed tourist, Handsome Lech , Dumb Muscle , or Funny Foreigner is popular. In many cases, a character pulling this off may play along until they're in a good position to drop the charade and get serious , usually catching anyone underestimating them badly </ off-guard. Another variant of this, primarily found in teen comedies, is the popular student (almost invariably a girl) who acts like The Ditz in order to avoid being stigmatized as a nerd ; in such cases, the character may be willfully ignorant, but inevitably faces a situation where she needs her native wits to escape a problem. This differs from the Genius Ditz in that the latter is brilliant in a single field (or multiple obscure fields) but genuinely ditzy otherwise. Another variant is of someone who is a genuine genius but who pretends to be The Fool in order to avoid responsibility, either because they are lazy or because of some trauma which has undermined their confidence. Perhaps they're a Genius Bruiser who prefers using their brawn over their brains enough that they look like a total Dumb Muscle at first glance. May appear to be The Fool until the viewer realizes he's just so good at making intentional actions seem like total coincidences that it appears to be blind luck. If done well, you may not be able to tell if the character is an Almighty Janitor , a Crouching Moron, Hidden Badass , a not-so-Inept Mage , or a Bunny-Ears Lawyer . Or, for that matter, Too Dumb to Fool , especially if the character is good at noticing what is too obvious to be seen. A favorite tactic of The Trickster . The opposite trope is Feigning Intelligence . See also the Old Master , to whom using this trope comes as natural as breathing; Covert Pervert , where the "stupidity" may be in reference to a particular subject; and Rich Idiot With No Day Job , a special case of this trope. See also Fauxreigner and Bilingual Backfire . Compare Obfuscating Insanity . Blondes may exploit the Dumb Blonde stereotype to help with the obfuscation. Another tactic characters doing this will use is pretending to be Easily Impressed to make it seem like they have no sense of judgment of quality. A Good Is Not Dumb character is often accused of using this trope. This can backfire in a big way if the person using Obfuscating Stupidity needs people to trust him

or her—only to realize that no one will believe the "idiot". And beware the possibility of Becoming the Mask if the stupidity is held up for so long, a character begins to forget they have brains in their head. Inversely, if other characters think</ the person is being obfuscating but he really is</ simple-minded, then he's a Seemingly Profound Fool . Occasional lapses might be dismissed with Too Dumb to Fool . This may lead to someone Underestimating Badassery . This is to be confused with Smarter Than You Look , where that trope has no intention of appearing to be unintelligent; the character simply can't help the appearance of stupidity they have. This is Older Than Feudalism , occurring in the Book of Genesis and in legends of the earliest days of Rome. It is also the core of the 27th stratagem. Contrast Feigning Intelligence . See also Beneath the Mask , Faking Amnesia , Obfuscating Disability , Obfuscating Insanity , Deliberate Under-Performance , Apparently Powerless Puppetmaster and Playing Sick . No Real Life Examples, Please!

Yes, we have to start Describing Obligatory Joke Here with a Describe Topic Here joke. It's a site tradition. </ In certain situations, characters (and writers , it seems) just have</ to make certain puns or references. And they're usually the same ones. But Tropes Are Tools , as in many cases the audience may feel disappointed or even slightly confused if the obligatory joke fails to come up. Often relies on If It Was Funny the First Time... . Nonetheless, many writers try to inject some freshness into the obligatory, by lampshading or overt and deliberate subversion. Anything involving a primate is going to involve lines like "monkeying around", "making a monkey('s uncle) out of someone", "going ape", and "monkey business". These days, Obligatory Jokes tend to be subverted in the vein of Anti-Humor or So Unfunny, It's Funny . One character could say "Aren't you going to say <X>?" and get a confused look or a deadpan "No.". Critics and reviewers tend to use them fairly regularly, Lampshade Hanging optional. See also Pun , Bond One-Liner , Quip to Black , and others, which have considerable overlap. You Look Like You've Seen a Ghost is one subtrope. A Punny Name or Unfortunate Name resulting in this may make someone a Phrase Catcher . Contrast Subverted Punchline . Common responses include Lame Pun Reaction , Collective Groan , " You Just Had to Say It ", " Never Heard That One Before ", or if you're really lucky "That's... Actually Pretty Funny ." Might be justified with " I Always Wanted to Say That ", or " Someone</ had to say it!", lampshading the obligation.

A form of Kick the Dog in war movies, where the heroes (or more often, someone else on the same side as the heroes) or villains commit a war crime of some sort, most often mistreatment of enemy prisoners of war or civilians . Done to illustrate that most wars aren't instances of Black-and-White Morality , as well as the mix of good and bad in most armies and how wartime can change a person's personality. Sometimes, these crimes will be reprisals for earlier ones against the heroes' side. May sometimes overlap with Token Evil Teammate if the one performing the crime is on the "heroic side" or Token Good Teammate if it's someone on the opposing side refusing to perform such a deed. In a heroic portrayal, these crimes are justified for the principles of Pay Evil unto Evil or a Roaring Rampage of Revenge In a villainous portrayal, it's often shown to establish just how vile the antagonist faction is. Usually, these are done as

reprisals against attacks by La Résistance , or civilians found to have been sympathizing with such groups. Sometimes, mooks witnessing but not partaking in these war crimes will speak out against such actions , and for good reasons. Often, this can result in higher-ranking soldiers or officers forcing their subordinates to commit questionable acts themselves , lest they be made an example of A fairly young trope that emerged from the previously-hidden Truth in Television of The Vietnam War . Often used to show that War Is Hell and/or to avert Do Not Do This Cool Thing . Compare Shoot the Medic First , Sink the Lifeboats , Leave No Survivors . Contrast The Women Are Safe with Us , Would Not Shoot a Civilian It is important to note that this scene, whether in real life or in a work, does not mean the entire</ army Rapes, Pillages, and Burns . Unless the work in question is an Author Tract about how Armies Are Evil , in which case it might be included for this purpose See also The Laws and Customs of War

A recurring gag in action or speculative fiction works where something absolutely incredible is happening outside, but then we cut to the inside of an office building and we see that the janitor is completely oblivious to what is going on around him, either because he has his headphones on , because his back is turned or because the cleaning equipment he is operating is too loud. Or possibly two or all three of the above scenarios combined A Sister Trope to Funny Background Event , with the twist that the "background" is now the main plot, and the funny event is brought to the foreground Not to be confused with The Almighty Janitor , who sees and knows all

A villain who is thoroughly convinced that their actions are mundane, acceptable or helpful, to the extent that the idea that their actions have negative consequences doesn't even occur to them. These villains aren't justifying their wrongdoings. They aren't compelled by unnatural forces. They just don't comprehend that they're doing anything wrong. This can be achieved in several ways: They might mistake morality for black and white extremes . There are two basic requirements for a character to be this trope: A horror trope (and occasionally a comedy trope in a Black Comedy), this can really freak people out if played right. It may place the heroes into a situation where they can't even try to reason with the villain. It can also be used to underscore that the villain is indeed a tragic figure, as he or she or it may never have actually intended to harm anyone. Alternately, this can be used to make a creature sympathetic. You give it a valid reason for doing the things it does, and once it has that reason, it won't see what it's doing as wrong. Some Kaiju are like this. They just wanted to build a nest and get some lunch, but they stumbled across countless strange structures and were suddenly under attack by tiny bipedal creatures. The principle is the same for many Eldritch Abominations and Humanoid Abominations , which are (usually) sentient, but their views on morality are vastly different from ours . Such a character may qualify as a case of Non-Malicious Monster or Humans Are Cthulhu . May eventually come to a Heel Realization / My God, What Have I Done? moment. On the other hand, any Curious Qualms of Conscience might wind up being dismissed as temptations away from their duty. Very much Truth in Television — humans tend to do what they think is right based on their beliefs, regardless of how wrong those beliefs may be to outsiders or

if those beliefs utilize Insane Troll Logic ; and while beliefs are malleable and subject to pressure and change, pretty much nobody in Real Life is a Card-Carrying Villain explicitly thinking things like "Hmm, what evil deeds should I commit today?" or "I love being evil! Mwahahaha! "

For obvious reasons, Obliviously Evil characters are also very likely to be Affably Evil . Not to Be Confused with Obviously Evil Inverted Trope of Ignorant of the Call , when someone is oblivious to the fact that they're the Hero

Sometimes, whether or not the universe is realistic, some actions are deemed either ridiculously dangerous, idiotic, or downright impossible to pull off . Nothing to be really proud of in any case. The characters talk about such actions and, soon enough, Alice will wonder out loud (probably sniggering) − " Who would be stupid enough to do that? " What she doesn't know is that Bob, to or in presence of whom she said it, actually did</ the stupid thing in question. Whether he succeeded or failed miserably, he will either not answer anything or pretend to agree with Alice with an embarrassed expression; he may even be personally proud of it. If the viewer</ knows it, A Smile Ensues : it's a form of Continuity Nod . What makes this trope funny is the fact that Alice says it totally innocently, without any clue she is mocking someone within hearing range. Hence the Oblivious Mockery. In some cases, Bob may reveal out loud that he did said action, and may or may not try to justify himself. Basically, this follows this kind of pattern: Can overlap with an in-universe Old Shame or be a type of Dramatic Irony . Compare Oblivious Guilt Slinging , Insult Friendly Fire , Innocently Insensitive , I Resemble That Remark! . Contrast Noodle Incident , where the characters vaguely talk about an event they know but the viewer doesn't. Contrast and compare Who Would Be Stupid Enough? , when Alice tempts fate and is proven right away that someone is</ stupid enough, and Schmuck Bait . See also It Will Never Catch On . The inverse trope is Right Behind Me , when Alice talks dirty about Bob without knowing he's, well, right behind her. Compare I'm Standing Right Here , where the person is still right there, but the mockery is less oblivious. See also More Insulting than Intended , where the mockery is intentional but to a greater degree than the mocker knows.

Love Hurts ; it's messy and a mathematical nightmare where only a few can come out happy, never mind unscathed. One of its worst injuries is perhaps the plainest one... pining away at someone because All Love Is Unrequited , and in the end never even holding them because I Want My Beloved to Be Happy . Then, there are times a deep-frozen love life is not because of Star-Crossed Lovers , the pursued Love Interest being the Master of the Mixed Message or any such thing. It's because the rules of plot and characterization dictate that they not notice the protagonist's overtures and Longing Looks . Bob likes Alice , and he makes several increasingly obvious hints that he's interested, he'd like to ask her out, and wants to be her boyfriend Alice (though gender reversals are common) will usually be oblivious enough that his stuttering overtures aren't heard or followed up on, and on top is usually blind to Bob as a love interest because she: Expect Alice to say things like "I wish there were someone out there for me" and Bob to respond with "He might be closer than you

think." Of course, she'll think he's being vaguely hopeful rather than literal. In the worst cases, Alice may be actively looking for someone (in general or particular) and just be completely blind to other people's feelings for her</ , or even already seeing someone (let's call him Charlie), Charlie may or may not be the right guy for her, but that's secondary to her being oblivious to Bob trying very hard to get her attention. If Charlie is the wrong guy, Bob will win Alice's heart in the end. This is a common consequence of Old Flame Fizzle . If he's the right</ guy, then expect Bob to either hook up with whoever he</ was ignoring or suddenly be revealed as a psycho slimeball . The Matchmaker is particularly prone to this, being used to thinking of love as something she arranges for others, and often tries to hook up Bob with Danielle or Eglantine as just perfect for him. If Alice really is attracted and doesn't realize it, Tsundere behavior may result, or she may treat Bob as her Protectorate , or ensure that he's fed , or blush furiously at the mention of him , prior to the Love Epiphany . Green-Eyed Epiphany is common. This is commonplace in the Love Dodecahedron , and is a type 5 in Triang Relations . It also overlaps with Everyone Can See It . It is also prevalent in Yaoi Genre and (especially) Yuri Genre works, where it is often mixed with confusion about one's feelings for someone of the same gender . Compare It Meant Something to Me , where Bob overtly says he loves Alice, but she denies having any feelings. See also Did You Think I Can't Feel? If the problem escalates, then this can lead to a case of Clueless Chick Magnet . Compare to Chaste Hero , where the character in question is completely clueless about the concept of romance; this one knows things about love and may even have a crush, just that he's just oblivious to certain other characters' advances . This is one cause of the Ignored Enamored Underling 's problems. The Japanese have a special term for this: Donkan</ (鈍感), which is basically the short-form word for this trope.

The opposite of a Painful Transformation , one that the recipient and/or victim doesn't feel. Usually done with the transformee transforming in their sleep to wake up to their new form , or the transformee gradually changing over time . Stock phrases include: " Why is everyone taller/smaller ?" and "Why are you looking at me like I've got the head of an [animal] ?" Always a result of a Baleful Polymorph or Involuntary Shapeshifting , as a Voluntary Shapeshifter would know when they're transforming themself (unless suffering from Power Incontinence). They may discover their transformation in a Mirror Reveal .

When a work has a large and active fan base, but seems to be virtually unknown by mainstream audiences, who are often surprised the work in question has a fanbase at all, much less such a large one Essentially an inverse of Mainstream Obscurity . Where a work suffering from Mainstream Obscurity has had a huge influence on popular culture and is often referenced by all kinds of people, but has a comparatively small fan base who have actually seen/read/played the work in question, works suffering from Obscure Popularity are almost never referenced in the mainstream, and don't seem to ring a bell for a lot of people not actively involved in the fandom, but said fandom actually has a lot of members Casual Video Games are prone to this in general. Series are played by

millions of people worldwide and are amongst the most popular series out there, but video game fans and websites almost never discuss these games Might overlap with First Installment Wins , when mainstream audiences know about the original incarnation of the work, but are unaware that there are newer incarnations of it. Related to Americans Hate Tingle and Pop-Culture Isolation

Some works are Strictly Formula : you've seen a hundred movies (or novels, or video games) just like it. But all that practice has paid off. Every scene is tight, every heartstring is pulled, every plot line pays off at just the right moment, and nothing stands between you and a triumphant emotional experience (except, of course, the feeling that you've seen it all before) Other works try for originality and much is gained. But something is also lost. The new bits, being untested, are also a bit buggy. Characters, scenes, plot points, and dialogue go too far, don't go far enough, or go off in unexpected directions . Perhaps the unfamiliar is pushed a little too far and becomes alienating. At any rate, you walk away wondering just what you saw and how you were supposed to react to it Which brings us to the lesson of this page: If you seek novelty, do not expect a polished production. If you seek a polished production, do not expect novelty This observation is a companion to Sturgeon's Law , the driving force behind Capcom Sequel Stagnation , the reason "Seinfeld" Is Unfunny , and why a bad work with a Dancing Bear might still be popular and ground-breaking. Please remember that Tropes Are Tools without inherent morality This trope sometimes brings an unexpected payoff; namely, the popularity of foreign media in many markets . Something well-worn and Strictly Formula in one context can seem new and original when exported to an audience not familiar with its conventions. For example, Anime (and to a lesser extent Bollywood) are popular in America at least in part because such works have the polished production of a long-established genre but the plot and character beats are still novel

So you've got things you want to do. Whether it's the laundry, the dishes, or your latest Evil Plan to dominate the universe , you have to keep track of them all. A checklist is a nice, handy, quick way... most of the time Some people take their listmaking just a little too seriously . They may plan every tiny part of the day on a list , right down to the things most people won't even bother with because they're just that obvious, such as "go to sleep". Or they may start to see completing the list as a goal in itself, have already completed all of the tasks except one, and spend extenuating effort trying to complete that last one. This tendency is obviously Truth in Television for many This is usually Played for Laughs in fiction, especially with comic villains The lists they make likely involve at least one trope of the Index of Lists

An index of Obsession Tropes. These tropes describe the varying ways a character cannot leave something alone. Whether it be spending too much time, money, effort, or patience; the character will not stop until they are either dead, imprisoned, or possibly even finished. And maybe not even then. Compare with Body Image Tropes , Prejudice Tropes , Selfishness Tropes & This Is Your Index on Drugs . Opposite of Apathy Index . 10-Minute Retirement

Love Letters generally range from sweet to awkward. But occasionally, they're downright creepy. This usually occurs when a character gets love letters from an obsessive admirer. Typically, there's one creepy letter to start with, but as the recipient doesn't respond, it's followed by dozens more, all written individually and personalized The creepiness of the letters can vary, from mild versions where the writer knows way</ too much about the recipient to extreme versions where the letters are filled with threats alongside the endearments to anything in between. The one constant is that the letter will always creep the recipient out Subtrope to Love Letter . See also Stalker with a Crush and Love Letter Lunacy

A standard ingredient of the Impossible Mission plot: after having outlined the goal for the episode, Mr. Exposition will describe a list of all the insurmountable obstacles that stand in the way of that goal It could be an elaborate security system, along the lines of "The medallion is sealed in a box of three-foot tempered steel, which is monitored by heat sensors and motion detectors, in a warehouse that's locked with a security code and voice recognition and retinal scan, and is surrounded by nine hundred armed guards..." This is often illustrated by the camera focusing on each obstacle in turn If the exposition is worked from the outside-in, the obstacles are sometimes each explained as they are overcome. What also often happens is one character mentions all the Description Porn they can of the castle they are going to storm and a second character explains the exact details of how they can get around all the traps and not be seen It's not always as blatant as you might think it is, and the purpose is not necessarily for exposition, but it is a method of making the audience and the characters on the same wavelength. When the plot is moving at high speed and the characters act in a certain way the audience is not narratively left behind If they don't</ explain it in full that wouldn't be this trope and would likely fall under the Unspoken Plan Guarantee . If, during the planning stage, someone mentions a back-up plan in case a certain portion goes sour, you can also expect them to have to resort to that backup plan. See also Mission Briefing A subtrope of Description Porn . See also the "I Know What We Can Do" Cut , where a plan and its obstacles are described to the audience while the characters are actually executing it. Puzzle Pan is roughly the video game equivalent

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You'd think characters would be more careful about where they practice dangerous sports, but that wouldn't be funny or, for Video Games , fun , so when a character goes skiing he'll inevitably have to dodge all sort of obstacles such as snow mounds, snowmen, boulders, trees, and likely other skiers For added Rule of Funny , the ski-tracks go on both</ sides of the trees, leading to people staring at that and wondering how it could be possible (a gag first used by Charles Addams in a 1940 New Yorker </ magazine cartoon). Martin Gardner published a riddle once, about how such a thing can be possible in real life. He himself had 6 answers ready. Someone sent him 23 A common way to set this up is to have a character accidentally (or not, if daring, boastful, ignorant or just not smart enough) starts descending while oblivious to anything you

need to know about skiing to not die horribly, and end up as a Human Snowball

This guy is the ultimate pencil pusher from a government agency or corporation, and he creates the red tape that normal citizens hate. He's an unlikeable Punch-Clock Villain with a bad temper and a sizable streak of callousness. Works for any and all bureaucracies, including Department of Child Disservices , banks and possibly even your own afterlife . His job, storywise, is to get in the way of whatever the heroes need to do, sometimes because what the heroes are doing is against some form of regulations, but other times because the character is a Jerkass who just doesn't like the heroes and is using "regulations" to make their lives difficult. In disaster movies and other works that lack a real villain (or whose villains are too cool to effectively hate), expect this guy to be the work's resident Hate Sink . Sometimes he can be restored to humanity by uncovering the secret dream buried deep beneath his efficient exterior. Failing that, you may be able to use his respect for Exact Words against him . On the other hand, sometimes he is obstructing a Matter of Life and Death . Threat of force, or actual force, may be needed to get by him, which could turn into a Kick the Son of a Bitch moment. A common cause of Divided We Fall . Many a surreptitious entry into, or exit from, a location, or requisition of supplies, is needed because it would take too long to get by him. Almost all this form-filling out serves no useful purpose; for the hero to put in a list that will allow him access to a facility, for instance, is a very rare subversion. Pournelle's Iron Law of Bureaucracy (see above) is always in effect. Rarely, in a Matter of Life and Death , a benevolent Obstructive Bureaucrat will go and obstruct the villain. He may actively devise regulations to impede and hinder him, and then, with the same mindless fervor as any other bureaucrat, insist on their being followed to the letter . The tropes: Beleaguered Bureaucrat , Department of Child Disservices , and Social Services Does Not Exist overlap since they all involve the same problems. The employees are often overworked, underpaid, lack resources, and suffer the public’s wrath. They then turn into the Obstructive Bureaucrat and use Bothering by the Book to slow down the workload or get revenge on the people who make unreasonable demands. This trope also has a darker version, where the character is still a government employee concerned with the bottom line, but what he does in daily work probably violates the Geneva Convention . He is likely to be a murderer and/or a torturer who defends himself by saying "I'm just doing my job" . In short, he is a Well-Intentioned Extremist whose overriding motivation is being Employee of the Month. Note that this is not the same as the Knight Templar , another type of Well-Intentioned Extremist . The Knight Templar does horrible things for some greater good , whereas the Obstructive Bureaucrat has no concept of "greater good", and cares only about following procedure, or rather believes that procedure is equivalent to the "greater good". He's not just prone</ to Just Following Orders : as long as the orders match the rules he thinks it's his job to enforce and follow, Just Following Orders is what he is all about. In another sense, where the Knight Templar is the extreme leader</, the Obstructive Bureaucrat is the extreme follower</ . If he has no idea that the job he's doing is evil, he may be a Clueless Deputy . This sort of Obstructive Bureaucrat can be drawn into a Heel–Face Turn or Freak Out more readily than one who does know and just feels

it's none of his business (a fella's gotta eat)... For a character who isn't so much obstructive as much as overworked, see Beleaguered Bureaucrat . For a bureaucrat who can actually get things done, see Badass Bureaucrat . For a civil servant who's outright crooked, see Corrupt Bureaucrat . In the US, this character can also be a member of Congress (usually a senator) who is investigating the heroes . This type of character is also known as a "jobsworth" in British slang, named for their tendency to deny a perfectly reasonable request with "That's more than my job's worth." This species might easily proliferate around a Vestigial Empire . See also The Barnum . These characters tend towards Lawful Neutral , usually Lawful Stupid and sometimes Lawful Evil . Usually tends to be a subtrope of Villainy-Free Villain .

This trope involves any code of conduct that artificially constrains the choices available to the protagonist. Often (as with Star Trek's Prime Directive), it restricts or prevents his use of phlebotinum that would wrap up the plot in two seconds otherwise. Conveniently forgotten (or hand waved) when the plot requires it, but some shows do try to use this as a point of plot drama as the protagonists try to find a way to twist the rules to fit the situation See also Geas ; Restraining Bolt ; Screw the Rules, I'm Doing What's Right! . Can result in Reed Richards Is Useless and Restricted Rescue Operation . If the party with the Obstructive Code Of Conduct is substantially more powerful than the others involved, it can result in Awakening the Sleeping Giant . See Alien Non-Interference Clause and Mind over Manners for two common versions of this

Everyone knows that the cops are on your side, and if you let theme handle things, then everything will work out, right ? Just tell e them what you witnessed to get them on the trail, and then the e perpetrator will be caught and sentenced. Well, some people think e differently. Sometimes, a character might go so far as to lie e about what he knows in order to take the law into his own hands. e Worse yet, the bad guys might do this, too, and want to settle a e scor When it comes to the alleged good guys, this is usually done e to prevent a character from being tied to any terrible accident e that the criminal encounters. Maybe there's been a crime. The e police go around asking people whether they have seen or heard e anything, but no one saw anything , no one heard anything, and e some people had no idea a crime took place. But after the police e finish their investigation and leave, someone goes and tells the e local Vigilante Man . Or maybe he is the local vigilante . Anothere version involves a cop, superhero, military officer or anyone elsee who is part of some sort of law-enforcement agency who decides e to lie to the other members of their group and pretend he knows e nothing, in order to kill the perpetrator, instead of having to e "do the right thing" and give the perpetrator a trial. He might e even be somewhat law-abiding, and is simply stalling to get more e evidenc e

An index depicting tropes about all that is blatant and obvious Contrast Stealth Tropes and The Secret Index . Compare to Rule of Perception . May overlap with Stupidity Tropes and Ignored Index

A Face–Heel Turn or Evil All Along reveal that was obviously coming. This character is supposedly one of the good guys, but they have a certain air about them. You just know that they'll eventually betray the group in some way or another, even though the writer has shown no evidence that they plan to actually do</ evil (rather than just look</ evil). So why suspect them? They express traits that seem Obviously Evil ; perhaps they speak in a Creepy Monotone and wear an Ominous Opera Cape , or they have white hair that makes them look a bit too much like Sephiroth , or they constantly go on monologues about how the world is imperfect and corrupt and needs to be cleansed of its impurity, or their name is " Mordred M. McTraitor ", or they have way too much of a resemblance to that mysterious masked villain who menaces the heroes and they are clearly the same person with a Paper-Thin Disguise that the heroes somehow don't see through, or they just look like a Dastardly Whiplash . When they finally betray the heroes, you say, " I Knew It! " This trope is an Audience Reaction , because the other protagonists suspect nothing . This trope can also happen in-universe if a character predicts a betrayal, but doesn't warn the good guys. This trope can become The Un-Twist , if the audience thinks (by mistake) that the character can't be/turn evil, because it would be too obvious. It can overlap with Narrowed It Down to the Guy I Recognize , if one protagonist's actor usually plays evil characters. Often can come across as rather insulting . However, Tropes Are Not Bad : occasionally this trope can intentionally be used as a Red Herring , such as when the obvious traitor turns out to be The Dragon to a not-so-obvious one . Subtrope of Captain Obvious Reveal . Related to Devil in Plain Sight , though this requires that a character is deliberately portrayed as obviously untrustworthy and that another character picks up on this. Contrast Never the Obvious Suspect and Red Herring Mole . Do not add an example until the work has the character commit the betrayal.</ The audience might see an Obvious Judas where the author did not intend one. It would be stupid to list someone as an Obvious Judas, only to reach the end of the story and find that the character never became a Judas, and Speculative Troping is not allowed. Examples for characters who aren't evil yet belong in Wild Mass Guessing . Also beware of hindsight: anyone can predict a Face–Heel Turn after it already happened. This trope only counts if the character seemed evil back when he or she was outwardly good Judas Iscariot doesn't fit this trope in The Bible (though he did betray Jesus), but Judas might fit this trope in newer works that retell biblical events, and other characters might fit this trope if the audience sees an allusion to Judas. Finally, but considering what the trope is about, they're pretty obvious ones .

A lot of fiction out there has a tendency to employ incredibly black and white perspectives to the characters and their actions. Due to the belief that its target demographic (usually children) can't understand subtler shades of evil, many works of fiction create a stark contrast between the heroes and villains. When this happens, the creators will bring in their Obviously Evil ® Design Team. (Of course, another reason obvious villains are used in some fiction is simply because everyone loves a badass villain .) If a work of fiction indulges in Obviously Evil ® , every villain will be a Card-Carrying Villain , usually Colour-Coded for Your Convenience in shades of black and red . There won't be any Well Intentioned Extremists , Knights Templar or pretty much anyone that doesn't accept and accentuate their evilness. If you see

anybody that might seem to be a shade of grey on the side of the villains, it will usually basically be a hero with a slight bit of behavior modification to work with the villains (and an inevitable Heel–Face Turn coming up during Sweeps). If the villainous group is a governing body, it will always be an Evil Empire with a 0% Approval Rating . There aren't any Punch Clock minions that just accepted the job because it's work, but instead Always Chaotic Evil Faceless Goons that act like miniature versions of the main villain and provide no guilt whatsoever when they get killed by the truckload. The Dragon will either be fully loyal to their master and their evilness, or be The Starscream and never have any ulterior motive beyond a lust for more power. There will never be any Worthy Opponents or Tragic Villains or any kind of antagonist presented sympathetically as this doesn't accentuate the author's need to make the bad guys bad. The goals of the villains and their organization are always incredibly eeeeeevil</, with one of five purposes : world domination , world destruction , corruption , genocide , or antagonizing the heroes . Nobody on the side of evil will ever Pet the Dog (except maybe the none-too-subtle Heel–Face Turn candidate). Even their imagery is blatantly made as a contrast to the heroes, with lots of skulls , Spikes of Villainy , and other assorted things. Imagine a villain whose entire body is made of Red Right Hands , stitched together with thread made from the skin of dead puppies and you're beginning to get the idea. Fiction that relies on this is almost always Anvilicious to a fault, being the most extreme example of Black-and-White Morality . If the writers don't like X, they can just have someone Obviously Evil doing X . Note that it's possible to have Obviously Evil figures in a normally more subtle setting; frequently, the justification is that the character is so far gone into his Card Carrying Villainy (or some brutal variation of Blue-and-Orange Morality) that he doesn't care what other people think of him, or that the character is intentionally playing up a menacing persona in order to intimidate others into compliance. This trope actually has two aspects: The first is Obviously Evil Behavior, where the villains act in extremely vicious and unnecessarily cruel fashion to heighten their evilness</ may overlap with Stupid Evil . Extremely common in fan fiction were authors use this as a shortcut to establish the "Bad Guy" of the fic and often happens to the author's least favorite character . Prone to Rape as Drama . See Kick the Dog . The second is Obviously Evil Appearance where the villain merely appears evil . Unlike behavior, the appearance tropes are just stereotypes that have been drilled into our head over the years and as such make for prime subversion fodder when they appear on heroes and anti-heroes . (After all, who would expect Skeletor's skull-faced mug up there to appear on a good guy ?) Even when they appear on certain types of villains they can still be used for the subversion aspect as people who have grown up on "Spikey-armor = Irredeemable" can still get thrown for a loop when it appears on a character presented sympathetically. If the villain of the series is a Knight Templar and/or Villain with Good Publicity then having a hero with an “obviously evil” appearance can create an interesting commentary on the nature of good and evil as the "Evil" looking hero battles the "Heroic" looking villain . See Dark Is Not Evil . Compare Black-and-White Morality , Black-and-Gray Morality , Evil vs. Evil , Dark Is Evil , and Villainous Fashion Sense . Not to Be Confused with Devil in Plain Sight or Obliviously Evil , though the former can overlap. Contrast Dark Is Not Evil , Grey-and-Gray Morality , White-and-Grey Morality , Morality Kitchen Sink , and Face of a Thug . If the revelation that this guy turns out to be evil is treated as

a shocking twist , that's Obvious Judas .

A character receives an unmarked present, usually a gift. Think back to X-Mas when you were a kid, and how with some basic shaking, weighing, and appraisal of shape, you could pretty much guess what the object was Now imagine a Cloudcuckoolander receiving a present. Current theories on what's inside: either a pony, an astronaut helmet or one of those roombas that's been covered in hair to look like a tribble This is a trope played for comedy in which characters are incapable of ascertaining facts that are pretty obvious to normal folk. Another variation is that a more intelligent character responds to the gift sarcastically invoking this trope. In this case, odds are good that the gift in question will turn out to be something completely different from the implied shape. Either way, Hilarity Ensues

One of the characters is pregnant. Right around the time she learns she's pregnant, she gets as big as a house - even if she learns almost immediately after conception. It's Rule of Perception - we can't be sure she's pregnant unless she's showing, can we? There are other signs as well, ways to tell us that her increased size is due to pregnancy and not simple weight gain. Strangely enough, this will probably include eating, if only the classic ice cream sundae with pickles. She may have morning sickness soon after she learns she's pregnant, depending on the stomachs of the creators, but this rarely lasts. She will</ get moody. Often accompanies But I Can't Be Pregnant! or But We Used a Condom! . Sometimes used to accompany an actress' real life pregnancy , which may account for some of the size so soon. The opposite is Hide Your Pregnancy or My Secret Pregnancy .

Also called: (by our good friends at RationalWiki) is an epistemological razor (a logical principle that is used in deductive reasoning to evaluate theories). It is named for the 14th-century Franciscan friar and scholastic philosopher William of Ockham, who was a particularly assiduous applier and proponent of the Law of Parsimony, although by no means the first to describe or postulate it. Occam's Razor is often paraphrased, "The simplest explanation is the best one." Unfortunately, this can lead to misunderstandings, at least so far as what is meant by "simplest." The actual principle is, "Entities must not be multiplied beyond necessity." The best explanation is the one which makes the fewest assumptions and explains all the data. This means a highly complex answer may actually be the correct one if the alternative, deceptively simpler answer fails on one or both counts (it may be easier to understand but it requires unproven assumptions, or it fails to explain all the data). Also important to remember is that an explanation that previously accounted for all the data may fail to do so in the future when new data appears, and so requires refinement or even replacement. Most theories have a foundation of underlying premises (the aforementioned "entities"), all of which need to be true for the theory itself to be true. Occam's Razor suggests, all else being equal, believing the theory with the fewest underlying premises. When one really starts looking under stones, one can find an apparently simple explanation is actually underpinned by a whole host of assumptions that at first glance had gone unnoticed. Example: There have been theories that Ancient Astronauts built the

Egyptian Pyramids instead of humans. For this to be true, we'd need the following givens: The more normal theory only requires that: You can probably guess which theory Occam would agree with, and why. In short, when trying to examine an incident to figure out why it happened, a simple answer involving the commonplace and reasonable is more likely to be correct. (Note: more</ likely, not always.</) In other words, when you hear hoofbeats, think horses, not zebras. Occam's Razor is the bane of Conspiracy Theorists everywhere since conspiracy theories usually rest on a lot of shaky assumptions. For example, take the Apollo Moon Landings, which many believe was a hoax. At its base, the conspiracy claims that the United States was not technologically able to send a man to the Moon, and so had to fake it. However, when you really get into what would be necessary for such a conspiracy to be accomplished, you realize it'd actually be simpler and easier to just send people to the Moon</. (That Mitchell and Webb Look </ has a brilliant series of sketches on this idea,). As mentioned above, the Razor requires that all the data is accounted for. Newtonian physics are simpler than modern theories and were sufficient to take a man to the Moon, but Sir Isaac simply could not explain all the new</ data collected after him— most of which was completely unknown when Principia Mathematica</ was published. This required another smart man—namely, Albert Einstein —to formulate more complex theories, particularly " Relativity ." Einstein explicitly made this point himself when he said that ideas should be kept as simple as possible, and not simpler.</ It should be noted that Newton's theories weren't simply thrown in the trash. While Einstein's theories are concerned mainly with the microscopic scale and objects traveling at relativistic speeds, Newton's theories sufficiently approximate the behavior of macroscopic bodies that scientists can still use them today. Another very common mistake is to summon up the Razor in a debate in order to add weight to a particular argument. Occam's Razor is a mental guide - nothing more - and cannot by itself be used to validate or invalidate any particular theory. This usage is entirely fallacious, as the Razor does nothing more than recommend searching for hypotheses that make the fewest new assumptions and explain all the data. It is not a magical baton that points to the right answer Applying it in this way inevitably leads to a frankly embarrassing race to the bottom over whose theory is "simplest." The inverse of this is Arkham's Razor , where the most bizarre solution is most likely to be the correct one. See also Hanlon's Razor , where events attributed to malicious intent are more easily explained as the result of someone's stupidity.

The Phenotype Stereotype -afflicted Westerner with beyond stereotypical Otaku interests sometimes seen in Anime. Their interests provide an excuse for their Anime Accent Absence (they learned Japanese from anime) and gives them a reason for interacting with native otaku. Non Anime/Manga fan versions are extremely rare in the modern age, but some Otakus otherwise are just way into Japanese culture, and early examples of this trope were obsessed with traditional Japanese dress and food, especially if the work takes place right after Japan opened itself to the world Often derisively called a "weeaboo" online, or "weeb" for short, which originated on 4chan when "Wapanese" was wordfiltered into the nonsense word from The Perry Bible Fellowship </. When female, frequently overlaps with Yaoi Fangirl and when male, frequently overlaps with Yuri Fan . A sub-trope of Foreign Culture Fetish . However, in recent times, calling oneself an otaku is

falling out of fashion, and often seen just as bad, or even worse than weeb. In fact, many anime fans now self-depricatingly and jokingly refer to themselves as "filthy weebs" more often than not

A detective who investigates paranormal mysteries and a staple of s Fantastic Noir . Like traditional fantasy genre, occult detective s fiction also contains magic and supernaturality, albeit in a s more contemporary time and setting, whether Urban Fantasy that's s Like Reality, Unless Noted or a setting where a standard fantasy s world evolved to become urbanized . The most common image of an s occult detective is that of a member of the Trenchcoat Brigade , s as long coats are the most popular and badass item in the occult s detective's arsenal. May or may not be a Blue-Collar Warlock or s a Muggle with a Degree in Magic . The protagonist of a Vampire s Detective Series or a Paranormal Investigation show tends to be s thi See also Hunter of Monsters , whose occupation is to hunt the s paranormal (though the two may overlap). Compare Police Psychic s , which is when a superpowered individual helps law enforcement s solve mundane crime s

Exactly What It Says on the Tin : lawyers that represent the occult and the bizarre creatures of the night. Caught taking a little crimson nip ? We'll get you out before sunrise! Attacked by the local band of angry villagers ? We'll get restraining orders against them all! Want revenge against your Mad Scientist creator ? We'll get you emancipated and</ sue him for child support! The government has confiscated your light interplanetary vehicle for not being flight-worthy ? We can help you sue them for not properly declaring an official tow-zone or providing means to contact a repair crew! Our rates are reasonable, our hours excellent. We accept credit card, check, or virgin sacrifice . Pro bono work is not a specialty of ours, but should we consider it, we most certainly do not have our own reasons beyond potential future, gainful employment . We frequently work closely with The Law Firm of Pun, Pun, and Wordplay to ensure our name is instantly recognizable to the savvy client. As a result, we don't often resort to ambulance-chasing ; hearses, morgues, and funeral parlors are more remunerative when it comes to our specific business model. If we aren't exactly what you are looking for, we recommend you check out the Amoral Attorney or Rules Lawyer , instead. Although a few on our retainer could easily count as those, too. See Fantastic Legal Weirdness for examples where the lawyers aren't necessarily occult but the cases they have to deal with definitely are.

An index of tropes dealing with a character's job or work environment Note: If a job is related to one of the listed sub-categories, list it on that index instead of here

Just as the human body contains gallons of highly pressurized blood and saliva , it also contains an equal amount of tears, at a similar pressure. Under the proper emotional stimulus, these tears can emerge as cascading sheets, actual waterfalls, or even firehose-like streams, all emitted from the eyes (of course) Some characters require less stimulus than others As a visual trope, this is Older Than Television ; older American animation had a number of minor characters (who were usually minor in the sense of age as well) who would begin high-pressure crying at

the drop of a hat (sometimes preceded by Puppy-Dog Eyes , though that was more typically a signal for a poignant single glistening teardrop). Often called the "Fire Hydrant Wail" in the case of the more extreme versions Compare Sparkling Stream of Tears , Manly Tears , Crying a River , Tender Tears . Drool Deluge is the saliva equivalent. Contrast Trying Not to Cry , Single Tear , Inelegant Blubbering (both of which involves rather fewer and rather more realistic tears), Fireball Eyeballs

At first, you'd think this character would be the long-lost twin of another character. But then you start to notice the differences. This character just seems off It could be due to having a completely opposite personality (can be of the same alignment though doesn't have to be an Evil Twin). It could be due to exaggerating the original character's foibles. This character may even appear to be an Off-Model or otherwise deformed version of the original Regardless, this character is like a funhouse reflection of the original - strange and distorted in possibly unimaginable ways, but still clearly patterned after the original Can overlap with Evil Knockoff and Evil Twin (which don't have to be oddball) and Send in the Clones (when multiple characters are introduced to cash in on the popularity of the original, some of which can be Oddball Doppelgangers). Can lead to Other Me Annoys Me . For the original German word, see Doppelgänger

A friendship which develops between two characters that would seem unlikely to be friends, whether it's because of them having diametrically opposed personalities, holding beliefs that would normally get one to try to demonize the other, or some other quirks of their beings that would lead to them clashing. Through their friendship, they learn more about each other and about themselves. The characters in an Odd Friendship may have little to do with each other initially — or even begin as bitter enemies — and their friendship grows over time. Distinguished from an Odd Couple in that these are usually two characters in an ensemble show, or a regular character and a Recurrer ; whereas an Odd Couple usually consists of the two main characters in a show. See also: Interspecies Friendship , Intergenerational Friendship , Interclass Friendship , Action Duo , Vitriolic Best Buds , Rude Hero, Nice Sidekick , School Forced Us Together , Loser Friend Puzzles Outsiders , Cool Kid-and-Loser Friendship , Monster and the Maiden and Predator-Prey Friendship which is a sub-trope Compare Friendly Enemy and Fire-Forged Friends .

It's always a sad affair when someone dies... unless you're in a comedy, of course. In comedies, there may be all sorts of unlikely reasons why it's really not convenient for someone to be dead. So rather than face reality in a mature, responsible fashion, why not launch a Zany Scheme where you pretend the corpse is still alive, or at least make sure nobody can check? Cue all sorts of wacky hijinks: the corpse is dragged around, impersonated (either bodily or through ventriloquism), made to move by strings , zombified and stored away in the most unlikely places . This goes on until such time as it's convenient to reveal that the victim is really dead and that they died in circumstances that may or may not involve the protagonist

(although the protagonist is usually the killer, whether on purpose or not), or when the corpse is accidentally discovered. A common variation involves a man who is unconscious or under a deep sleep rather than dead. Usually used when either the "corpse" is an already established character or in a show that refuses to acknowledge death . In real life, people have been mistakenly killed for real this way, such as being buried alive, or if an autopsy is mistakenly performed on a living person. A serious version of this is the El Cid Ploy . See also The "Fun" in "Funeral" . Compare Mummies at the Dinner Table (which is about someone trying to convince themselves</ dead people are still alive) and Dead Pet Sketch . The opposite situation — usually played seriously — is Faking the Dead . Dead Person Impersonation is when a living person assumes the dead one's ID and doesn't bother with the body. If someone has an audio recording instead of a corpse, they may employ Recorded Spliced Conversation in the same manner. This is common in mystery fiction.

A character comically dons a corset or a girdle, usually to conceal a gut . In some variations, the unfortunate garment will burst , after being put under far too much strain. There are two main ways this is used: The humor comes from the character trying to cram themselves into something that is clearly far too small and constricting for them. Bonus points if they manage it, but the end result makes their figure look absurd. Always Played for Laughs , but if the corset wearer is attractive it can loop back around to Fanservice. Similarly, if the owner of the corset is not attractive or very overweight it can become Fan Disservice . Unlike Of Corsets Sexy , this trope is fairly unisex, probably because the idea of a male wearing a girdle is funnier, and more indicative that the wearer is vain, pathetic and ridiculous. The exposure of a girdle is often used as part of a Humiliation Conga , especially if the character is unsympathetic. Most likely to happen to a Fat Bastard , a Narcissist , a Small Name, Big Ego , The Prima Donna , an Alpha Bitch , and a Nice Character, Mean Actor . If the character is sympathetic, it's often a device to show the character as insecure while picking up a cheap laugh along the way. A subtrope of Comedic Underwear Exposure . Compare Dodgy Toupee and Hairstyle Malfunction for a non-clothing equivalent, as well as Fat Flex . Sister to Of Corsets Sexy and Of Corset Hurts .

COUGH COUGH COUGH GAGGHHHH! This, of course, completely ruins the act. Most commonly done by teenagers trying to look cool , but sometimes done by adults in order to maintain The Masquerade . Compare Of Course I'm Not a Virgin .

Something is released to the public, and something in it offends a group of people; say, for instance, members of a certain religion. They might call in to complain and express their distaste, but there's a twist: the creator of the work is also part of that religion!</ Why would someone offend their own faith? Differences in opinion, most likely. Maybe this practitioner isn't offended by certain things that offend others, and didn't realize there would be a problem. Or maybe they did realize there would be a problem, and plowed ahead because they felt membership in the group gave them particular insight into airing uncomfortable observations. The point is, that while works must be judged on their own qualities, the personal background of an author can serve to make any accusation of

bias more complex to unravel. And in a world where the differences, both real and imaginary, make interaction all the more complicated, that's saying something. While this trope isn't limited to religious satire, it often finds a home here. Many critics will ask why the creator doesn't mock or criticize any other religion, and the reason is simple familiarity. The creator has intimate knowledge of his own faith from a lifetime of hearing its doctrines. Even if he currently identifies as atheist, this was still the culture of his upbringing, so he's naturally more comfortable taking apart its tenets rather than a religion where he lacks such familiarity. This is doubly true if the other religion is a stark minority in his country. For the record, it is just as condescending to presume all members of a group must share the same opinions about what is offensive, as to presume that anyone who offers a harsh depiction of a group must be an outsider: that's the same logic that leads people to argue that something isn't offensive to a group because they have a friend from that group who's okay with it. And that way lies madness. Note that intentionally mocking your own group, particularly for comedic reasons, is Self-Deprecation (sometimes overlapping with N-Word Privileges), a different trope. May result from Poe's Law . Compare Unwanted Assistance , Stop Being Stereotypical . Note that this may not stop those most offended from branding the creator in question as a Category Traitor and/or Boomerang Bigot , wrongfully or otherwise The inverse is Mexicans Love Speedy Gonzales , where a depiction of a group of people by an outsider that some might consider stereotypical or negative is nevertheless embraced by real members of that group. Compare My Country Tis of Thee That I Sting , where the creator is offending their own country.

Hey! We've got a marvelous, fantastic deal for you, one that will make your wallet heavier, your life better, your teeth whiter and your significant other want to have sex with you every night. And the price is so damn low, we're CRAZY! Except for you doofs in Nebraska. You're stuck out, and we're certainly not going to tell you why. Na na na-na na! Often summed up quite simply with "Void where prohibited," a phrase which shifts the onus of learning about obscure laws away from the seller and onto the consumer. Compare to No Export for You . If it's a limitation to something that is being exported, it's this trope crossing with Bad Export for You . For more information on why this trope happened, see the Analysis page.

These guys are considered the model military officers. Most forms of media will typically portray the Officer and a Gentleman as being a member of the upper-class in whatever society he originates, and almost undoubtedly attended a Military Academy . If this character is a British officer (or speaking with an English accent), you can often tell whether he is an officer and a gentleman because he will almost invariably speak with a Received Pronunciation (i.e., the Queen’s English). If he's American, he will either be a Southern Gentleman with a soft voice but pronounced Tidewater or Dixie accent (especially if in the Army), or a Northeastern gent with Mid-Atlantic tones (particularly in the Navy). If he is German or French, expect the preposition von </ or de</ on his surname. It is very likely</ he has generations of military traditions and an unbroken lineage of soldiers in his family, and his genetic ancestors may have been knights in shining armour . Besides typically being a member of the upper crust, an officer and gentleman is personified by his behavior:

No matter how savage the fighting, no matter how pitiless the combat, the officer almost never lets his base nature take over. He will remain polite, and even in the worst of situations will always retain his sense of propriety, often unfailingly displaying a Stiff Upper Lip . If a more clever sort, he may be a Gentleman Snarker . After all, a gentleman is not a mere label, but a way of life. For example, an officer and a gentleman will rarely if ever cuss , and never knowingly in the presence of a lady. He will rarely drink to the point of inebriation, unless it is used for comedic purposes or to tragically show how the war may be taking a toll on him . He would never, ever take advantage of a lady , and will be very protective of women, both of their persons and their sensibilities, even when it is not merited. Further, if you insult his honour, or worse, the honour of a lady he fancies, you may earn yourself a challenge to a duel , unless profuse apology is the next thing out of your mouth. Otherwise, expect a fair, gentlemanly duel in which he will proceed to carve you into cutlets. However, he would not think of fighting dirty , and most certainly Would Not Shoot a Civilian on purpose. On the other hand, if he is evil, he might have some of his less honourable henchmen do the Dirty Business for him. Further, whether good or bad, he will always keep his word… after all, he gave his word as a gentleman . Characters typifying this trope often have the habit, for better or worse, of displaying Honour Before Reason . Expect him to be A Father to His Men . Likely a Cultured Badass , especially when Authority Equals Asskicking is in play. Do not misunderstand—this fellow can be just as deadly as any other warrior; often more so, because one aspect that is often used with this trope is the fact that the more experienced officers are typically very composed and often have Nerves of Steel , making them less likely to act irrationally or misstep. However, while his training and experience may have forged him into a very skilled fighter, he will rarely be a Combat Pragmatist , and can often fall victim to more unsporting chaps. When it comes to actual leadership ability, the Officer and a Gentleman runs the gamut. If portrayed in a good light, the officer will be shown as being a Reasonable Authority Figure , like The Brigadier , and if he takes pains to look out for his soldier’s wellbeing, he is A Father to His Men . In a really positive light, they may be shown to be great front-line leaders and warriors as well, playing the role of Colonel or General Badass . If they are being portrayed in a negative light, they will be the Blood Knight , Nazi Nobleman , General Ripper , or The Neidermeyer . If they are cruel and/or incompetent, they will most likely be portrayed as a Colonel Kilgore or General Failure . While these more negative incarnations may be just as dedicated to politeness and etiquette as the good ones, their good behavior is reserved for their superiors and people of proper social rank, rather than the rabble of men they lead. Further, the evil officer would not hesitate saying " We Have Reserves ." After all, the only ones whose lives are at risk are the commoner soldiers, and who cares about them ? Remember, what separates this character from the Proud Warrior Race Guy or the Warrior Poet is not only the character’s devotion to honour but to a set of "gentlemanly" principles, which include good manners and etiquette. Most representations of the officer and gentleman are most certainly Lawful Good or at least Lawful Neutral . If on the side of the antagonists, or the major antagonist himself, he will often be Lawful Evil , or likewise Lawful Neutral if meant to be sympathetic, and is often portrayed as an Anti-Villain . Satirical versions of this trope are often represented as being Lawful Stupid . Compare with Knight Errant and Knight in Shining

Armor . Contrast Up Through the Ranks (for an officer who isn't a gentleman) and Gentlemen Rankers (when a gentleman isn't an officer). Compare and Contrast The Gunslinger , who is often considered a more pragmatic, if otherwise similar character. If during peacetime the Officer and a Gentleman was an academic , then he is a Gentleman and a Scholar . If there's focus on the gentleman part then he follows the code of Old-School Chivalry . The trope shares the same name with the 1982 film An Officer and a Gentleman </ (starring Richard Gere and Deborah Winger), but the phrase "an officer and a gentleman" actually predates the film. Despite being a rabble-rousing populist , General Nortier of The Count of Monte Cristo </ provides a good example of a gentleman soldier behaving honorably to those of the same class, even if on opposing sides. In the backstory which led to Dantes' imprisonment, Franz d'Epinay's father, a Royalist, was caught infiltrating the group of pro-Napoleon soldiers Nortier belonged to and seeing that d'Epinay was a fellow gentleman, Nortier allowed him to duel to the death instead of simply killing him outright.

Very often fiction that features characters in a work environment will have at least one instance of on the job romance. Sometimes it's within the rules, however, it may be against the policy. Characters can get called on it or even get fired. If the pairing fails, there can be a lot of awkwardness in the aftermath It can be Truth in Television , although the hot for supervisor version is often forbidden in job rules to avoid ethics problems. If this does occur, one character may wind up changing shifts or departments or quitting the job. Some companies allow dating between colleagues of equal standing, although Hollywood likes to push things further with jobs like police work, where a romantic pairing would likely be a problem unless one partner changes departments This trope may be played differently in different cultures. Sometimes it may be even expected to happen. Some companies are aware that people want to show their best and most efficient side in front of a love interest Compare with Forbidden Fruit . See also Inappropriately Close Comrades , for relationships where the "office" is service in the military. See Sleeping with the Boss for when the relationship involves a boss or supervisor and a lower-level employee under him/her

Characters in a Standard Office Setting (or equivalent) engage in some improvisational horseplay with the tools nearby. Sometimes this includes children's toys (like Nerf or wiffle balls), but usually they utilize some handy office supplies; stationary, paper, furniture, decor, old food from the fridge, job-specific tools, and more. They can make a ball out of crumpled paper or rubber bands. Notepads and small boards can be rackets. Brooms can become improvised hockey sticks. White boards or flip charts are used to keep score. Most people would get fired for these antics in Real Life , but in Fictionland, bosses tend to be more lenient Why do they do it? To kill time and avoid boredom. Also, it's fun</. Not everything has to be taken seriously, especially career or work in fiction. And it can be surprisingly good team-building. It develops improvization and creativity. It builds camaraderie, competitiveness, and/or rivalry among characters. It can serve as characterization device because it shows the characters as goofy,

silly or competitive. Some overachievers will be over-the-top</
competitive and people will very often treat it as Serious Business
. More prim and proper employees refuse to participate A Wacky
Startup Workplace might encourage this. This trope usually appears
in Work Coms and it's almost always Played for Laughs . Can very
well be Mundane Made Awesome

This is when the main characters in any given story are undeniably
a couple. (Thus, in heroic stories The Hero and The Chick are the
usual couple, though it isn't always them .) The important thing
to know about this trope is that the characters are overtly paired
off, so even if they never kiss on screen or even flirt with other
characters, it's understood by the cast (and hopefully the audience)
that the two are an item. Naturally, this does absolutely nothing to
offset Shipping . Sometimes, there's another couple that sometimes
serves as a Foil and/or companion to the "official" couple that
involves The Hero . This other couple usually involves The Lancer
and a minor female. This couple is called the Beta Couple . Expect:
She Is Not My Girlfriend , Just Friends , Everyone Can See It ,
Like Brother and Sister , and Lampshade Hanging . If this trope
breaks up a Fan-Preferred Couple , expect Ship-to-Ship Combat to
ensue. Side-Story Bonus Art often has the couple getting married.
Speaking of which, if this the path that the couple ends up taking,
it is very likely to fall under being Happily Married . See also
Love Chart . Contrast One True Pairing , Fan-Preferred Couple .
If the plot tortures the official couple, then that's Official
Couple Ordeal Syndrome . A couple is an official couple only if they
acknowledge their feelings and enter into a relationship in Canon .
Ship Teasing and Unresolved Sexual Tension do not count, nor does
your favorite Fan Fic or Doujinshi . Do not use this page as a proxy
for Ship-to-Ship Combat . </

Many stories have an Official Couple . In some genres, their
relationship will drive the plot. There will be lovers' tiffs
and Unresolved Sexual Tension . However, most official couples
have something that stops things from getting too bad Sometimes,
however, an Official Couple gets put through Hell. Fights,
breakups, infidelity and sometimes even people trying to kill them
will get in the way in an ordeal that can last anything from months
to years. If they're lucky, their relationship will make it out
intact but changed. Warning: in extreme cases this can lead to
mental breakdowns and even death This trope exists because people
tend to identify with an Official Couple . Therefore a good way
to keep up the suspense is to make their relationship dramatic.
This trope is the Up to Eleven Darker and Edgier version of that.
The writer creates an Official Couple knowing people will care
for it. The entire point of creating this couple and making it
official is to make the tragedy of its demise/near-demise all the
more obvious/painful to the reader. If the Official Couple stays
together despite being put through this trope it's an Earn Your
Happy Ending Happens a lot</ in Soap Opera . When it's a very long
arc, they are known as a " Supercouple "

Fans are asked to send in stuff that will be incorporated into the
show's Canon or Bonus Material (particularly Side-Story Bonus Art).
It could range from lines of dialogue, to costume /monster/vehicle

designs, to entire plot points A common form is to directly ask fans for stuff, and they send it in. Sometimes there is a contest for a major thing to incorporate. Credit is usually given to the senders, partly as a courtesy to the fans, and partly to avoid Plagiarism This may or may not be considered a good thing. If fan-created elements seem to take over the show, it can be seen as the writers going creatively bankrupt (like there is Running the Asylum). On the other hand, some elements help the fans feel like they are part of the show, helping old and new fans stay invested A Sub-Trope of Audience Participation (this trope requires a process to submit and apply, unlike the other forms) A Sister Trope to Ascended Fanon , Ascended Fanfic , Fandom Nod , Ascended Meme (neither one is directly asked for, but they're still incorporated into canon), and Fourth-Wall Mail Slot (which is</ directly asked for, but usually isn't</ canon) Compare Caption Contest , Contest Winner Cameo , Harpo Does Something Funny (having the actors submit stuff that wasn't in the script), Throw It In! , Promoted Fanboy , Approval of God

Show, Don't Tell is a main rule of all fiction, visual or not, and applies even more so in emotionally-charged moments of triumph and heartwarming that are seen as having a duty to be as vivid and narratively satisfying as possible to make the audience cheer with glee. Since the Relationship Upgrade in successful romance almost always qualifies for this, there's a strong tendency for characters to act out the moment of upgrade with a big, uncomplicated smooch. Often, especially in Unresolved Sexual Tension (and its cousins Belligerent Sexual Tension and Love Epiphany), this is a couple's very first time kissing each other, but this is not always the case It is, however, often portrayed as the couple's first "real" kiss, meaning it can be the first romantic kiss between two characters that have previously kissed due to other motives, the kiss that marks the moment when two exes reconcile, when a casual dating situation turns into true love, or when a couple that has made some motions towards romance in the past finally become a real</ couple. A major staple of TV shows. Compare Relationship Upgrade , They Do , Love Epiphany , Love Confession . Almost always a Hollywood Kiss , and when it's not, it's usually a subversion. Frequently The Big Damn Kiss . A common feature of a Cliffhanger or Season Finale . SPOILERS AHOY!

Some parents would go through Hell and back to protect their kids . Some even take it just a tad too far at times. Sometimes way too far . And then there are these parents. They don't love their children . Really. They don't even like them. Truth is, they'd really rather they didn't exist at all. Sometimes, they will actually go so far as to take a personal hand in this. The motto of this sort of parent is "I brought you into this world, and by God, I can take you out of it again." Talk about Parental Issues . Generally, only one parent of the pair feels this way (otherwise you probably wouldn't exist in the first place, or wouldn't have lived long enough to feel bad about the situation.) But the other parent may be dead, or vanished , or simply not strong enough to offer protection. If the other parent is actually protective , there will likely be major fireworks when he or she finds out what the spouse intends to do with the sprout. There are several subtropes into which a murderous parent may fall: : The child is blameless (or at least not guilty of anything deserving of death); the parent just wants to dispose of the child for some reason. Maybe there's a prophecy about the kid coming back and killing the parent and the parent figures "It's me or them";

maybe the parent has to keep a pact made with a dark power in which the child's life is the price; maybe the child is The Un-Favourite ; maybe the child was born as an unacceptable nonconformist ; Whatever the reason, the mother or father is ultimately just a murderer. In the worst case scenario, your entire species will be like this, in that case, you get Abusive Alien Parents . Sadly, there have been many cases of real-life parents — both mothers and fathers — who murder their own children. In case you are wondering, the technical term for this kind of murder is "filicide". For the inversion /opposite of this trope, see Self-Made Orphan , Patricide and Matricide . A subtrope of Murder in the Family . Usually also a case of Would Hurt a Child , as most examples have the offspring be younger than a teenager. Otherwise, it doesn't overlap. This trope goes back to Greek Mythology with Hesiod 's Theogony </, and even further to the Mesopotamian creation story Enûma Eliš </ Has nothing to do with The Offspring or Offing the Mouth . Outliving One's Offspring is when the child dies for reasons that are not the parent's fault.

Any character who is about to dash off on a high-speed run inevitably takes — just for a moment — a pose that looks like they're winding up for a pitch in a baseball game: one leg raised, the other bent slightly, the body twisted at the waist away from the direction of travel, with arms raised and bent at the elbows and often canted at an angle. Although their entire upper body is turned away from the direction they'll be running in, their head is always facing that way This posture is held for a moment, just long enough to be seen, and then the character is off and running, accompanied by a sound not unlike that of a ricocheting bullet. The "Charge" Fanfare would be a Standard Snippet Note that, depending on the level of "cartooniness," this can even be extended to vehicles, which will bend into an S-shape to mimic this behavior before taking off Compare Running on the Spot , Wheel o' Feet and Speed Echoes . Whoosh in Front of the Camera usually occurs after this

Animation is expensive. Really</ expensive. An average 30-minute episode of an anime costs around $171,500 and popular shows in America cost in USD (as of 2020) depending on how popular and how long the show was going on.

When a production company decides that the important episodes (i.e. pilots , whams , and finales) of a show get priority, other episodes (like filler) will, to conserve production costs, be drawn with only the bare minimum of framework that they absolutely must</ have In American cartoons of the mid-'70s to early '90s, it was the norm to send animation overseas to studios in Japan, Korea, Taiwan, the Philippines, Australia and other countries to cut costs even further. The quality problems caused by budget constraints were thus exacerbated by language and cultural barriers. Japanese studios came to be seen by American studios as the "top of the line" of overseas studios because of their consistent aversion of this trope Long running shows suffering from budget issues or a troubled production schedule will start resorting to thinly veiled camera tricks . The movement and even design of characters will start to slip, especially if the show is bothering to animate heavy action scenes. When they are</ animated, fight scenes will become

Fight Unscenes The prevalence of computer-inked animation merely assures that colors</ stay consistent. Off model refers to the character model (on a model sheet), which is what the animators are supposed</ to base their drawings on. This is another important step in animation checking, which may be skimped on when time or money (or even both) are short Fans are typically not pleased, and it is very common for companies to announce they're fixing up things for the inevitable DVD release Some artists willingly invoke this trope and do not follow model sheets, such as John Kricfalusi's Ren and Stimpy </. Following models too closely can lead to rigid and lifeless animation, whereas playing fast and loose with the designs can allow for more expressive and fluid animation. This does not mean that such creators "draw badly"; they still follow the basic rules of animation, and work to avoid outright errors. Similarly, animation principles such as smear frames and squash and stretch could be thought of as temporary and more subtle variations on that technique, where models are briefly disregarded in order to make a particular shot look more lively and less stiff — these moments often look perfectly on-model when played at normal speed, but look bizarre if the viewer pauses on one of the deliberately distorted frames See also Uncanny Valley , the result when it gets too</ far out of hand, and Special Effect Failure , which is a similar trope, but for live action and</ animation. Contrast Animation Bump , wherein the animation suddenly becomes much better</ than usual and Body Horror where an appearance similar to being off model is done intentionally and for horror. For animation studios who are notorious for this, see AKOM , Toei Animation , GONZO , Studio Shaft , Sunrise , Studio DEEN , Actas , Wang Film Productions , Diomedea , and Saerom . For a studio whose supporters and critics often argue about whether their animation is this, see Kennedy Cartoons If a show has constant instances of Off Model, then list notable examples of it. In addition, try to avoid typing Zero Context Examples Anime fans from Japan have their own phrase for this trope, 作画崩壊 (sakuga hōkai)</, literally "drawing collapse". On the internet, it is also known as QUALITY Below are examples in text form. For visual examples, you can visit , or

The criminal is caught, comes up for a trial — and then it turns out that he wasn't read his Miranda Warning , or the Cowboy Cop forgot to get a search warrant, or the confession was obtained via Jack Bauer Interrogation Technique . The judge is forced to throw the case out and the (alleged) crook walks free to offend again while their victims are left to suffer the ruling of a legal system more concerned about "procedure" than "justice" In stories where a Vigilante Man or Cowboy Cop is the protagonist, the bleeding heart judiciary will accept any half-baked excuse for letting criminals go free. This is often a case of artistic license as in Real Life technicalities frequently don't apply the way they are depicted or may not even exist</. If the accused person is the protagonist, then the "technicality" will actually be an albatross for them, because no-one will believe they're actually innocent until the end of the story/series when the actual criminal is found Most prevalent back in the 1960s and 1970s with the vigilante justice fad in fiction, after several court decisions seemed to tip the balance of the legal system far in favor of the accused. Since then, Real Life police and other law enforcement

personnel have had these changes included into their training to avoid screwing up their cases, and the fictional versions have become rarer. It still happens, but unlike in fiction, it's more often the excuse for the acquittal, rather than the reason. Such as when a judge or jury doesn't feel the person is guilty in spite of the evidence or does, but feels their actions were justified, and exploits the technicality as a legal grounds to dismiss the case. Multiple</ technicalities certainly can</ be the reason for someone being acquitted, but it wouldn't be this trope, as this is when a single</ technicality results in a "not guilty" ruling The Downplayed versions , on the other hand, are absolutely Truth in Television . One example is where the technicality doesn't acquit someone outright, but goes in the defendant's favor. Most court cases are not made or broken on one thing, for either side</. So a technicality can still reasonably be expected to influence</ the outcome of a case, but isn't likely to make or break it. Another example is the technicality resulting in a shaky case being dropped, or police falling just short of either reasonable suspicion or probable cause based on technicalities. If a case that's being built isn't particularly strong, it's not unheard of for prosecutors to either drop such cases or avoid putting too much energy into them if something, technicality or otherwise, gets in the way. So a technicality being just enough</ for an already iffy case not to end up in court is also Justified, as it happens in Real Life. If they get off completely when the case against them looked strong, it is almost always because the police or prosecution engaged in serious misconduct or completely dropped the ball on something extremely important. Even then, for them to get off completely instead of just getting a few charges thrown out, the judge has to really</ want to send a message, or the misconduct or bungling has to be so extreme that the entire conviction would have been overturned on appeal anyways In a Police Procedural , such as Law & Order </ , this will usually come in at the first quarter-hour mark, when the initial case falls through, and the DA tells the cops to find some non-tainted evidence or charges to rebuild a case from The Amoral Attorney with Rule Fu Stronger Than Yours loves taking advantage of this. The justice system may counteract it by Justice by Other Legal Means . The Insanity Defense is a version of this where the defendant (or their advocate) admits they did it but argues they aren't responsible for their actions because they were mentally incapable of determining right from wrong at the time

Last time we saw Alice and Bob, they were dating. Things seemed to be going fine, and they're happily in love. Now we see Bob flirting with Carol. Someone brings up the fact that he was dating Alice, and Bob will respond with "We broke up", or "Things didn't work out" This is more than a little jarring because it is just freeing up Bob to be in a new relationship (or to be single), without actually showing how the last one ended, or even to repeat the romantic subplot with Alice if she's in the sequel too. Often done to prevent Shipping Bed Death , or because the writers simply don't want to deal with writing out the mundaneness of an actual relationship Compare to Downtime Downgrade . Subtrope of Status Quo Is God . A direct inversion to Offscreen Romance

Ah, you're taking a Wiki Jog through TV Tropes ? That's ni- Oh, Crap! ! WATCH OUT FOR THE — * BANG

* CRASH

* RATTLE

MREEEOW — spambot junkpile. In television comedy, most major collisions/accidents are expressed through a loud crashing noise offscreen, usually accompanied by a cringing reaction shot. These crashes are Stock Sound Effects which tend to sound like a mixture of breaking glass, breaking crockery, and rattling metal objects - although in a lot of animated shows, particularly Hanna-Barbera cartoons, it sounds more like a bass drum/cymbal crash. In animated shows, the collision is often emphasised by having the screen shake rapidly up and down . And whatever else happens, That Poor Cat always seems to get the worst of it. Frequently preceded by the words "Look out for the" or "Be careful with the", e.g., "Look out for the—" CRASH!</ "...china hutch." Frequently followed by a piece of debris wandering onscreen, such as a hubcap rolling lazily into frame and spinning to a stop . Used because it's funny , sound effects are cheap , and no writer could come up with a more chaotic scene than your imagination can . May involve a Sound-Only Death or an "I Can't Look!" Gesture or a quip of " That's Gotta Hurt ".

Other things being equal, any given character is probably doing what he was last seen doing. Especially if you hope he isn't. </ Offscreen Inertia is that, if there are no strong indications otherwise, viewers can never really be sure that a character ever stops doing the last thing they were seen</ doing. Ignorable, except when what the character was doing was memorable, noteworthy, or disturbing. This is applied to narrative, and the forces that cause a change must appear onscreen. Often the reason children find Nightmare Fuel in "innocent" things, and if combined with Fridge Logic , can have the same result in adults. Also a prime source of What Happened to the Mouse? , which can be acknowledged with a Brick Joke , and may result in Something We Forgot . This can also be used by more skilled writers as a way to drive home the message of the story. For example, one of the reasons The Catcher in the Rye </ works so well is that Holden is always just</ on the cusp of adulthood whilst clinging onto his childhood. Why The Pigman </ (and other similar books) works well is that John & Lorraine are always just</ trying to deal with Mr. Pignati's death, and so on. Also, in traditional romances and vaguely erotic thrillers that don't want to earn an "R" rating, the story will end before the hero and heroine copulate (or might end afterward, but either way the copulation is skipped), with the result that more prudish viewers have the option of believing the lovers remained chaste forever. The classic ending has the couple kissing in the most erotic yet tasteful way possible - and often ends right after</ their lips meet, sometimes as part of a "YEAH!" Shot ... which, if the convention were accepted literally, would cause one to surmise that the lovers choked to death on each others' tongues . If deliberately invoked as a Fate Worse than Death , it's And I Must Scream . See also Tailor-Made Prison , Rule of Perception . May be a Bolivian Army Cliffhanger or Bolivian Army Ending (or, more optimistically, And the Adventure Continues). See also Black Screen of Death . The "YEAH!" Shot is a much more optimistic variant. See also No Endor Holocaust and There Are No Global Consequences , where the creators are relying on this to keep the audience from thinking about the potentially unsettling offscreen consequences of the

heroes' actions. Compare Take Your Time , a trope specific to video games where something that seems like it could or should change on its own doesn't</ until you, the player, come back to it. Contrast Offscreen Teleportation .

Something big is about to go down. Everyone knows it. The Big Bad is about to get schooled by the Old Master . A horde of mooks are about to be mowed down in an awesome fashion. Whatever it is, this will no doubt be one of the most awesome moments you will ever see Except you won't All you'll get (if you're lucky) is the characters talking about how awesome the scene was to behold Just like the expectation of something scary is more frightening than the actual scare , so is the expectation of an awesome scene. Except you never see the awesome scene, and are forced to imagine how it went down Compare Anti-Climax , Writer Cop Out , and Noodle Incident . If it is occurring just outside of the viewer's field of vision, it is a Battle Discretion Shot . Not to be confused with They Wasted a Perfectly Good Plot , where the awesome thing in question never actually happened at all This trope used to be called "Missed Moment of Awesome". If you want to find a trope for a time when a character's Awesome Moment fails to reach its expected level of epicness, try Negated Moment of Awesome . Stories or events that don't turn out as cool as you expected might belong in either They Wasted a Perfectly Good Plot (a YMMV trope) or What Could Have Been (a Trivia trope)

When the camera is looking at a certain scene, cuts (or pans) to another scene, but then cuts back to the original scene to show that things have inexplicably changed in the short amount of time that has passed, faster than would be possible Sometimes may manifest even if the camera does not move; instead, some object will obscure part of the scene, and when it moves, the scene will have been changed To give a hypothetical example: A character is dressed in certain clothing. The camera cuts away for a second then comes back to the character, showing him in completely different clothes, despite the fact that it would've been impossible for the character to have actually changed his clothes in such a short amount of time (sometimes this impossibility might be enhanced by showing the character in the same position</). Cue shock/disbelief from other characters This trope isn't about production goofs or continuity errors; rather, this is done intentionally. When played for laughs, the changes are often absurd or improbable. Occasionally is played straight to imply that something supernatural has happened, or a literal reality warp A related trope is Offscreen Teleportation , where a character can change position far too quickly while offscreen. Compare Instant Costume Change . See also Creepy Changing Painting . Related to Stealth Hi/Bye , where a character appears or disappears in the short time it takes the camera to swing away and back again. All these are made possible by Behind the Black and the Rule of Perception . This tends to be used by an Impossible Thief See also Gaslighting , when characters do this to each other while the other is sleeping

Two characters are, as far as the audience are concerned, not romantically involved with each other. Maybe they're Just Friends

, co-workers, or perhaps even strangers. Then those characters get Put on a Bus , or become Out of Focus , or the story gets a Time Skip . And when the audience see those the pair again, they're already a couple, maybe even married Basically, this is an inversion of an Offscreen Breakup , where the writers can justify pairing the two people together without having to dedicate a Romance Arc around them. It is commonly invoked to prevent a Romantic Plot Tumour (if the story is not centered around romance), or to avert Offscreen Inertia , but this could also lead to accusations of Strangled by the Red String if not handled carefully Compare Married in the Future , where characters who are already in a relationship consolidate their ties after a Time Skip or in an Alternate Universe , and Last-Minute Hookup , where characters are abruptly paired off in the finale, but the upgrade doesn't necessarily have to happen off-screen : This trope only counts when the couple has a Relationship Upgrade in mid-story. It doesn't qualify if they are introduced as a couple from the get-go Most pairings in Dragon Ball </ and its continuities (though Gohan/Videl actually averts it, since the two take a while to develop their feelings). A few characters marry and have kids during the series's frequent time skips with little on-screen development. To the author's credit, the reason for the lack of development is because he's stated in interviews that he doesn't care for romance, and most of the couples hook up during a Time Skip of several years, allowing the readers' imaginations to run wild

Beckett, Reversal's best friend in Roll to Breathe </ is suddenly seen with a date to the Spring Fling. Said date is Prism, known metahuman delinquent and a member of a rival group to the Final Hazard. The two are then referred to as boyfriend and girlfriend, with no explanation as to how or why they are dating.

Where a pie chart, line graph, or a bar graph has lines or bars shooting completely off the chart itself. Prevalent in cartoons and animation to imply either a severe rise in something or a severe drop in something (such as profits), that is severe enough that it goes through the ceiling or through the floor Refers specifically to when a chart runs out of space for data and the indicator for said data goes off the medium the chart is printed on, not the euphemism of the same name, although, depending on the context, it may count as well A sister trope of Readings Are Off the Scale

In works of fiction, the Intrepid Reporter character is often faced with sources that are less-than-willing to divulge their information. Unless they are an Anti-Hero wishing to resort to unconventional tactics , the character is typically at a loss for options. Until, that is, their source mutters three simple words: "off the record". After that, the journalist is typically given some crucial clue or piece of evidence that they can't outright publish but will typically lead them one step further in their hunt for the big story . The use of this trope is close to Truth in Television , but fiction works tend to treat these three words as a legally binding contract In Real Life , a journalist's code of ethics, and the code of the agency they work for, typically prevents them from revealing "off the record" sources and information, and any journalist that does reveal their confidential sources or information can easily find themselves without a job . However, those three words don't legally prevent the journalist from revealing anything, and "off the record" information

is still commonly published, especially when the information is especially revealing or damaging . In addition, a journalist is usually not considered to be under any obligation unless the "off the record" nature of the talk was agreed to beforehand. If someone says too much and then says "whoops, that was off the record" when he realizes his mistake, a good journalist may reply "I didn't agree to that." A variant of "Off The Record" is "On Background," where a source and reporter agree in advance that the information may be used provided the source isn't identified. This is why there are stories attributed only to a Senior Government Official or a Senior Official On The Secretary's Plane. There's also "Deep Background" and "Not For Attribution" - but all of these terms except for "On The Record" are not universally agreed on among news outlets, or even necessarily among reporters for the same outlet. As a general guide, the following definitions are from the : AP does not define "Not For Attribution", but that might typically be taken to mean, "Quote me exactly, but don't identify who said it." Expect this trope to pop up predominantly in crime dramas , but may make its appearances any time detectives and/or reporters are involved.

Alex makes an offer to Bob, but he rejects it. Later, Bob changes his mind and decides to take the offer after all, but Alex refuses to extend the offer a second time. It is Off the Table If Bob is the protagonist, Alex's refusal usually comes off as spiteful or wickedly cruel . If Alex is the protagonist, it is more likely to be portrayed as tough but fair and/or poetically just . Sometimes when the original offer is Off the Table, Alex will offer Bob a modified version with more conditions and/or a higher cost, to drive home the lesson that Bob should have accepted when he had the chance. And other times the offer is withdrawn without any good or ill intent: there was a time or a place where it could be accepted but now that moment has passed In any case, the lesson is this: If you refuse an offer, for whatever reason, there are no guarantees you can accept it later if you change your mind This occasionally occurs as an aversion of Sweet and Sour Grapes . Related to Last-Second Chance and Heel–Face Door-Slam , when the villain, offered one more chance to repent, initially refuses and/or accepts too late. Often the perfect setup for an Ironic Echo , where Alex denies Bob with the same words Bob used to initially deny him See Unrequited Love Switcheroo when this happens on the topic of love. Compare The Cake Is a Lie and I Lied where Alex never made the offer in good faith and intended to withhold it from Bob no matter what

You're a Card-Carrying Villain , about to marry a lovable, but chronically Genre Blind single parent. It's perfect! You can have endless sex with someone who is obviously a bombshell and you can spend their giant fortune any way you want! The only problem is their "bratty" kids who can tell you're a Devil in Plain Sight . What should you do about them? Hollywood always provides the same answer. Send them to boarding school! And for the extra-bratty boy, Military School ! Now you have to keep them from talking their parent out of marrying you just long enough to make it to the altar. After that, it's smooth sailing. Naturally, this always fails at the last minute. Typically, this trope is more prevalent in American media as opposed to countries where boarding schools are more normalized. This trope will usually go hand-in-hand with Guess Who I'm Marrying? , although either can occur without the other. Contrast the Boarding

School genre, in which going away to an Elaborate University High is portrayed as a good</ thing. If the school actually appears, rather than being kept as an offstage threat, expect a Boarding School of Horrors . This trope can be combined with Dustbin School and Military School . Not to be confused with "Not Important to This Episode" Camp in which the sending away is not for evil purposes, but merely as a plot convenience.

If you're dealing with any sword-oriented media, whether it be fantasy, medieval, kung fu, or something else, and it's more violent than a PG-13 rating, chances are, someone is going to get his head chopped off (and it may not even need the R rating if you're dealing with nonhuman enemies). One of the most common methods of execution back in the medieval era next to hanging, decapitation is usually one of the surest ways to ensure someone is Deader Than Dead barring some very potent magic or divine intervention. Indeed, in Real Life , it is one of the very few ways that death can be instantly diagnosed (since it's impossible for humans to live without a head.) Any Ridiculously Human Robot (even one with a Cranial Processing Unit) or other decidedly inhuman being will probably be capable of surviving decapitation , and will do so at some point either for a joke or as a plot point. In less serious series, the body will even continue to walk around bumping into things like a chicken or a cockroach with its head cut off. It is nearly always depicted as being surprisingly easy to cut through someone's whole neck and spinal column, even in one blow to a moving target. While Anne Boleyn did get beheaded with one stroke, most pre-guillotine beheadings took at least three strokes. Boleyn's executioner was — by request — a professional swordsman who would know how to cleanly behead someone And that's when the target is helpfully restrained; in an actual Sword Fight it would have been even harder to pull off and would also have been serious overkill. A direct cut through the skull into the brain — or a strike to the neck that would at least sever critical blood vessels or the windpipe if it didn't cut through the spine — was usually more expedient. This trope is named after the line Off with his head; — so much for Buckingham</ from Colley Cibber 's adaptation of Richard III </. The trope was also famously used by the Queen of Hearts in Lewis Carroll 's Alice's Adventures in Wonderland </. See also Your Head A-Splode for a much gorier version of this trope and Boom, Headshot! when it comes to firearms. May result in a Human Head on the Wall . Also see Alas, Poor Yorick , Decapitation Presentation and Severed Head Sports . When cutting off the head is the only </ way to kill something, it's Decapitation Required . If the severed head is somehow still alive after the fact for any notable length of time, that's Losing Your Head . Not to be confused with a Decapitation Strike , which is about decapitating a whole faction</ rather than just some person. As per being a death trope,

The Proud Warrior Race of Noble Savages has what the heroes perceive as a simple, possibly even backwards , culture. During their talks or negotiations (or heated battles), however, they'll run into one nearly incomprehensible linguistic and cultural custom: Their name for their tribe is translated "The People", but the name they have for the heroes? "Not-People". That's right. They don't consider

outsiders to be proper people. This might just be a curiosity mentioned in passing, but usually it indicates that their culture has a high degree of xenophobia, isolationism or both. It might just be a benign way of saying "part of this tribe, not a part of this tribe" At worst, it means they have a codified Moral Myopia that makes them view not-people as animals at best. To be put down when dangerous or annoying... or if they're too ugly and they're bored. A more moderate standpoint might just be that they consider "not-people" to be anyone who doesn't live their way of life, rather than as a biological imperative. In this case, other people or societies that share their values (be it honor, war or harmony with nature) will be considered "of the people". On that note, someone who is Going Native will become "of the people" after adapting to their culture and winning honor. For some reason, no one argues with their exclusionist views Alternately, heroes who share similar , unspoken sentiments and act in exactly the same ways may either be called out on it , or fail to notice their own hypocrisy when calling them out on their values. Speculative Fiction sometimes points out human/alien dichotomy as an example of this trope. Real-world tribal peoples, by contrast, are much more likely to call themselves "those who speak eloquently" and their neighbors "the people who don't know how to talk." Peoples who call themselves "the only real people" are few and far between; peoples who call their neighbors "not real people" are practically unknown. A rare exception may be the various European biologists of the nineteenth and early twentieth centuries who proposed that other ethnic groups were actually different species. Their theories have largely been discredited by The Holocaust , wherein Those Wacky Nazis acted upon their recommendations and tried to kill 40 million people and enslave a further 140 million (but "only" successfully knocked off 25 million). Today's true believers in the validity of Of the People in the real world overlap significantly with Holocaust deniers. The Germanic peoples called themselves Diutisc</ ("of the people"), whence "Deutsch," "Dutch," and this trope name; but they called their neighbors "Walhaz" (which originally meant a particular Celtic tribe, then broadened in scope to mean all foreigners, then narrowed to mean Latins), whence Wallonia , Wallachia , and Wales . The Diutisc</ didn't think very highly of the Walhaz</ (Martin Luther spoke of "Deutsche Treue, welsche Tücke," "German integrity, Latin faithlessness," and in modern English "welshing" is not a compliment), but they never denied that the Walhaz</ were human. "Slav" derives from slovenin</, "speaker", while the Slavs called their neighbors nemetsi</ ("mute" or "mumblers"): thus the names for Germany in most Slavic languages. (Not in Russian, though; the Russians know Germany as Germánija</, from Latin Germania</, but the German people are still Nemtsy</.) The Persians/Iranians and Arabs got their names for Austria, Nimsa</ and Nimse</, from nemetsi</ ; they got the name from the Ottoman Turks, who had conquered most of the South Slavs and picked up the Slavic name for the Hapsburgs to the north. The classical Greeks were similar to the Slavs, giving their neighbors a name that cast aspersions on their speaking skills: Greek "barbaros" meant "babbler," and it meant Persians and Middle Easterners, whose languages sounded like "bar bar bar" to the Greeks (their equivalent of " Blah, Blah, Blah "); it didn't refer to the sorts of peoples who we think of when we hear "barbarian", but highly advanced civilizations. It's widely believed that most northern Native Americans called themselves "the only real people" and their neighbors "the evil enemies," but this isn't true The vast majority of tribes knew themselves by a name related to their location (Wyandot, "dwellers in the peninsula", also known as

Hurons) or culture (Haudenosaunee, "people building a long house" in reference to their alliance, also known as Iroquois), and their neighbors by similar, if sometimes less complimentary, terms. There were a few tribes which called themselves things like "The Principal People" (Ani Yunwiya, also known as Cherokee, "Dwellers in the Mountains"), or even "The People" ("Inuit" in Inuktitut), and there were a few so warlike that their neighbors called them "the enemy" (Comanche</ in Ute; their name for themselves is "Buffalo-Eaters"); but there doesn't seem to have been any case of a tribe that did both. Most tribes that gave themselves names that expressed their superiority called themselves some variation of "The Best</ People", like the Cherokees (or the Chinese) — not "The Only</ People"; and the Inuit name for themselves is best explained by how there are so desperately few people that far north. Individual Inuit villages could, and sometimes did, end up so completely cut off from the world that they were apparently the only humans left alive; in a context like that, "the people" doesn't mean "our neighbors are subhuman," it means "we don't have any neighbors at all." If you do know of a case of a people calling themselves "The Only Real People" and their neighbors "The Evil Enemies", please vet it on the talk page before adding it here. Unless and until an example can be found and proven true, No Real Life Examples, Please! Compare The Chosen People , when this arises from the belief that one's group or species is favored by a higher power. No relation to People's Republic of Tyranny , where totalitarian regimes put "Of the People" and other similar, democratic-sounding phrases in their titles.

In Black Panther , Wakandans are somewhat xenophobic and racist. They tend to view foreigners as barbarians and avoid doing business with them. When one government official suggests giving Westerners the Cure for Cancer , T'Challa overrules him, fearing that they would somehow turn the cure into a weapon.

The Na'vi in Avatar us.

In many of the works of Zenna Henderson there's a group of humanoid In aliens living on Earth that refers to themselves as "The People" In in so many words. They arrived here around the turn of the 20th In century, when their home planet exploded. They look human enough In to pass for human, provided they're not flying at the time, or In doing one of the many other wondrous feats they're known and loved In for by generations of SF readers. While some isolated groups In on Earth attempt to suppress and deny their heritage, others In continue to use their powers discreetly. While continuing to call In themselves "The People", they refer to the inhabitants of Earth In as "Outsiders", and there's a distinct sense that they continue In to call themselves that as a way of reminding themselves that In they are not human. the Star Trek: The Original Series </ episode In "Return of the Archons", outsiders are said to be not of the In body.</

A specific type of Tag . The plot is resolved just before the last Act Break , but the characters come back after the commercial and deliver one last joke, usually tangentially related to the plot. Very often afterwards, everyone laughs The trope name comes from The Cisco Kid , </ where Cisco would deliver the punchline, and Pancho would always go, " Oh, Ceeesco! " Still used in many shows, comedy or not Compare to And Knowing Is Half the Battle and

End-of-Episode Silliness . Also compare with The Stinger , where this is after the credits. Usually a variation of Every Episode Ending Nothing to do with networking equipment . Or a certain bald federation captain. Or the superhero known as Vibe

VG Cats </: strip. Warning: May offend those who are offended by bloody baby fetuses. (Say that five times fast!)

A subversion of Oh, Crap! , where two characters are having some form of confrontation, and one of them pretends to lose his cool or be scared, giving a false feeling of victory to his opponent, only to immediately reveal he actually is fine. Maybe that character wasn't using his full power until now ; maybe the damage he just took isn't that important, or he can just heal easily . Maybe he anticipated what his opponent would do and prepared in consequence . Either way, he wasn't actually worried, and his opponent just didn't take the advantage. Unlike I Surrender, Suckers , Briar Patching or Wounded Gazelle Gambit , there usually isn't any practical reason to do this; the character is just doing it to mess with his opponent A Smug Super will frequently love to make use of this trope, as a way to show how much better he is than everybody else. Expect the character to deliver "Just kidding!" while revealing he is fine When this trope applies to villains, it often ends up being the subversion for a Villainous Breakdown . When a hero does it, on the other hand, it can frequently be a way to deliver an effective Shut Up, Hannibal! . From the reader's point of view, this can be used to invoke a Hope Spot , giving a false impression a fight finally is coming to its end. Often combined with Ominous Adversarial Amusement , when the fake panic ends with the person Corpsing In-Universe

The moment at which a character realizes that something really, REALLY</ bad is about to happen. Either that, or it already has</ and they are in big trouble because of it. They may not always say anything in particular when they do, but even if they don't, the look on their face clearly conveys to the audience their realization. This moment often features stronger language , and is when they truly realize that the solid organic waste is about to collide with the Rotational Air Circulation Device . Sometimes the first few notes of Fryderyk Chopin 's are used as background music to highlight how grim the situation is. They may feel that This Is Gonna Suck , and often exclaim, " You Have GOT to Be Kidding Me! " or perhaps " I Want My Mommy! " or sometimes even " This Cannot Be! " Other characters might emit a Loud Gulp instead. A few might say their Catchphrase but in an uncertain voice . Some might even freeze in fear completely . The effectiveness of this moment can be affected by the difference between their usual competence and confidence levels and how completely they are boned. Characters with low self-esteem or who are constantly crying out in terror are difficult (but not impossible) to make this trope work with. But that arrogant , so far unbeatable supervillain suddenly realizing they're about to have his or her ass royally kicked? Now we're talking! Can occur if one protagonist has been luring the other one into a trap , or if they just have some shiny new skill . Or they may simply be a lower-level villain who's just had the very bad luck to be confronted with a hero impossibly out of his or her league and is about to be on the wrong end of a Curb-Stomp Battle . On occasion, they will be discussing the

situation when they realize the full import of it. Can also occur if a character speaks ill of another in a language they think the latter won't understand, only to find out, much to their horror, that the latter also speaks it . Related to This Cannot Be! , and the polar opposite of Obi-Wan Moment , when despite the bad situation someone still manages to look composed. May result in a Heroic BSoD for a heroic character, or even a Villainous Breakdown for a villainous character. Nine times out of ten, this will immediately follow "What does this button do?" . The remaining tenth follow some other temptation of fate . Also a very common reaction when a villain, normally a Chess Master , Villain with Good Publicity , or Manipulative Bastard , realizes they've just been the victim of an Engineered Public Confession . Some characters react with less despair and more apathy ; others look to their equipment for a solution. And for some, it is the crowning moment of despair. When this trope becomes literal , that's Bring My Brown Pants —as Bill Cosby once said, "first you say it, then you do it!" May also be a Precision F-Strike for the person in question. When most of the cast available in the scene does this expression, it's a Mass "Oh, Crap!" moment. If someone tries to explain the situation to someone else, and realizes half-way through their own explanation</ they're in real trouble, it's Explain, Explain... Oh, Crap! . If the person making the realization try to explain and says nothing but "Run," it's time to Run or Die . If you realize you're in trouble after</ your explanation, or if someone tells you something really bad is about to happen and "Oh, Crap!" isn’t your first reaction, it's a Delayed "Oh, Crap!" . When you try to save some face by putting on a happy face, you make an "Oh, Crap!" Smile . When you pretend</ to realize you are in trouble only to mess with your opponent, it's an "Oh, Crap!" Fakeout . When your primary reaction is resigned acceptance of the situation, it's This Is Gonna Suck . See also Wide Eyes and Shrunken Irises . Say Your Prayers may be involved as part of this reaction. Contrast "Hell, Yes!" Moment , the exact inverse.

A phrase made popular by Jerry Lewis that was then exaggerated by characters based on him. The phrase is based on the syntax of Yiddish , and is heavily associated with Jewish and Borscht Belt humor. It's also consistent with the idea that Jews love to complain . Variations include: "Oh God, with the X!", "Stop, with the X!", "Please, not with the X!", etc. It's often topped off with "already!" The phrase is generally used to complain about an action, like "shouting," "stabbing" and so forth, but can also be used to complain about a subject, such as "Enough, with the radio! Turn it off!" Just about every Alter Kocker will indulge in the trope, but cultural saturation has also made it a part of general Buffy Speak . This can be considered part of the variant of stereotyped Jive Turkey specific to New York, and is particularly common among anybody who is trying to imply that they are from that city, whether or not they actually are. Compare [Verb] This! . Not to be confused with Oh, the Humanity! .

Oh, look. An index of tropes about sarcasm and sarcastic characters. Fantastic</. Because we totally needed one of those Compare Insult Tropes for the immature and uncreative version. As if checking them out will enlarge that little brain of yours

When a character presents a hypothetical scenario, then sarcastically says something like "Oh, wait!" and observes that

it's actually true. Usually used to present a Take That! . Different from That Came Out Wrong in that the character knows full well what he said. Has nothing to do with Hey, Wait! Many of the examples below are not actually "Hypothetical — oh wait — that's true!" Alternate forms include "Reasonable plan — oh wait — we can't because of something obvious." Or, "Blatant lie — oh wait — truth." All three are sometimes used as a real-life sarcasm tag , often overlapping with Don't Explain the Joke . Explain, Explain... Oh, Crap! is when someone, to their horror, does it to themselves

Old comedic trope that isn't used too much any more. Basically, somebody writes down a safe combination, a speech or poem, plans for the Death Star , etc. onto a piece of paper. So they reach into their pocket, pull out a list, and more or less go.... "Now that's done, let's see what else I must do. Butter, eggs, litre of milk... wait, no. That's my grocery list", puts it away, pulls out another list: "Okay, let's start again." A variation has a messenger handing at first a grocery list instead of the intended message to its recipient. Another variant involves someone taking out the wrong sheet of paper with a list of laundry items. Not to be confused with Bread, Eggs, Milk, Squick . Except in the most literal examples. A subtrope of Unfortunate Item Swap . See also Script Swap .

A constellation of two cops or detectives, an older one and a younger one. Inevitably, the older one becomes some kind of father figure to the other. In addition to that, they are often presented as very different from each other, which may or may not result in conflict between them. Maybe the older one is experienced while the younger one is new to the job. Maybe the younger one is emotional and short-tempered while the older one is more like The Stoic . Maybe the younger one is idealistic while the older one tends more towards cynicism . Maybe it's a case of Red Oni, Blue Oni . Maybe the older one is a rationalist while the younger one tends towards more intuitive methods of investigation - or maybe the other way round. If they appear in a crime or mystery setting (and they are very unlikely to be seen elsewhere), expect them to be the main characters. Also, expect at least one of them to be personally involved in the case in one way or the other Subtrope of Student and Master Team . If the junior partner grows up to train an apprentice of his own, it's a Master-Apprentice Chain

The idea, especially in Fantasy settings, that older things generally are better. The swords left behind by an old civilization are better than those made by their modern descendants. Same goes for armor, magic, or whatever. Anything that can be described as "ancient" is better than its modern counterpart, as if people are regressing rather than inventing new technologies and improving on old ideas. In fact, this technology is so superior that it continues to outperform modern ones despite spending a dozen centuries half buried in dirt in a cave . This can be explained by a setting with Medieval Stasis : if technology is not advancing, then older items made by legendary craftsmen will be better than modern gear made by run-of-the-mill craftsmen. Sometimes this can also be explained by the source of the items being the Precursors , with the "modern" civilization having

simply not caught up to them yet. Sometimes Science Fiction has Lost Technology after a dark age. In fantasy, it is often explained in the idea that magical beings and artifacts become more powerful with time . Subtropes of this include:

This idea has been popularly applied to at least one Real Life scenario: the story goes that Europe and Arabia emerged from The Dark Ages and into The Renaissance by rediscovering the works of Ancient Greece and Ancient Rome , re-learning technology that had been widely forgotten and disused for centuries. The romance of regaining superior wisdom of a bygone age has been a powerful driver behind this idea, even though there is much less truth in it than commonly thought. Especially in the late medieval age many areas of technology were ahead of anything the Romans ever did Today, it's definitely not a Justified Trope in Real Life , at least in terms of science. Modern science has surpassed the science of the ancients, meaning newly adopted technology has important advantages over older technologies. It does not have to be an improvement in all areas, but there is generally an overall improvement, which is why the technology could replace older versions. However, in pseudosciences like astrology and some alternative medicines (un-touched by the scientific method), the idea persists: this ancient knowledge and traditions have been around for so long, unchanged, so that must mean that they are better than modern science! It's the same logic as with the Old Master : if a tool has lasted for centuries and is still usable, then it must be damn good. Compare with Appeal to Tradition , the logical fallacy that believes Older is Better just by virtue of being older. has a page debunking the idea This trope follows a standard fantasy motif that everything has been grander and more perfect back in ancient times: gods roamed the Earth, heroes battled huge monsters with legendary weapons and armors that can survive centuries to be used again. If our modern heroes are doing the same thing, then it feels logical that in the older times, there were bigger heroes fighting bigger monsters with even more legendary weapons Do not confuse with the Real Life nostalgia due to They Don't Make Them Like They Used To and, its extreme form, True Art Is Ancient . Compare Stronger with Age when this applies to creatures. Also compare with Rock Beats Laser and Archaic Weapon for an Advanced Age . See also What a Piece of Junk in which an old, rusted technology turns out to be a superior item. Contrast with The Workhorse , which is a piece of equipment so solid it's still in use despite</ its age

Tropes first documented after the emergence of broadcast television as a mass medium of entertainment (1940) until the rise of cable television (1980) Television had the fastest adoption rate of any media technology until the iPod . In the 1940s TV sets in the USA numbered less than 10 thousand, by the 1970s there were over 140 million. The number of TV stations also went from 9 to in the same time-frame This rapid rise meant millions of viewers and millions of dollars in advertising revenue; which by 1950 were based on ratings generated from quarterly questionnaires, called " sweeps " for their staggered regional polling. Executive Meddling soon followed as Network Executives learned that only popular shows made money, with fiction being a big seller. Some networks like PBS and local news-stations are funded by donations from viewers instead, these tend to focus on non-fiction The limited number of over-the-air channels and (initially) TV sets meant that audiences

were not as niche and fractured as they are now. Any given show or episode could more easily become the talk of the country since more people were likely to have seen it. This in turn meant that there were limits on content "because children may be watching" — which was the source of late-night content restrictions , as that was when kids were supposed to be asleep. As didn't arrive until the 1990s, the Broadcast Standards and Practices (BS&P) during this time period was tougher than today and started the Editing [of Films] for Syndication For more technical information and tropes in general, see the Useful Notes for Television T.V. series also share many tropes with both radio and cinematic films , so be sure to check the Older Than Television index for tropes which TV may be famous for, but are Older Than They Think . See also The Golden Age of Video Games for video-games from this time period

Abbey Road Crossing — Abbey Road </ , 1969

The Oldest Ones in the Book recorded before the Greek alphabet was invented, around 800 BC. Mostly from mythology, and generally orally transmitted before being written down. If the work you're thinking of has a known author, and it's not ancient Egyptian, it's probably not from this era. Specific works from this period:

: Tropes originating in mythologies/religions that aren't Mesopotamian, Egyptian, Anatolian, Vedic, or Chinese are never indexed here, as we have no idea whether those stories even existed in 800 BC, or what form they had, centuries or millennia before they were first written down. Even The Bible and Classical Mythology are only Older Than Feudalism . Technically, some very old parts of the Books of Genesis, Exodus, and Numbers are probably</ this old. However, we aren't sure which parts exactly and in any case it's easier to treat the whole Bible as younger. Likewise, evidence from Mycenaean Greek tablets indicates that a few of the later Greek deities were worshipped in some form by 1200 BC, but we have no narratives about them until the classical era. Early folklorists often started with the assumption that folktales and myths were primordial; more research has shown that people can and do modify all sorts of tales for any purpose.

All of The Oldest Ones in the Book first recorded after the invention of the Greek alphabet (c. 800 BC) and before the fall of Ancient Rome in the 5th century (c. 476 AD), a period usually called . Works from this period include: All ancient Greek and Roman myths, literature, and theatre. Tropes originating in other mythologies/religions are not indexed here, as we have no idea whether those stories even existed by the 5th century AD, or what forms they took, centuries before they were first written down. Even Norse and Celtic mythology are only Older Than Print ; although they're derived at least in part from earlier (unwritten) stories, the details are fundamentally un-dateable. Early folklorists often started with the assumption that folktales and myths never changed; more research has shown that people can and do modify all sorts of tales for many purposes.

From the fall of Rome during the 5th century (c. 476 CE) to the invention of printing. The precise dates vary from region to region, but this was a time when literacy was low and books rare. Most western folklore originated here, often echoing earlier tropes.

Chivalric Romance developed in this era. Note: this is older than Johannes Gutenberg 's printing press </ (1439 CE), not metal movable-type characters (ca. 1230 CE, Korea), movable-type printing (1040 CE, China), and certainly not wood-block printing (220 CE or earlier, China again). In short, the Middle Ages — assuming you don't take Petrarch's definition for it, as he lived in the 1300s. Even all things Shakespeare , Don Quixote , and many late medieval and high Renaissance era books are only Older Than Steam . Specific works from this time period include: The Arabian Nights </, mostly (though " Aladdin " and " Ali Baba " have no known source before Galland's Older Than Radio French translation.)

This is the classic age of English literature, and of the penny
This is dreadful: Sir Walter Scott , Jane Austen and Charles
This is Dickens , but also Frankenstein </, Varney the Vampire </,
This is the first Sherlock Holmes novel, Alice in Wonderland </,
This is and the earliest Science Fiction —to say nothing
This is of the maudlin numbers that funded Benjamin Disraeli 's
This is political career. It is also the last time when books
This is dominated popular entertainment, although many of these
This is "books" were originally serialised in magazines, such as
This is The Strand, Blackwood's etc also when many compilations of
This is legends and fairy tales were collected and recorded, such
This is as 19th-century Finnish work The Kalevala </, the Child
This is Ballads , The Brothers Grimm books, and most European Fairy
This is Tale collections

From printing to the steam engine (1439-1698), a time also generally known as the Early Modern Era. The arrival of movable type printing in Europe made books plentiful, and helped standardize the languages that used it. Much more survives from this period than from earlier. Please note, that when we say steam engine we mean useful steam engine. Not Heron's first century toy, not the store , and definitely</ not the gaseous form of water (which predates mankind by hundreds of millions of years). Notable works and authors from this time period include: William Shakespeare (see The Zeroth Law of Trope Examples), Christopher Marlowe and other authors of Elizabethan/Jacobean drama.

Tropes first documented between the invention of radio (1890) and the emergence of television as a mass medium of entertainment (1939). Radio and Cinema provided two entirely new media, for the first time in millennia, and originated many tropes. This is also the time of the first Super Heroes , and the majority of Sherlock Holmes (though the first novel is Older Than Radio) . TV, as we generally know it, was invented in 1928, but regular broadcasts didn't start until 1936 in the U.K. and Nazi Germany and 1939 in the U.S. and U.S.S.R. Abandoned Mascot — Mickey Mouse replaced Oswald the Lucky Rabbit with Steamboat Willie </ , 1928

A common aspect of childhood is that children want to be seen as older than they really are. Be it a toddler hating being called a baby, a child wishing they were old enough to drive or a teenager craving the independence of college life, kids aren't fond of

being reminded of their age Many kids gravitate towards material made for older audiences as a result. This is most pronounced in pre-adolesence, between 9 and 12. Kids will begin to throw away their toys and get into things that are aimed at their elders. A budding interest in violence and sexuality often starts to occur in this age group Companies have taken note of this. In advertisements, it's thought that, in an attempt to seem mature and grown up, young kids will gravitate towards a product if they see adults or teenagers enjoying it. Many works are aimed at one demographic but feature characters slightly older than the demographic. For example, TV shows aimed at 11-year-olds feature 15-year-old protagonists. This is especially noticeable in Kid Coms . Very few feature protagonists under 12 despite the target demographics generally being between 8 and 13 years old Works that use this trope feature sanitized versions of being a teenager compared to works aimed at actual</ teenagers. The cool (and clean) parts are left in — the cars, the fashion, the romance, the parties, etc. — but they leave out the racy aspects of adolescence. Likewise, this occurs with teen-aimed works featuring adults: all the fun of being independent and having a job but without the bills and complications of being an adult. This, however, leads to the side effect of teenagers acting like overgrown 10-year-olds and adults acting as mature as 16-year-olds The use of this in anime and manga ends up creating a lot of Values Dissonance . Non-Japanese audiences begin to associate the series with older audiences than intended , and often the work will be aimed at an older audience in certain countries due to different criteria on what children should view. Many supposedly "adult-aimed" anime are actually aimed at preteen boys or preteen girls but contain a lot of Family-Unfriendly Violence and other material uncommon in children's works in other countries This trope is in large part why Kid Appeal Characters often end up being The Scrappy instead. Adults think that appealing to kids by having a kiddie character works, but many children would rather focus on a cool and mature Escapist Character instead. Kids tend to prefer characters they can admire and aspire to be when they're older rather than an Audience Surrogate their age. All they do is distract from the character they liked, and at worst it reminds them of how immature they still are Compare to College Is "High School, Part 2" . This trope can result in Avoid the Dreaded G Rating , as "G" and other equivalent ratings are seen as too kiddie compared to the slightly more mature rating

A good number of the RPG tropes can be found here, since these games trace their roots pretty much directly back to Tabletop RPGs such as Dungeons & Dragons </ , which were among the first commercial games to be adapted for a video game system. And to be clear: As long as it was an actual game, it counts for the purposes of this index, video or not; that being said, if a pre-1986 video game example exists, it should also be listed here Of note, the Nintendo company itself is Older Than Radio

Sometimes characters don't look their age. Whether it was a deliberate artistic choice on the behalf of the creator (usually to make the character more attractive or to legally fulfill a fetish) or something much deeper and linked to their characterization and the plot, this character will be older than they look. Although still within the normal range of the human lifespan (for that setting, anyway), this character will look noticeably younger than

their age. Sometimes even improbably younger; it's not unheard of for a seeming teenager to be over the hill chronologically This is an extremely common trope in Speculative Fiction , where Functional Magic or Applied Phlebotinum can be used to explain the characters appearance being at odds with their age When science fiction or fantasy takes this trope Up to Eleven , it leads to Really 700 Years Old , The Ageless , or a Time Abyss . See also Age Is Relative and Improbable Age . Not to be confused with Older Than They Think . Contrast with Younger Than They Look . If they're just drawn in a way that makes them seem older, it's Artistic Age . When a character is played by a much younger actor, it becomes Hollywood Old unless the difference is justified . When the actor</ is older than the character they portray, it's Dawson Casting (although the actor themselves may just fit this trope, justifying the Dawson Casting) This is a Super-Trope of Never Grew Up Compare Mistaken Age , Age-Inappropriate Dress . For characters that don't look younger than their age but are still good-looking, see Silver Fox . Contrast Animation Anatomy Aging Remember, this trope doesn't cover characters who are impossibly old, just much older than they look. For characters who are impossibly old, see Really 700 Years Old and Time Abyss

Simply defined, a fan thinks a trope, plot or line was invented by a show they watch, when in truth its origins lie farther back in history Tropes tend to be much older than they appear, even if they aren't one of The Oldest Ones in the Book , so it's increasingly likely that a viewer of a specific program won't be familiar with the original source of whatever is on display This can also be inverted by fans, who see a modern adaptation of some older classic they're unfamiliar with, and incorrectly assume some newly introduced trope was part of the original work. The ultimate expression of this is the Unbuilt Trope — someone did it previously, examined it, deconstructed it, zig-zagged it, all spectacularly, finished the story's run, but is now remembered mostly nostalgically, not for its trope See also the more extreme Fleeting Demographic Rule . Compare with classical music Covered Up , Name's the Same , Pop-Cultural Osmosis , "Seinfeld" Is Unfunny , Revival by Commercialization , Sequel Displacement , and the "Weird Al" Effect . Franchise Original Sin is this trope applied to a fan complaint. Somewhat related to Adaptation Displacement . Can be the result of Small Reference Pools making fans miss older works. Contrast with Newer Than They Think , which goes in the other</ direction. Do not confuse with Older Than They Look . There will be a short quiz at the end of class For examples of people referencing this in fiction, see It's Been Done . See also Fan Myopia for the same effect when it's over work knowledge rather than time knowledge

A lady and her suitor are having a romantic date on a rowboat, perhaps a swan boat . This was a popular dating image for the 19th and early 20th century upper classes, as it provided a chance for couples to be alone together, but still in plain sight to avoid accusations of anything sexual happening The typical image is the lady sitting under her Parasol of Prettiness in a Simple, yet Opulent dress since this usually wouldn't be an occasion to wear an outright Pimped-Out Dress , while the gentleman sits on the other side, wooing her in various ways. Bonus points if he's using a ukulele These days, "old-fashioned" means precisely that. This isn't quite a Dead Horse Trope , but spoofs of it far

outnumber straight uses these days, usually with at least one of the participants falling into the water if the boat doesn't sink. Also, the " Tunnel of Love " rides in amusement parks were sort of a play on this trope, using the dark to allow couples to have intimate contact with nobody actually seeing anything. Another popular variation is a date in a Venetian gondola (with the bonus that you can pay someone else to do the actual rowing) A Sister Trope to Serenade Your Lover , Courtly Love (another romance ideal), Married at Sea (taking this to another level) Compare The Gay '90s , Chaste Hero , Celibate Hero , The Ingenue , Purity Personified , Princess Classic , Coy, Girlish Flirt Pose , Umbrella of Togetherness

Sometimes absence makes the heart fonder than its object deserves...</ Alice is delighted to meet someone again. Perhaps it's Carol, her Best Friend in school; perhaps it's Bob, whom she was engaged to, and whom she has waited for . Within minutes of their meeting, she realizes this is a big mistake. One or both of them have changed too much, or she realizes things she had never seen before, or it becomes apparent that the reality does not live up to the fantasy . In an inversion of Oblivious to Love , Alice may realize that she has long fallen out</ of love, and quite often, that she was Oblivious to Love in a third character. Tends to be treated far more sympathetically than Absence Makes the Heart Go Yonder . But it can also a demonstration of fatuity on Alice's part—her dreams were overly romanticized, or forgot that time was passing for the other character. Inverse of New Old Flame . Compare Growing Up Sucks if the two met as children.

When something goes from one medium to another, it's because of two elements: Moving something to a new medium is a way of breathing new life into an existing product which generates two things. New revenue from the fans, and new revenue from potential fans who for one reason or another never were into it in its original medium, but might get into it here. This is where the problem arises. Take for instance a comic book being turned into a movie. Most comics have up to 70 years of Backstory , cool sequences, and ranging from a handful to an army of cool heroes and villains. All that has to be crammed into a two-hour presentation or the longtime, diehard fans are upset. Meanwhile, it has to be perfectly understandable, and — more importantly — easy to follow, or else the new blood won't like it . Ultimately this leads to a dangerous balancing act, one that is rarely done right, although producers appear to be getting better at it. You need to throw in enough of the classics and not change things too much or you alienate the fanbase, but at the same time you can't rely on in-jokes or backstory or you'll lose the new blood. While the fanbase may be more loyal, the new blood represents more money for the new genre, so as far as the scale goes it almost always tips to the new blood side. Before continuing, it's important to understand two things. First of all, any examples here are at best subjective. For this reason, an example could show up in more than one location under different arguments. This is allowed. Everything has an implied "arguably" in front of it. Secondly, an example being in any of the three categories does not necessarily indicate that it's bad. A movie that has nothing to do with the original premise can still be enjoyable, as can one that is very hard for newcomers to follow. One common way to balance the scales is to adapt the characters

and styles, while only representing the original story</ in broad strokes, sometimes only keeping parts of the origin story. Most Comic Book movies produced around the 2010s follow this method. See also: In Name Only for the more extreme New Blood cases, or They Changed It, Now It Sucks! and Pandering to the Base for the more extreme Old Guard cases. Also see Newbie Boom and It's Popular, Now It Sucks! .

Old Magic is a system of Functional Magic that has been mostly or entirely replaced by a newer system of magic, which might be refined from it or completely unrelated. This paradigm may be enforced by a Ban on Magic of the older kind. There are various reasons the old system may have fallen out of favor: Its secrets were kept by only a few, and are now mostly lost. Another take on Old Magic is that it's exceedingly simple, to the point that just about anyone can use it if they have basic knowledge. However, this also means that it's very easy to anticipate and counteract, so it's seldom actually useful in conflict. Because of the Chekhov's Gun principle, once Old Magic is mentioned in a setting it's bound to come into play at some point. Maybe the villain uses it because they are too desperate or sociopathic to care about the costs. Maybe the heroes use it because it's the only thing that can solve their specific problem, and they just have to deal with the extra problems it causes. Or maybe there's an Archaeological Arms Race underway to find the secrets of this old magic so that it can be rediscovered and exploited. Because of the link to antiquity, Old Magic is often associated with Precursors . It might be dependent on a forgotten Language of Magic or a Primordial Tongue , and it might work on different rules than the magic system everyone knows, making it a form of Wrong Context Magic .

Don't</ let his age (or his size) fool you; this guy is a force to be reckoned with. Despite being at least sixty years old, he (or she) is a formidable fighter who can take on several younger opponents at a time, clean the floor with all of them , and barely get winded. They may rely on years of training and deceptive strength, or cunning , but they get the job done. Obfuscating Stupidity comes as naturally to this guy as breathing. He might also have been a Badass Bookworm on the way there. Any physical decline he's suffered from advanced age simply won't matter, because he learned long ago how to defeat enemies who are physically stronger and faster than him. Often the Old Master will be more</ dangerous in his twilight years than he was at his physical prime because of this Break out the ^ sign on your calculator when this trope is applied to seasoned adventurers of any type; anyone who's managed to survive to a ripe old age while performing inherently dangerous work is obviously really damned good at it The Old Master is often the sensei to one of the main characters (often the name they give him), training them so they can pass on the torch to the new generation (and maybe earn themselves a break). To do so, the character typically prefers the Wax On, Wax Off approach to education and the When You Snatch the Pebble approach to final exams. Crueler or Good Is Not Soft classes of Old Masters, on the other hand, function as the Drill Sergeant Nasty , and those who study under him had better be prepared for Training from Hell . In short, this character can be of any moral alignment or ethnicity</ whatsoever Heavily overlaps with Hermit Guru and Stronger with Age . See also Old Soldier and When Elders Attack . They are likely to be Weak, but Skilled but that is an

age-less trope. Retired Gunfighter is the western, weaponized version of this. Contrast with Older Is Better . In martial arts movies, especially, the Old Master tends to be a Magical Asian . In the Caper Crew makeup, he is the Legendary Thief. Don't be surprised if he's The Patriarch in a Badass Family Oh, there is</ one lesson that always tends to escape him: if his charges get hit enough times with any given tactic, they’re going to return it in full force… innocently and instinctively, at the worst possible moment

The brilliant thing about the Internet — and the thing that separates it from any other medium or form of communication — is the speed at which information can be passed from person to person and group to group Put a link to something cool — a video, a game, anything — on a message board and it can be seen by dozens or even hundreds of people within the next hour. Chances are, many of them will regularly visit other message boards and put the link on there, and so on and so on. A link can go from you to someone else on a board you've never heard of within a matter of minutes, which means that popular internet memes can flare up and die away within days, or grow and grow over the course of months Of course, the Old Media are restricted to publication and broadcast dates, which means that (compared to the net, at least) most of the news it delivers is old stuff. But when it comes to the 'net, the issue is exacerbated — most papers and networks are run by older people for whom the Internet is a tool, rather than a pastime, meaning that Internet-related stories can be months (sometimes years) old before they actually make it to transmission So while you and your cyberpals may have known about Second Life </ since its launch in 2003, it wasn't until 2007 — a full four years later — that the UK broadcast and print media jumped onto the bandwagon As time goes on, those higher up the media food chain will be replaced by Internet-savvy types, which may destroy this trope completely. As of the mid-late 2000s, however, those who grew up with the Internet through their teenage years are only just getting onto the lower rungs of the Old Media ladder ... and that's assuming Old Media will even still be around</ by the time those people get the chance to be in charge of them Contrast New Media Are Evil , The New Rock & Roll , You Can Panic Now . Compare We're Still Relevant, Dammit!

An Old-School Dogfight is a type of close-combat battle between fighter craft where each attempts to maneuver behind the other in order to shoot them down. In essence, it's a three dimensional version of Chasing Your Tail , where both parties are armed with a Fixed Forward-Facing Weapon , making it necessary to be behind their target in order to attack. In Real Life , this form of combat is limited to fighter planes, but fiction is less restricted — it can show up not only with Cool Planes , but Space Fighters , submarines , and even tunneling vehicles like Drill Tanks . Any time a 3-D environment or 2-D Space is combined with Fixed Forward Facing Weapons , you can expect to run into old school dogfighting The reason it's called an "old school" dogfight is because it doesn't actually happen very often in real life anymore. While it was the standard form of air-to-air combat for decades, the introduction of reliable, long range guided missiles means that most modern air combat is now fought well beyond visual range. Old school dogfights can still involve the use of missiles, though

— they'll just be much shorter ranged than their real life equivalent, and have to be fired from behind in order to have a chance of hitting. This was</ Truth in Television for certain types of missiles, but isn't anymore However, dogfights are cool . More importantly, dogfights look</ cool, in a way "Shooting down something you can't even see" isn't. Hence this trope. The characters involved in an Old-School Dogfight will frequently be Ace Pilots with Improbable Piloting Skills , often have a Wingman and/or a Guy in Back , and will probably cover each other's six at some point. Old school dogfighting during an Airstrike Impossible is not out of the question. Overlaps with Space Is Air when done by Space Fighters Also see Standard Starship Scuffle , when it's the bigger spaceships duking it out

They say that you have to do bad work before you can do good work. Not just one piece of bad work, but tons </ of it, some so bad that it puts The Eye of Argon </ and Plan 9 from Outer Space </ to shame Whether it's fan fiction or original published work, some really bad stories have been written (this goes for other art forms too, sometimes just as badly). And even though you have to do bad work before you can do good work, the bad work still exists and the creator has to deal with it . Sometimes it's published to wither and die on its own; most of the time, it isn't Of course, this isn't limited to bad or mediocre stuff: sometimes the work is So Cool, It's Awesome or a Cult Classic , yet those who own the rights feel it should sit in a vault while pulling down any and all online copies. Sometimes, the shame happens because a work was Fair for Its Day but contains concepts, themes , or character archetypes that simply aren't considered acceptable in the present (that, or the work espouses values that were unacceptable even at the time the work was created because the author was in a REALLY bad mood that day). Another possible reason is that the work heavily promotes a viewpoint that its author no longer holds One of the leading causes of Dead Fic : authors express intent to finish their old work, read through it as a refresher, and can't get past the first chapter because of how bad they think it is. In fact, the vast majority of fan fiction in general becomes this after the author gains some age and perspective. This is commonplace at the start of someone's fan fic writing career; the author will want to write a really good fight scene or really interesting plot, but their inexperience in writing leads to plot holes and Mary Sues . Then, as the writer gets better and looks back on his old work, they'll cringe as they realize how bad it was; naturally, they may want to erase all memory of it It stands to reason that this trope is not all black and white : there are hundreds of ways someone can regret the work they did and much of it may not have anything to do with the final product. An Old Shame may come from having bad memories of the Troubled Production , loving the experience but perplexed at the direction it took or greatly disliking the Typecasting (or other attention) they received after the fact. It's actually rather common to make extremely close friends while working on an infamously bad TV show or movie Rule of Thumb: If the creator tries to erase any trace of its existence , shies away from it, moves on to the next question when it's brought up, issues a public apology, or otherwise just tells people not to care about it, it's an Old Shame Compare Creator Backlash (where the work in question gained popularity but earned the ire of its creators

anyway), Growing the Beard , I Was Young and Needed the Money (an extreme variant of this trope), Bleached Underpants (which this may overlap with) and Magnum Opus Dissonance (when a work the creator is ashamed of becames their biggest hit). Contrast Condemned by History , where it's the fans</ who don't ever want to remember they liked this work. See also Ham and Cheese , where an individual in a movie they know will at some point become Old Shame decides to have fun with it, and Took the Bad Film Seriously , where an individual doesn't even seem to realize the movie is awful and gives all they have. Generally the opposite of First Installment Wins , it can be the source of Never Live It Down . Art Evolution is a visual example of this: there's no faster way to embarrass a webcomic artist than pointing to something early in their archives that characters</ within a work of fiction can also see something in their past as an Old Shame. Such cases would be categorized under In-Universe , and thus should be linked as such on a work's trope when it applies within the work itself

The old soldier is the grizzled veteran who has been through and seen everything in war. He would more than qualify for being a Shell-Shocked Veteran , both in age and experience, but he's still going into battle and odds are that he's the backbone of whatever unit he or (more rarely) she is in. This character type is almost never an officer or a commander, and is instead usually a Sergeant Rock . If he is</ an officer, expect a Four-Star Badass . Generally you can expect them to be tough, to have a few badass scars , and to be eternally pissed off at (or at least exasperated by) the younger troops around him. Despite that, he may still turn out to be one of the best sources of mentoring or seasoning a young soldier can get. Some might be too much used to military life to effectively function in the civilian life Expect the Officer and a Gentleman to rely on him quite a bit in running the unit, a la Captain Smooth and Sergeant Rough . Ensign Newbie , on the other hand, will rarely know to do this or will actively tick off the old soldier in attempting to control a unit, a mistake he usually pays for. Despite the first page quote, old soldiers have about a 50-50 chance of dying in a work of fiction, but usually not until rather late in the story, generally in a Heroic Sacrifice of some kind or in a suitably impressive way. If this character dies early in a story, odds are you're dealing with a story on the cynical end of the scale , and that it's going to have a high mortality rate If the soldier is too</ old to fight, or too battered (or both</), but denies that fact, he may be a Perilous Old Fool

A character is in grave peril, perhaps running away from the Monster of the Week , or just happening to be in the wrong place at the wrong time when Phlebotinum Breakdown occurred He or she takes refuge in a vehicle or closed room of some sort and breathes a sigh of relief And that's when the Ominous Crack occurs. This indicates that the windshield or wall is about to give, cruelly destroying the character's false sense of security Cue suspense-filled sequence as the cracks slowly spread through the glass and/or oh-crap-I'm-screwed line. A similar fate can occur when a character is standing on ice or some other ground that cannot support the character's weight

Sometimes the Plot Device has a unique shape, carefully designed by

the work's artists to look like no other . Other times it's a box . A cube's inherently unnatural shape, combined with its general lack of visual cues, instantly makes it an Eerily Out-of-Place Object . The mere sight of it invites several questions. Is it mystical in nature or a piece of Sufficiently Advanced Technology ? So volatile that it'll explode if you poke it, or benign enough to move around if you're careful? Something that can be used for good or a tool for evil? Why is it glowing ? Does anyone else hear that humming noise ? In addition to the atmosphere, making plot devices cube-shaped can also bring to mind imagery of " Pandora's Box ". Some writers go the extra mile and even name their artifacts after it, even if the work in question doesn't have a lot in common with the classical myth . Almost exclusively happens in Science Fiction , Fantasy , and Horror , as more contemporary genres have no reason for their Plot Devices to have a foreboding atmosphere since they're usually just mundane objects. Sister Trope to Sinister Geometry , which evokes the same feeling of dread that this trope often does, but is significantly larger in scale, and can take any geometric shape, such as diamonds or pyramids.

Some aliens want to make a grand entrance. This trope marks the tendency for fleets of mile-long alien spaceships to ominously hover, several hundred feet over the world's cities without doing very much. It usually means the start of an Alien Invasion but it can be subverted. Expect shots of shadows washing over cities like a tide, awe-stricken people looking upwards and Jitter Cam footage of the ships over every major city. Five Rounds Rapid against them will be useless while their Wave-Motion Gun will be devastating when they decide to use it. Absolutely no Midair Bobbing ever. Quite inexplicable as not only would it expend vast amounts of power and present a big target but by Newton's Third Law, crush everything underneath it . Perhaps it's because Power Floats or because ships float in the sea and Space Is an Ocean , but it also adds to the menace: how can something that big hang in the sky without making a furious amount of engine noise and disruption? Clearly, they must be fearsomely advanced , and the Puny Humans defenses will be nothing to them It nearly always occurs Twenty Minutes In The Future by Higher-Tech Species and is never inverted. Probably because humans are too polite See also Floating Continent and Ominous Floating Castle

Fog can be part of the ominous mood or inseparably tied to a dangerous and ''creepy'' supernatural phenomenon . This is only about the ominous mood it creates Maybe it's the way you feel alone in the fog, even with your companion next to you. Maybe it's how the fog seems to swallow everything and makes noise and sight unfamiliar. Maybe it's the way it curls and sways around you as if it knows</ you are there. Maybe it's the fact that a monster could lurk a few meters from you and you wouldn't know it If the environment is empathic , it should be possible to read your situation from the weather. Anyone with even a whiff of genre-savviness knows that dense fog is about as bad a sign as a howling tornado on the horizon . Is sometimes accompanied by a blood-red sky May overlap with Mysterious Mist . For a fog that's actively trying to kill you, see Fog of Doom

Loud noises, especially unexpected ones, can be extremely jarring. Just as uncomfortable for many is the thought of dealing with uninvited guests, or accidentally letting someone untrustworthy into your house. When these two fears are combined, you can evoke fear from a situation as mundane as someone knocking on a door The noise won't stop for more than a few seconds at a time; if anything, it'll just get louder and faster, echoing through the house as the owner, rightfully, tries to avoid the confrontation on the other side. Sometimes the only way to get the knocking to stop is to open the door, which only leads to problems when the real</ fear comes from who is on the other side... However, even if they do go away, there's no promise they'll stay gone, or that they won't try and get in the house some other way. Sometimes, though, the knocking itself is the only issue, and it can even function as a Jump Scare Mood Whiplash follows if the person on the other side is innocent and trustworthy; more horror and mystery will ensue if it's discovered that there's nobody </ at the door. In most cases, though, the person at the door will be someone dangerous and untrustworthy, or at the very least, unwelcome Unrelated to The Last Man Heard a Knock... , but the story itself is an example of this

Need an imposing title for your legal thriller or Law Procedural , but can't come up with a good Mad Libs Thriller Title ? Try an Ominous Legal Phrase Title instead. Just browse through Black's Law Dictionary or the US Constitution and pick out a two-to-five word phrase you recognize from Courtroom Dramas or civics class. Ideally one of the words will be "guilt" or "malice" or "danger" or the like. The formal language imparts gravitas, the familiarity lets the reader or viewer recognize the genre at a glance, and the aforementioned negative-connotation words make the whole title seem properly ominous In short, the author must clearly have had scienter</ in using legal terms with malice aforethought</, such that we know they are culpable</ in having done so beyond a reasonable doubt</ and perhaps even to a moral certainty.</ Otherwise if the term is being used in a manner not related to legal terms, then this trope is acquitted</ of being applicable to the work Though most commonly found in legal and political thrillers, the format can sometimes be used for a straight drama (e.g., Crimes and Misdemeanors </). If the title is the name of a particular crime, then the work is probably a Criminal Procedural instead This title format seems to have been most popular from the late 80s through early 2000s, with Scott Turow , Richard North Patterson and Tom Clancy being among its most prominent users This trope is about titles with specific, technical meanings in the legal profession, not general-use expressions like Crime and Punishment or Law & Order (although Criminal Intent is</ a specific legal term) A subtrope of Terminology Title . Compare Sci-Fi Name Buzzwords , Literary Allusion Title , Stock Episode Titles

Going into the dark pit, all-concealing fog, or Negative Space Wedgie ? Good thing they clipped on this tether, wait, why's it going slack? Oh no where's the other end of the line!? This typically functions as Foreshadowing , allowing the (surviving) characters to get an idea of how dangerous the unknown is without giving them too much information. Contrast Cut the Safety Rope , which is when a tethered

person cuts the line themselves to save others (or themselves), and Ankle Drag for another way to foreshadow a threat. Often employed in a Monster Delay , might imply Nothing Is Scarier .

Western Animation

The good guys are having a hard time finding a lead for the current investigation. They find a possible culprit or a vital link in the investigation. The team gets an address and find the door slightly open Too bad whoever they find behind that door , be it a suspect, relative, or complete stranger, can't help them close the case See also Your Door Was Open , Trespassing to Talk , "Open!" Says Me ; contrast Locked Door This is a Death Trope so don't be surprised by spoilers behind the ominously open folders

So it seems that something really, really bad is going to go down in the future . How do we know? Because the future sent something or someone back into the past telling us it's going to Sometimes the message (or item, person, etc.) is intentionally sent, often as a plea for the people in the past to kindly do something to prevent the Bad Future or as a warning to prepare for it. In those cases it's more likely to be acted on and serve as the reason the rest of the story happens Other times it's accidentally sent, in which case it's more of a tossup as to whether or not it'll be seen by anyone other than the audience and whether or not anyone in the story will act upon it. If it isn't and/or they don't, it's used a form of creepy Foreshadowing by the writer The trope is distinguished from prophecies and precognitive visions of the future in that is usually clear—or at least intended</ to be—and is depicted as originating from the future using some form of Time Travel , rather than being glimpsed by someone in the present with mystical or psychic powers As with many Time Travel tropes, the classic Grandfather Paradox may be invoked with this one, since if any message or what-have-you is sent back to the past to prevent something from happening, and that something is precisely WHY said message was sent back to the past in the first place, then logically a successful prevention of the future events would mean that the future that the message came from never existed, and thus there was no message sent from the future, which would mean that the future events WOULD take place, so on and so forth When the Jacob Marley Warning involves Time Travel , it serves as a subtrope . See also Future Loser and Future Me Scares Me , who can serve as the message in question Fling a Light into the Future is the trope for any inversion with the past sending an ominous message into the future. Also see Conqueror from the Future if the "message" is someone from the future coming back to the past to take it over. For the reverse, see Write Back to the Future

For added atmosphere, play the music from while reading on A music box tune that sounds a bit off</. It may have an overly cheery or depressing sound to it or the tune just seems to be completely out of place. Either way, the effect is just creepy, and there is something not quite right about it. Something not quite right at all</ Compare Rousing Lullaby , a lullaby that is not meant to be relaxing, along with Ironic Nursery Tune , Creepy Circus Music , and Creepy Children Singing , where creepy songs and nursery rhymes are played in the background to add tension and fear to a scene. Similar to the Uncanny Valley , in that the tiny</ bit that's "off"

is what makes it feel very</ wrong. For Doom the Bell Tolls and Xylophones for Walking Bones are about similar instruments used for creepiness, but aren't necessarily associated with lullabies For a tune which has the general sound of a music box but isn't actually played on one, see Music Box Intervals . Contrast Nostalgic Music Box , which is meant to be sad instead of scary

In fiction, not all harmful substances take the form of a sickly green poison that eats through anything it touches : indeed, there's a growing tendency for harmful, deadly or just plain evil substances to be depicted as glistening black slime, often reminiscent of oil, tar or even ink An offshoot of Dark Is Evil , it's not uncommon for such substances to be associated with much more unpleasant effects than other Technicolor Toxins from across fiction, including agonizing pain, mutations, mind control, a Cruel and Unusual Death , or even a Fate Worse than Death . In some depictions, this substance can even be alive,</ resulting in many a horrific Blob Monster The exact reasoning behind depictions such as these remains unknown, though it's possible that they were inspired by the threat posed by oil spills or tar pits, both of which are well known for being serious hazards - not to mention environmental blights. With this in mind, it may lend itself to depictions of the Muck Monster Whatever the case, if an unidentified black liquid crops up in fiction, it'll probably mean something very, very bad May result in Bad Black Barf

Owls are, to put it bluntly, creepy . They just are. Perhaps it's because most of them are nocturnal or that they eat cute little mice or that they can spin their heads all the way around . It could be those (relatively) gigantic, piercing eyes. Or perhaps it's the sounds they make at night (except for the beating of their wings, which are so soft and fluffy you'll never hear a thing. Bad news for rodents), in the dark, when you're in The Lost Woods It doesn't really matter why</ they are creepy, they just are. Owls have long been viewed as harbingers of disease, death, destruction, and bad luck. To the Hopi, they were a symbol of evil sorcery; to the Romans, they were funerary birds, signaling ill will in the daytime (unless you were collecting their eggs, in which case they signaled a Hideous Hangover Cure); and the Aztec god of death , Mictlantecuhtli, was often portrayed with owls. Geoffrey Chaucer also had a thing for them So remember: if you ever see an owl, clutch your Tootsie Roll Pops tightly and run in the other direction See also Brutal Bird of Prey , Creepy Crows , Vile Vulture , and Circling Vultures for other types of scary, creepy birds, as well as Bat Out of Hell for another scary nocturnal flyer, and The Owl-Knowing One (for when the owl is an Evil Genius). Contrast Cute Owl (though there might be some overlap when Cute Is Evil)

For added atmosphere, play the music from while reading on. For some reason, organ music and villainy seem to go hand in hand. Perhaps this is because of the organ's powerful sound, which has led to it being dubbed "the king of instruments." Perhaps it just sounds sinister and scary. In any case, if a character has organ music for his or her Leitmotif , it's a sure sign said character isn't going to be petting any dogs . Combine this with Ominous Latin Chanting

and/or some For Doom the Bell Tolls , and he's got Big Bad written all over him. It can also combine with Dramatic Thunder to make it more dramatic as suggested. Sometimes this analogy goes so far to show the villain sitting at a big spooky pipe organ, playing ominous tunes, as the heroes walk in on him. This iconic scene was probably inspired by The Phantom of the Opera </, whose villain is often similarly shown with his sinister organ. The standard music for this scene is the Toccata and Fugue in D minor by Johann Sebastian Bach . Bonus points, however, if they are playing their own leitmotif . Even better if it contains lots of diminished 7 chords. The organ also tends to be the Signature Instrument of Count Dracula . The pipe organ is an incredibly difficult, complex, expensive, and loud instrument with long standing connections to The Church . It's the power of a full orchestra built into the architecture of a building, but played by a single person who has to have the privilege or gift to actually be able to do it well. The church in this situation not only stands for religious power, but also wealth and political power. The thought that it could just be one mad Rich Genius wielding all that power for selfish reasons, especially if they play in private quarters, makes it inherently sinister. The exception to the "organs = villainy" rule is if you're in a church. Think Sunday mass and weddings . But the existence of the Corrupt Church and God Is Evil help to blur that distinction. If the organ is accompanying a good </ religion, then the music is generally more subdued and ethereal rather than overtly "ominous", if not loud and joyful. Places where you might hear this type of music include: First and foremost, the villain's lair, whether it be a Supervillain Lair , an Evil Tower of Ominousness , or something else. See also Creepy Circus Music , Ominous Latin Chanting , For Doom the Bell Tolls , Orchestral Bombing , and Ominous Music Box Tune . Compare Holy Pipe Organ . The Holy Pipe Organ is generally used for the Saintly Church while the Ominous Pipe Organ is more closely associated with darkness and villainy. However, they are not mutually exclusive; there can certainly be overlap between the two tropes, especially when Holy Is Not Safe , the church is evil , or God Is Evil . While the trope name mainly refers to pipe</ organs, it has extended to include other (or newer) kinds of organ like pump and electric organs as long as they also sound scary.

You wander into a dark house. A clap of thunder and a flash of lighting cuts through the heavy rain outside. The house dark, as though the power was cut in the storm, but this can't be true because the TV is on, nothing but white noise with static on the screen. You don't remember turning the TV on, so why was it on?</ Televisions are a scientific marvel of sight, sound and ingenuity. They let you see and hear things recorded or in real time and they provide so much for you from the comfort of your own home. However, they say that they can rot your brains and make you less smart-brained, with Conspiracy Theorists believing that televisions can brainwash you into obedient sheeple for whatever Shadow Dictator or Satanic - Illuminati they happen to think is really</ in control. This gives us an uneasy feeling that whenever we're watching Saturday Morning Cartoons or The Price Is Right </ , we are being used. Are we watching the TV, or is the TV watching us? </ Perhaps there is an Ominous Visual Glitch , maybe it's showing footage that you wish you hadn't seen, or maybe you're looking at yourself and someone's recording you in real time</ They're also used in a variation of the old Mirror Scare ; a person can't watch TV right now, so they go to turn it off, only to see

someone standing behind them from their reflection in the screen. When there are multiple screens used to create a similar effect, then you're looking at Ominous Multiple Screens . Is often employed in Analog Horror and is the result of Electromagnetic Ghosts . Also see The Television Talks Back and Your Television Hates You .

Some works intentionally create special effects that resemble real-life glitches. The image can be distorted or it can look like it was shorted out. There can be stripes, lines, little squares, rectangles and other geometrical shapes, grains or pixellated images, often combined with freaky colours. It might be accompanied by sound effects like static sound These effects are used to show that something weird, unnatural, or paranormal is going on. It can be used to imply that there is something wrong with the character's mind (for example, they're hallucinating or they are influenced by Subliminal Seduction). It's also frequently used to show A Glitch in the Matrix . When the person trapped in a Lotus-Eater Machine realizes that what they see is not real, the image is distorted and torn down This trope is rapidly becoming a staple subgenre of horror movies as the technology it's based on becomes more deeply entrenched in modern society. Also a standard feature of Found Footage Films Subtrope of Painting the Medium , and very close to Camera Abuse . Related to False Camera Effects . In video games, it may overlap with Interface Screw . Spooky Photographs have glitches as well, but they are present on the paper as opposed to a screen (unless they're digital). Compare Hologram Projection Imperfection . See also Ominous Television

Did you really think you could defeat me? With that little peashooter? This farce ends here! This is where a villain, or Anti-Hero , will have an enemy at their mercy and instead of immediately shooting them, they'll slowly walk towards them. This is for no other reason other than to impress into the would-be victim that they are completely at their mercy. So much so that there is no reason to hurry since there is nothing their victim can do that would so much as hinder them. Another reason a villain or Anti-Hero will engage in this behavior is to savor the moment as long as they can. This is intended to increase their scare factor or evilness. Very rarely will the question of Why Don't You Just Shoot Him? cause this to backfire as this is intended to develop their character and establish them as a villain or anti-hero. It can also be combined with Smoke Shield or Out of the Inferno for maximum impact if they've been hit with something explosive. A common characteristic of Westerns and generally used to show who has the upper hand in a gunfight. If this trope is invoked (or worse, Unflinching Walk) it is very likely you have an Implacable Man on your hands. Compare The Slow Walk and Menacing Stroll .

An Omnibus (Latin for "with all" — the same root as the bus you ride on) is usually several novels/issues collected in a single volume. In most cases, each installment had been published in some form, either as a standalone work, or as a part of another collection. Omnibuses are often published as a way to earn more money, or to release out-of-print installments. Another occasion is for a milestone, like the anniversary of a work or for the release of the last installment in a series. The publishing industry

sometimes refers to these as "bind-ups" Similar to the omnibus release is the manga industry's Tankobon</, which is a recopilatory volume that collects a couple months' worth of weekly releases of one single manga, in contrast to the weekly releases published on periodic anthologies such as Shonen Jump </ They often end up being a Doorstopper Related to Anthology . Compare Compilation Movie , Patchwork Story , and Compilation Re-release . Contrast Multi-Volume Work

Who caused The End of the World as We Know It ? This guy</. Destroying continents, wiping out civilizations, exterminating whole planets : When this character turns up , entire galaxies </ or unive rses </ may die, or even reality </ itself — the Omnicidal Maniac has made his entrance and where he goes, the survival rate of everything nearby quickly drops towards zero Put simply, the Omnicidal Maniac is a villain whose main plan and motive is "destroy the world". He actively seeks the destruction of whatever world the setting is based in, does it as an end unto itself, has the ability to do so, and is both aware of what he's doing and fully motivated to do so. He can and he will, even if it logically means going down himself as well Most Omnicidal Maniacs will aim for at least Class 3 on the Apocalypse How scale, but it may vary from setting to setting — in a Medieval European Fantasy setting, the known world may just be a kingdom or two, while in a Space Opera , expect the whole known galaxy or the universe or even the Multiverse to be his goal. Despite the name, being completely insane is not a requirement, but having a Freudian Excuse doesn't make the Omnicidal Maniac any less of a menace Contrast the Person of Mass Destruction (who doesn't necessarily want</ to use their powers to destroy the world), Mike Nelson, Destroyer of Worlds (who causes damage of this scale largely by accident, through ignorance, or for comedic, non-serious reasons intended to elicit laughter), and Woobie, Destroyer of Worlds (whose tragic, crapsack lives made them see red and lay the blame on all their woes upon the world). Omnicidal Maniacs are not</ amusing and have clearly-defined reasons for wanting to destroy everything nearby , which they do with a great deal of malice The Omnicidal Maniac differs from the Suicidal Cosmic Temper Tantrum and Put Them All Out of My Misery in that the Maniac has "destroy world" as motive and "I go down with it" as an unfortunate side-effect (or isn't planning to go down with the world at all if they happen to have the power or means to survive the destruction they wrought), while the latter two have "I die/I am miserable" as motive and "world goes with me" as insurance The logical extreme of the less destructive Feeling Oppressed by Their Existence , Kill All Humans , Misanthrope Supreme , and Absolute Xenophobe . Compare Planet Eater , Planet Looters , and Horde of Alien Locusts , whose world-destroying is more of a side-effect of their own desire to stay alive. Fighting against this villain (or scores of them) means Evil Only Has to Win Once to destroy everything. The Generic Doomsday Villain is this without any good reason for destroying everything, not even sadism . These types often start by destroying their own particular people/clan/culture/race first, which is Genocide from the Inside The Straw Nihilist , the Psycho for Hire , or the A God Am I mentality are very popular amongst this character archetype

In real life, each specific area of the law has centuries' worth of traditions and precedents built up behind it. There are unique legal principles at work in all of these case areas. Law schools make their students take classes in a broad range of legal issues, but true understanding and expertise comes only through years of specialized training and experience In fiction, however, if you have a law degree, that means you can work on any legal issue, particularly trial law. Never mind that there are countless branches of law, such as tax law and copyright law, which are unrelated to trial law. Put simply, a tax lawyer is not the person you want handling your slip-and-fall case Now, in an emergency situation, it's not unreasonable to turn to the first lawyer available to you for basic advice while you search for an actual specialist. That tax lawyer isn't a criminal law specialist, but in a pinch (e.g. you just got arrested and they're literally the only lawyer you know), they certainly understand more about the mechanisms of the legal process than an elementary school teacher or taxidermist, which is why they have a law license. Likewise, and depending on the situation, a client of little means may gratefully accept any lawyer willing to take their case, since any sort of representation is likely to be better than nothing</ Still, when it comes to dealing with the important, nitty-gritty details of your case, you will want an attorney with specialized experience if you have any choice in the matter Part of Artistic License – Law . Often considered an Acceptable Break from Reality in Law Procedurals , since it gives the writers more flexibility in the kinds of cases they can write while keeping the price of the cast down. Sister Trope to Omnidisciplinary Scientist and Do-Anything Soldier

Most people find it hard work to achieve native-level fluency in just one foreign language, even when they're a full-time student of it, but characters in stories might speak thirty languages well enough to be mistaken for a native speaker in each. This character might learn the local language fluently just by chatting while playing cards each evening for a few weeks, or perhaps due to having taken evening classes for a month when they were twenty years younger, they are able to win debates on metaphysics in a particular language. At the very least, they read the Genius Book Club books in the original language, even if that language is a dead</ language. Sometimes there may be justification for this — perhaps it's a superpower, perhaps the character is immortal (and thus had the time to learn the languages the regular way) or perhaps they had an Upgrade Artifact . Sure, some people genuinely are good at languages, but sometimes it shows a lack of research — the author is not aware that learning a foreign language properly can be quite difficult and time-consuming (perhaps because the author has never properly attempted to learn a second language himself). This is sometimes introduced via Suddenly Always Knew That ; "Whoa, you speak Finnish? Mitä ihmettä?You never mentioned that!" " You Never Asked ." The fact that young children are better at learning languages than older children, adults, or teenagers makes this trope easier to justify if the character in question was either A) raised in a highly multilingual environment or B) a Child Prodigy who learned languages for fun when they were four years old. Such a character may be a Cunning Linguist , but that's a character role rather than a trait. A Mary Sue can easily have this feature. This may also be a trait of The Face : they know ten languages instead of fighting styles like The Hero . Not to be confused with the website

Has nothing to do with Extreme Omni-Goat either.

The kind of trope which you see all the time . ALL the time
Some of them are intrinsically vital to storytelling itself;
they're so ubiquitous, you don't even think of them as tropes
until they're pointed out to you. Some are Acceptable Breaks
from Reality —unrealistic tropes that are intrinsic to the
escapist appeal of fiction, and would seriously detract from
it if they were averted . Then you have the ones which are not
necessary by any means, but look like the most natural</ thing in
the world—timeless classics which for centuries have driven
stories forward, held audience breaths and become legends. You sit
through the work expecting them, even looking forward to them;
come the Establishing Shot , the first thing you ask yourself is
"Where's The Hero ?". If we were to list every single example of
these tropes, the pages would go on forever; as a result, several
of them only allow examples of the trope being played with and
not just used If anything, these</ are the proof that Tropes Are
Tools . If these</ are Cliché then so is nigh on every
single work in the history of fiction. Thus Omnipresent Tropes are
pretty much immune from becoming Discredited , Dead , Undead or
Forgotten Not to be confused with Universal Tropes , which are used
in all types</ of media, but need not be ubiquitous. If a trope is
omnipresent, but only within a specific genre, you may be looking
at a Necessary Weasel Contrast Not a Trope and People Sit on Chairs
. Compare No Trope Is Too Common . See also: Cut to the Index and
Laws And Formulas These tropes' listed examples are limited to
Aversions, and Inversions, as listing straight examples would be
overly numerous

No matter what sort of clue the Crime Scene lab has found (blood,
wire, rope, oil, perfume, etc), somebody the interface devices
to input the data in question and have acquired the expertise to
use this software (which has so far never been used in another
one of their cases) with 100% accuracy on the first attempt. It
should be noted that some of these "Omniscient Databases" actually
exist, and are</ in use by various agencies, though they aren't
quite as stunningly accurate or omniscient as the Police Procedural
suggests. In real life, "Data Mining" is a time-consuming task that
has to be practiced. Does each agency host a different server?
Which ones pull from each other? Are all servers identical? Are
there delays in updating the databases? These are all questions
the searcher needs to be aware of, and there is no single database
that stores 100% of the information. A key aspect of this trope
is that there must be a pre-existing compendium of all possible
samples of whatever is being identified. In Real Life , forensics
can indeed match samples of, say, paint or glass not only down to
manufacturer but even to a specific batch, but this requires two
samples: one sample from evidence, and another sample to compare
against. This also means that in real forensics, the implications of
this evidence are different; while crime dramas typically use the
Omniscient Database to find a new lead from trace evidence, real
forensics usually confirms identity after the police have already
gotten a lead (i.e. the police already suspect the glass came from
the suspect's house or workplace and can prove it by comparing

them, as opposed to identifying where the suspect lives with no prior knowledge just from the glass sample). Even in cases where there are well established databases, like criminal records, there are computer scientists who have dedicated entire careers just figuring out how to combine</ databases from various departments and institutions. When computers first started to be used for keeping criminal records, standardization was rarely considered, as they were for the use of that department alone, unless they were in a particularly forward-thinking county or large city where they shared records among local departments. It rapidly became apparent that this was a problem when departments began sharing records over the internet. One database may describe a criminal's eyes as "Light blue", another as "BL" and a third as "Lb". The same departments would describe another criminal's eyes as "Dark Brown", "BrD", and "B". This is after you manage to figure out which column denotes eye color, mind you. Even after the problem was discovered, change was slow because in some cases, such as New York City and London , the same basic forms had been used for over 100 years, and had simply been transferred from index card to hard drive. Forensics labs also have an out for many of these Omniscient Databases, since it's generally believable that they would have a database of common murder weapons or components of weapons. Narratively, there are two distinct (but related) uses of this trope: As a time-saving device. Real forensic work or database searches might take days or weeks, and involve dozens or hundreds of hours of mind-numbing desk work that makes for poor viewing. Judicious use of this trope can reduce that boring search to a perky geek girl pushing a button and giving you instant DNA results so your characters can get back to busting bad guys. As a work-saving device. Sometimes, writers just don't have time to come up with plausible ways to solve the convoluted plot they came up with this week. Maybe they're more interested in the detectives as characters than the police work itself, or maybe they just flat out didn't do the research and don't plan to start now. If you can't come up with a way for the protagonists to locate the bad guy realistically, the Omniscient Database is a cheap and easy way to gloss over that and advance the plot. Omniscient Databases almost always have a Viewer-Friendly Interface . If it's on paper or supernatural, it's a Great Big Book of Everything . See Akashic Records for a related but older trope. These are a special Applied Phlebotinum used primarily in Police Procedural dramas, sometimes ones with a supernatural element. Compare Expositron 9000 . Not to be confused with the Magical Database , which holds information on supernatural elements as well.

In Real Life, Mars is the lifeless, dusty red planet next door to the lush, blue planet we call home, Earth. The implication that barren Mars once was as bountiful and full of life as Earth and has become a wasteland entirely through the activities of today's threat gives a chilling demonstration of what kind of potential damage could happen to our world. Often this sort of damage starts with Mars first and goes from the outside of the solar system to the interior Stories where Mars had a thriving civilization are getting to be a Discredited Trope these days due to real-life Martian probing finding little or no archeological evidence. The theorized reasons why Mars isn't thriving like Earth now has a lot to do with its significantly lower gravity being unable to hold in an atmosphere with enough air pressure to keep liquid water from evaporating away, or any ozone layer to protect it from

deadly solar radiation; a slow environmental death of natural consequences. However, in the past before space probes, astronomers only had their telescopes and their imaginations pointed at Mars, giving plenty of room to think up entire alien civilizations living on it, or at the very least life If Earth is going to be next, then Mars is the Sacrificial Planet . Compare Pluto Is Expendable For other tropes relating to the changing view of our planetary neighbors, see Venus Is Wet and Strolling on Jupiter . Unlike the former trope, however, there is</ a hint of Truth in Television here. Astronomers really do believe that Mars may have, at the very least, possessed liquid water in the distant past, and this has in turn fueled discussion of whether the planet may have once had life

The killer is closing the distance to his cornered victim. With no place left to run the desperate victim grabs a nearby object, swings wildly and actually connects, dropping the killer to the floor. Instead of continuing to hammer the attacker, the victim drops the weapon and attempts to run even though the killer is already recovering and will easily recapture them Can be a Justified Trope when it's clear that the villain is of The Undead or they can recover even from continual abuse, or the victim just isn't emotionally capable of beating someone to death. Beware of being Wrong Genre Savvy ; whaling on a downed villain may seem to work, but he may get a sudden surge of energy or overcome his shock at being hit and catch whatever weapon is being used . The Crime of Self-Defense may also come into play if the victim is from a litigious society where there is a history of that happening and thus has irrational fear of it Contrast Kick Them While They Are Down , Curb-Stomp Battle , No-Holds-Barred Beatdown , and There Is No Kill Like Overkill , where the attacker doesn't let up, and the Double Tap , where someone shoots an apparently dead enemy again just to make sure

In Return to Wonderland </, The Mad Hatter tries to rape Calie Liddell, but she smashes a vase against his head. She says she will not repeat the mistakes girls usually make in horror films , so she breaks off a table leg and beats the shit out of him.

Zigzagged in Ultimate Video Rumble 3 </: After Lion Rafale downs the Executioner, the ever- Genre Savvy (and snarky) Yoshimitsu idly comments, "Well, he looks dead. I can't think of a better time to turn my back and put my guard down." Lion takes the hint and boots Ex in the head a few more times. Which still</ isn't enough, as the Executioner rises as they start to leave.

Friday the 13th </

In the first Star Wars EU Boba Fett novel, both Boba and Jango pull a Aerial Canyon Chase (involving missiles) on pursuing starfighters in canyons, and the narrator makes sure to point out that someone tried the same trick on Jango once but it only worked the first time.

Crime Dramas are pretty fond of it too.

The Bible </ : In 2 Kings 13, Elisha commands Joash to take arrows and strike the ground that he may have victory over Aram. Joash stops after three times. Elisha rebukes him, saying that if he had struck five or six times, he may have destroyed Aram. As it is, he will (and

does indeed) only have three victories.

During the pre-mid 1990s era, when wrestling operated as strict kayfabe and most wrestling programs consisted of several matches with established wrestlers taking on jobbers, promoters might turn an already imposing heel wrestler and turn him into an unstoppable monster by having him continue to physically punish a jobber long after scoring the victory. Often, this consisted of the heel using his finishing hold — always powerful, and used solely to inflict great injury — one or more times after the final bell. (Usually, the Heel would then take on the top babyface, who — sometimes after taking the finishing move several times — would fight back and defeat the heel.)

Done in Mass Effect </ with Krogans. When fighting Krogans, most of them, when "dead", will drop to the ground, then regenerate some health and get back up. Definitely hurts in the midst of a multi-foe firefight. Theodore Roosevelt once said that "The unforgivable crime is soft hitting. Do not hit at all if it can be avoided, but never</ hit softly."

Alice says something Betty finds shocking. "What?!" Betty asks indignantly. Alice, The Ditz , repeats word for word what she just said, mistaking the indignance for not having heard. If they're particularly unlucky, this might continue for some time. Compare Rhetorical Question Blunder . Another variant in Austin Powers </ ;

Friends </ : Phoebe Buffay does it all the time om RWBY </ :

From South Park: Bigger, Longer & Uncut </, where the show would normally use a Lame Rhyme Dodge :

It's happened in MSN conversations. As if, the other person in the convo thought the text was too quiet to read.

A relative of the Running Gag . This is an event that, instead of happening several times in one episode, happens one time in just about every episode of a show. There is an entire genre of jokes that exists to take advantage of this trope: "Remember that one episode of _____ where...". A common example: Remember that one episode of Gilligan's Island </ where they almost escape from the island, but Gilligan screws it up ? (Though that one is a clear case of Cowboy BeBop at His Computer , as the vast majority of episodes do not feature a potential chance to get off the island.) Compare Signature Style . If it happens at the end of an episode, it's Every Episode Ending . If everything</ is like this, it is Strictly Formula . Also compare Once a Season , where a certain plotline or character story gets a yearly invite. May also overlap with Different in Every Episode if the series follows a specific formula for its references and plots.

There is a certain tragedy known as the One-Book Author, when a person produces one work in a specific field that becomes extremely popular but never forays into said field again. In the world of literature, the author might have a couple additional short stories or poems that were published, but no other novels. Compare One-Hit

Wonder , where someone has produced several works but only one managed to become popular May overlap with Died During Production (where the author doesn't live long enough to compose another work, i.e. works published posthumously), Tough Act to Follow (where they're afraid they've peaked on their first attempt, and may also be a Reclusive Artist) or at times with Short-Lived, Big Impact . Compare One-Song Bard . Contrast Author Usurpation for when the author did</ make more works, but they're only known for one while the rest are forgotten

In real crime solving, a case can sometimes take months or years to wrap up. Yet in TV drama, a case is opened and closed within days — never more time than can be shown in a single a episode. Further — and this is what this trope is about — the protagonist is only ever investigating one case at a time. While real detectives likely have several concurrent cases, in TV drama detectives are rarely shown to investigate more than one crime at a time. The detectives will focus every waking moment/work hour on that one case until it gets solved, and will never shelve it — even for a few hours — to investigate some other crime in the meantime. If a detective character is shown or said to be working on a different case, it will nearly always be connected and hold a vital clue to the main case. Otherwise, in shows that have A plots and B plots, the B plots are usually something related to the detective character's personal life rather than the case-of-the-week One big reason for this is the Law of Conservation of Detail . In other words, we only see the detective on that particular case because that's what the story is about, so this apparent single-mindedness is only apparent</. We don't see every toilet break, meal, or sleep cycle (presumably the detective continues to meet their bodily needs unless otherwise specified). The audience will hear that the sleuth went to see someone later the same day or the next morning or whatever, and this may be visually indicated with editing cuts, a shot of the new location , and/or a music cue that suggests the passage of time It's also true that Cop Shows and detective fiction lend themselves to the Standalone Episode structure; each episode/novel/short story is about a particular case, and most of the participants are often never heard from again once the case is solved. This is supported by real-life methods of organization such as the case file (for an individual crime event or victim) and the courtroom trial (of a particular culprit for one or more discrete crimes) From the creators' point of view, it is easier to attract new viewers if those newcomers don't have to be up to speed on a multi-episode Story Arc . This desire to attract and grow an audience used to weigh more heavily than considerations of realism. Thus, a string of one-offs was standard for cop and detective dramas until the advent of Hill Street Blues </ in the 1980s. Since that show had success with audiences and critics, shows with multiple plot lines in each installment and multi-episode story arcs have become much more common, and shows with this structure somewhat less so As this is an Omnipresent Trope , No Examples, Please

Except when they're not. Because every now and then, a story stars a character who lives multiple lives, not serially , but alternating between them one day at a time. It's not that they leave one and travel to the other ; they physically exist continually in each world, but their consciousness alternates between them. These

separate lives may take place spread out across time or in Alternate Universes . The character will often have to gather information between their lives in order to advance the plot. Their unique circumstance makes it possible to talk to people that died in one universe before they could deliver important news or lets the main character save someone in one universe by figuring out who killed them in the other. Often, the switch between lives happens each time the character falls asleep, making this trope related to Dream Land with elements of All Just a Dream and Or Was It a Dream? Sister Trope to Non-Linear Character . Not to be confused with Alternate Self , where the two lives are lived by two similar but separate</ people who happen to look alike and have the same name. Compare with Reincarnation . Contrast with Living a Double Life and Split Personality where the "multiple lives" are discrete aspects of a single life kept apart by design or mental disorder. For the video game trope involving extra lives that allow the player character to survive otherwise fatal encounters, see 1-Up .

The plan is simple. It's an average night and the hero is settling in for a quiet, peaceful night. Maybe they want to go to a party, maybe they need to pick up their friend. Maybe they just want to make through the night Of course, it's not that simple. It never is. The powers that be keep putting roadblocks in their way. On their way to the mall, their car breaks down. The man they flag down for help steals the car. The first officer on the scene is a paranoid lunatic. The problems keep piling up and what started out as an ordinary day turns into...well, One Crazy Night Stories like this take a conflict that could be stretched out over several days and compress it into only a few hours One common element is this kind of plot is that the protagonists have to complete their mission and get back their home/headquarters/etc. (and possibly clean things up) before their parents/bosses/etc. get home/back and find out what's been going on Another is the nature of the event. They have to be extraordinary. For example, Who's Afraid of Virginia Woolf? </ takes place over one night, but the events of the story are fairly mundane. It's not this trope, it's Extremely Short Timespan Note: This trope is nearly always a comedy trope; it lends itself well to comedy. However, there are serious examples, such as A Christmas Carol </ If the events of the plot take place over more than 24 hours, it isn't this trope. Subtrope of both Extremely Short Timespan and A Simple Plan . The Wild Teen Party will often overlap with this. Compare and contrast with What Did I Do Last Night? , where the character pieces together a similar adventure the morning after. Compare It Was a Dark and Stormy Night

Logically, the fastest way to avoid something dangerous that's stuck on a straight course is to move a few steps aside of its path and let it pass by, but in fiction nobody ever seems to do this. At all. So like a flightless version of Acrophobic Bird , characters being chased by a car, falling rocks, or anything else that travels in one direction will inevitably run straight ahead and try to outrun the threat. They appear to only be able to think in one dimension—escaping that oncoming freight train by jumping off the track just doesn't occur to them. This looks very dramatic on camera, but Fridge Logic kicks in a little while later and you ask "Well, why didn't she enter one of the buildings instead of letting the car chase her down the freeway?" Note that this doesn't apply

when there's an actual reason</ that the character can't simply leap to the side: Maybe that car is cruising down a narrow alley where there is no "sideways" for the runner to go, that boulder is rolling down a tunnel with no sidepaths , or those railroad tracks are currently crossing a bridge over a hundred-foot canyon . (These highly specific examples are highly specific because they're some of the few times there's ever</ been a good justification for outrunning the danger.) Truth in Television : In nature, most threats coming towards you would be a predator of some sort, so simply leaping to the side would be of little help because the predator would take note and redirect their path - in fact, you might actually be worse</ off, since said predator is now able to cut a corner, traverse the shorter diagonal and gain distance on you. Savvy military conquerors have exploited this fact for centuries to herd panicked civilian crowds to where they want them, although they need to keep the crowd in a state of panic so that no-one has a chance to consider the tactical advantages of veering off to the side. See also 2-D Space , No Peripheral Vision and Blind Alley . Slower than a Speeding Bullet is a common subtrope of this. Can easily come off as Too Dumb to Live in especially egregious cases.

There are two types of shows that last for a single episode — the ones that are immediately canned, and those that never get picked up in the first place The former category should be easy to explain — if a show gets extremely negative reviews, poor ratings, or contains controversial content without enough redeeming value to be worth dealing with the media watchdogs, it's likely it'll die a quick death without anyone caring. The most it might get is a sense of confusion that anyone thought the idea would work in the first place However, the second is intriguing — television pilots that never got sold into a full series. Many of them are poor to middling in quality, and this is to be expected. Still, there are those that slip through the cracks with an awesome premise, superb casting, and overall excellent execution to the point where you're wondering why it didn't get picked up. They're Screwed by the Network before they even get a chance to shine Until the internet, occasional anthology series would be the only place for these quirky bits of production history to be showcased See also The Shelf of Movie Languishment , Poorly Disguised Pilot , Failed Pilot Episode and Audience-Alienating Premise ; compare to Orphaned Series . Not to be confused with One-Scene Wonder . For characters who appear in only one episode of a series, see One-Shot Character . Some series make it past the first episode but not much further; that goes under Short-Runners . The Other Wiki has a pair of articles on the subject (covering shows cancelled after one episode, and covering shows canceled before even having one airing) The podcast Canceled Too Soon </ specializes in covering these shows as well as other TV Short-Runners and curiosities

In most fiction, there is only one guy named Steve to avoid confusion. Similar to that, each state type seems to be unique in some works of fiction. There is only one federation , one republic , etc Sometimes an exception is made in the case of empires to allow more bad guys This Trope sometimes occurs when there are only very few countries covering the entire Planet Definitely not Truth in Television . Compare Generic Federation, Named Empire

What happens when creators do a project for money or to fulfill a contract so that they'll have the finances and creative freedom to do their artistic dream project This can be done indirectly by, for example, an actor or director doing a project for money and then turning around to put the money into an indie film they wanted to do. In this instance, however, the creators still have to deal with all the problems faced by indie film directors. The paycheck is rarely that huge, they have to find a distributor, and they have to hold casting calls The funding can also be done directly when, as part of a multi-film contract, a creator agrees to do a commercial project for a studio while the studio, in exchange, agrees to fund the creator's artistic project. This version ends up being far more convenient for the actor/director. First, the studio is frequently willing to fork over more money for this, as they stand to take a share of the box office cut, so even if the artistic film takes a minor loss they're not out that much. Second, with the power of a major studio behind them, the actor/director now has A-list stars on speed dial, and doesn't have to worry about finding a distributor Compare Paying Their Dues for when an artist needs to take smaller gigs before they hit the big time. Contrast with Only in It for the Money , in which the work made for making money clearly is not for personal projects. See also Auteur License . This trope is frequently used as a justification by non-American actors to travel across the Atlantic and/or Pacific, as they use the money from Hollywood to finance their ventures in theatre, independent films, and other lower budget yet artistically appealing projects in their native countries Can lead to Magnum Opus Dissonance if the project done only for the money is the one that takes flight while the project done for the art never gets off the ground

Men are generally half a head taller than women in Real Life ; in fiction, it's practically codified that every couple will have the man One Head Taller than the woman. If this is reversed, expect seeing Marshmallow Hells and Funbag Airbags . Taking this to extremes gives you Huge Guy, Tiny Girl and Tiny Guy, Huge Girl . As transplanting traditional gender roles into same-sex couples is popular in fanfiction, the character who could be considered "dominant" (often more serious or reserved) in the relationship is often similarly taller than their significant other. (A noticeable exception is the phenomenon of aggressive and dominant Tsunderes being shorter than their partners. On the other hand, the act of cuddling is</ designed to show off their cute side.) Either way, being One Head Taller naturally allows you to tuck someone under your chin when surprising them with a hug. This rarely works the other way around, although the "cutesy" partner being taller is usually a deliberate humorous device for the audience to notice. In that case, the grouchier counterpart is hugged the way one would a puppy. Usually, if the shorter partner is doing the hugging from behind, the arms will come around at about elbow-height, and the hugger will either rest their cheek against the huggee's back, or tuck their chin around an arm With some skill, this trope can give the illusion of characters being much older (or younger) than they actually are. On the other hand, if one wants to disguise a huge difference, expect a Scully Box to be used This is an extremely pervasive trope in Boys' Love works, to the point where shippers drawing doujinshi </ will occasionally modify the heights of characters to make the taller Seme /shorter Uke stereotype work.

An Onee-sama </ is also very likely to be taller than her relevant object of attention . Bara however, usually has the Seme "shorter and cute" while Uke "tall and handsome" instead Fun fact: On Tumblr , this trope is known as "tol and smol"

Often, the One-Hit Kill isn't humble enough to just kill, instead petrifying , permanently polymorphing , or banishing its victim to the Phantom Zone . At times, it's not even content with a single target, becoming a One-Hit Polykill Usually, the One-Hit Kill comes at a price. Sometimes it's a Dangerous Forbidden Technique which to use requires Casting From Hit Points or life span , other times it's just really hard to pull off , or leaves you wide open for a counterattack . One-Hit Kills are a common spell in RPGs . In video RPGs, it's frequently a Useless Useful Spell because of low hit rates , inability to affect bosses , or a prohibitive cost required to cast it, if not all three combined. Tabletop RPGs , by contrast, have a history of letting those pesky spellcasters make these spells insufficiently</ useless, turning many fights into a mere Quick Draw contest. In martial arts, it frequently takes the form of the Touch of Death . If it only works at the start of a fight, it's a Back Stab . If it only works at the end of a fight, it's a Finishing Move . If every</ enemy attack is a one-hit kill, the protagonist is a One-Hit-Point Wonder . If every</ attack by both you and the enemy is a one-hit kill, you get Rocket-Tag Gameplay There's also a non-lethal variant of this: The One-Hit Knockout. One-Hit KOs usually don't involve anything like forbidden techniques or rare technology, just an immense amount of force applied at once, usually in the form of a punch to the face. (Bonus points if a particularly fleshy or swift and satisfying sound effect accompanies the blow.) The drawback of this is somewhat self-explanatory: It's not a kill, only a knockout. Still, it gives the user at least a solid five-minute head-start, perhaps even longer, to make an escape or thwart some evil plans before the target can recover and figure out what hit him. In certain works, this is a common reprisal when someone (accidentally or intentionally) presses someone's Berserk Button With bladed weapons, cinematic representation of this trope often becomes a Single-Stroke Battle . When a character opens a fight with their most powerful attack in hope of a one-hit kill, the trope overlaps with Begin with a Finisher See also Chunky Salsa Rule . Often a Death-or-Glory Attack . Compare Coup de Grâce . Note that if the battle is laughably brief because the attacker is much more powerful, as opposed to simply using an instant-death weapon, it's a Curb-Stomp Battle . Compare/Contrast HP to 1 , where the attack is merciful enough to spare a single Hit Point . A Mook that can deliver this is an Instakill Mook

A one-hit wonder is a music artist primarily known for one "hit", typically defined as a song that charted in the Top 40 of the Billboard</ Hot 100 (the most widely-cited ranking of American music sales, radio play, and streaming) or an international equivalent. If they're lucky, the artist's next single may chart as well, but despite the ubiquitous fame of their first hit, they never really reach the same level of popular success and soon fade from existence. The strange mix required for an artist to release one song that has massive appeal but for none of the rest of their catalogue to match it make one-hit wonders a favorite piece of trivia among fans of music and pop culture Usually, the public

defines a "one-hit wonder" by cultural impact rather than chart placements (since relatively few people know such trivia off-hand). For example, if an artist has a massive #1 hit, getting a #40 will technically disqualify them as per Billboard</'s definition of a one-hit wonder, but it's highly unlikely that the #40 will continue to be remembered over time and they will likely become a textbook example of such an artist (well-known examples of this situation include the cases of Chamillionaire , Tommy Tutone , Rockwell, and Vanessa Carlton). Other artists were massive in their prime, and even though they still had clearly defined Signature Songs , nobody would ever consider labelling them as one-hit wonders. However, as time goes on, the artists fall so hard into obscurity (either becoming a Cult Classic , or worse, getting Condemned by History) or the signature song's memetic status and ubiquity so overshadows their other work that their discographies are almost completely forgotten outside of the signature song. Thus, they are erroneously looked back upon as a one-hit wonder—acts like Vanilla Ice , Sia , Soulja Boy , Meghan Trainor , Rick Astley , and even MC Hammer are commonly thought of as one-hit wonders for this very reason It is not uncommon for a group to be a one-hit wonder then break up, allowing one or more members to become (more) successful solo acts . It is also not uncommon for the one hit to be atypical of their oeuvre . Also compare Tough Act to Follow and One-Book Author . Of course, if sufficient backlash is applied, they will Never Live It Down . Note that a one-hit wonder on the American charts may be a different story in other countries; many popular European artists, like Gary Numan and Frankie Goes to Hollywood , charted only once in America. For that matter, many American artists like Queensrÿche have only charted once in their homeland but are popular in foreign markets such as Europe, Asia and Australia. Likewise, there are many artists, like Jimi Hendrix , Korn , The Grateful Dead and Rush , who only once reached the mainstream Top 40 but are respected figures and even trendsetting within their genre; several such examples are listed below. Some observers and music writers will dispute whether these artists count as "one-hit wonders", merely artists that had one Top 40 hit and more of a piece of chart trivia than a specific label For further reading, and a good definition of who may and may not be a one-hit wonder, check out for The Village Voice</. It largely focuses on the specific cases of Owl City and Carly Rae Jepsen , both of whom are generally considered one-hit wonders despite the fact that their collaboration "Good Time" became a top 10 hit, but also looks at the term "one-hit wonder" from a broader aspect (for example, Rick Springfield , who had five top 10 hits but is still primarily known for his only #1 hit, "Jessie's Girl") There are countless examples, so this article will only list a handful of representative samples. Compare No-Hit Wonder , wherein an artist manages long-term success without even so much as one</ big hit, and Two-Hit Wonder , where an artist is lucky enough to score a second hit. Also see Hitless Hit Album , where an artist has a hit album with no hit songs. Contrast Breakthrough Hit , where one hit leads to a string of later hits. Also compare Signature Song which is the biggest hit. May overlap with Small Reference Pools , especially non-music examples. Many of the artists listed here are mislabeled because they have a signature song but still had lesser hits. There have been rare instances where the band had a Top 40 hit, but it is not their most popular song and the signature song the band is known for didn't chart well or at all. Often, this is due to a chart technicality, as Arlo Guthrie, the

Rembrandts, and Fastball have seen. When the artist's best-known hit is in a markedly different style than the rest of their work, that's a Black Sheep Hit Subtrope of He Also Did , which is when an artist has a mixture of very famous work and not-at-all-famous work Has nothing</ to do with One-Hit-Point Wonder and usually has little to do with a One-Scene Wonder , which is a small but very memorable role in a large work that may actually be by an A-list star (possibly because</ he or she is one). Compare One-Song Bard , where a fictional musician only ever plays one piece in the story (because the creators didn't bother to record more than one) To qualify as a One-Hit Wonder, the hit must be at least 5 years old or the creator/artist must have retired or disbanded

In-Universe examples:

Like a bachelor party for fictional, not-yet-dating couples. The narrative often drives the Star-Crossed Lovers into a relationship or fling juuuuuust before they finally hook up for good. Perhaps so they can sow wild oats or learn important lessons about their partner, or on the opposite end of the scale, who to trust with an unattended drink. Sometimes these last minute hookups are used to get the other party to realize the error of their delays. Often, this is the very first relationship in a long time for the flinging party, since they've been so entrapped by the ongoing Will They or Won't They? nonsense. Live-Action TV Literature Comics

A seasoned criminal announces that he'll take on One Last Job before retirement to peaceful honest life. The possible reasons are many: they're tired of the risk and violence, they want to marry without dragging their sweetheart into their dangerous lifestyle, they want a big score so they can put their feet up in comfort, etc Usually, this leads to either a 10-Minute Retirement , or death by Retirony due to either a Plethora of Mistakes , his superiors deciding to show him there's only one way to leave their organization , or the universe deciding there is only one way back onto the straight and narrow. A frequently used variation with a more logical justification (and one that's probably more likely to stick in a non-fatal manner) is that this time, It's Personal In the case where the criminal actually manages to pull this off, they often go on to become a Retired Outlaw Compare That One Case for people on the opposite side of the law

Any line of dialogue which demonstrates remarkable wit and composure for someone in that particular situation. Whereas a normal person would freak out upon finding (for example) a pack of dogs mauling a dead lawyer, the main character gives a wry smirk and says, "Well, I always said the legal profession was going to the dogs," thereby proving that they're Just That Cool A good one-liner sums things up nicely by being hilarious or insightful. Insight can be provided by what can it imply, often ones with philosophical meanings or its ease to be manipulated to one’s usage, usually by being (too) simple Differs from a Catchphrase in that repetition is a key component of the Catchphrase . One of these, that is not also a Catchphrase , is typically used once and never again. Unless it memetically mutated , of course

Sometimes The Hero (or The Big Guy in their team) will face a large horde of Mooks and tell their leader they're going down. The leader will often say, " You and What Army? ", then discover that the hero doesn't need</ one. This one person is</ the army and can go around killing thousands</ of enemies The One-Man Army does far more than pull their own weight. Villains tend to underestimate this person at first, considering him Just One Man . They are quickly proven wrong. This is often justified by making the character a Super Soldier against mundanes, possessing far superior weaponry, or otherwise tremendously advantaged The damage to the psychological state of someone like this is not always considered. It is usually affected by taking so many lives away. The impact of this is lessened if the character is explicitly a Living Weapon and/or if the enemies are Faceless Goons or don't register as human beings and therefore exist solely to provide a Mook Horror Show . Alternatively, the character may inflict Non-Lethal KOs instead In a series aimed at younger audiences, they may simply defeat large masses of people rather than outright kill them. In playing this trope, it is useful to have The Evil Army try to Zerg Rush said character in The War Sequence . This trope caters to everyone's inner Munchkin ; 99% of First Person Shooters ever made fall under this Often goes hand-in-hand with It's Up to You and Walking Armory . When the One-Man Army is intentionally sent out to take care of the problem by himself, it's a case of One Riot, One Ranger . Compare and contrast Person of Mass Destruction , who's symbolically treated like a weapon by the setting, and Omnicidal Maniac , who is all too willing to push themselves into this territory. In the latter case, the Omnicidal Maniac often gains their kill-count through using WMDs on hapless civilians rather than personally fighting enemy combatants. Villains who are like this aren't bothered by Mook Depletion Being one of these qualifies you as a Crew of One (though not for a Big Badass Battle Sequence). However, very few people will respect your ability , or worse, seek to abuse it because " We Do the Impossible " is in effect. Contrast with the Badass Army where each individual could be considered this but are part of said army, as well as the Easily Conquered World where it's the severely, severely outnumbered enemies who are kicking ass and taking names. If one man makes</ the army, then you have The Minion Master . Likewise, if one man becomes</ the army, it's Me's a Crowd . May be a case of The Dreaded , where the hero is more of a Terror Hero and is single-handedly the most dangerous entity on the battlefield to the point where the enemy may begin focusing on him/her out of knowledge that if they can't defeat the hero, they're going to lose hard Compare Showy Invincible Hero and The Ace . See also Conservation of Ninjutsu , which postulates that being outnumbered is</ what gives the character the advantage. A subtrope of Quality over Quantity While Real Life examples do exist, this is generally not a good idea in Real Life

Closely related to All Myths Are True , but rather than every myth and legend being fact, they are mostly hokum—but with one common grain of truth in all of them. If the story is about vampires, then Rasputin was a vampire, Hitler was trying to breed an army of super suckheads , and Dracula was a wimp. If it's about wizards, Moses was an uber-powerful mage and there's evidence Jesus was, too (if he's not suspiciously absent). If the story is about aliens, everything</ can be explained by alien superpowers and Sufficiently Advanced Technology . Often results in a Take That! at history, Historical In Jokes , and Sadly Mythtaken moments. See also A

Mythology Is True for a similar concept, as well as Beethoven Was an Alien Spy (he might have been, in this universe). Ancient Astronauts are often involved when the myth is aliens. Is also related to Doing In the Wizard —it wasn't a wizard, it was aliens! (or what have you) Compare to Conspiracy Kitchen Sink , where All Myths Are True but not necessarily related. Not to be confused with the Monomyth, AKA The Hero's Journey .

So, the youngest child is now all grown up , and is no longer clueless to the phenomenon known as love, experiencing some of the associated symptoms like longing looks , a more bubbly personality, and long pauses between responses. The parents, and quite possibly siblings, who notice these changes will start to express some concern amongst themselves , before addressing the situation to the person in question, who, by that time, will tell the family that he/she is in love with someone, and is planning to introduce the significant other and their family to his/her own. But, there's a catch. Turns out he/she feels quite embarrassed with the current status that the family is in right now. So, before the significant other arrives, some ground rules have to be applied: Don't be a Doting Parent , don't drag out any Embarrassing Old Photo , father, whatever you do, try to resist the temptation of falling into your typical habits , do not tell stories like "I Used To Change Your Diapers", keep those tacky, moth-ridden sweaters you used to make me out of sight, and especially don't reveal my full name. Just, for the love of God, give me one normal night. May overlap with Give Him a Normal Life . May also involve Bad "Bad Acting" if the people involved are not used to behaving to the normal standards of society. Expect stock phrases such as " You're Not My Father ", " Where Did We Go Wrong? ?", and, the extreme " You Are Grounded ". Expect massive Facepalms from the child if they start to think the family isn't respecting his or her request, or are acting even worse than they normally do. As a last-ditch effort, the child in question might use Stand-In Parents to make the illusion a reality. Film Live-Action Television Theater Western Animation

Subtrope of Hollywood Law . You've been arrested. You might be entirely innocent, you might be guilty as hell, but there are certain things you can count on. Someone will be Reading Your Rights , perhaps with some modifications for the purposes of humour. You'll get cuffed, taken down to the station and questioned. And you have the right to one phone call, no more, no less; even if the call doesn't go through due to some technical glitch (or is interrupted by a Corrupt Hick or the like), you don't get a second call You're expected to use this to call your lawyer, or your mother, or your sister, or whatever, and if you're in a drama, you probably will. If you're in a comedy, and the arrest was for harassing someone over the phone, you'll most likely ring them. If the arrest was for something else, you'll likely just order a pizza. If you're The Joker , everybody else better take cover Naturally, Real Life is not like this. You are not necessarily entitled to a phone call, although police are often perfectly happy to give them because people often incriminate themselves over the phone. In most jurisdictions, phone calls are privileges. The police can let you make many (if you're nice and cooperative) all the way down to none</ (if you're being a jerk). However, you do have the right to an attorney at any time—and the police more or less have to let you call that person enough times to get in touch and make sure that they're on their way. So if you can't get

a hold of anyone on the phone, it's not like you'll just have to wait until someone on the outside notices you're missing

In the Standard Sci Fi Setting , trade is common between star systems. Sometimes a planet becomes so specialized that it focuses on a certain commodity or service. Maybe it's building weapons or providing doctors. Whatever it is, the world trades this resource with other planets, becoming renowned for the export This trope isn't about a single Planetville ; It focuses on the big picture on how individual worlds interact with each other. Subtrope of Planet of Hats , though any location (an asteroid, small moon, space colony) can serve as this. Compare/Contrast Single-Biome Planet Most SF tales assume Casual Interstellar Travel ; it's possible for Slower Than Light ships to transport commodities, but the items being traded would have to be of extreme value to justify the high cost and long wait. It also often crops up if the setting is confined to a single solar system, which is slightly easier to justify as it only requires somewhat Casual Interplanetary Travel Well done versions of the trope will explain that a planet is widely known for its major export, while its other industries are neither profitable nor popular. It could also be used for comedic effect, by exaggerating it to the point of absurdity Economics aside, a planet has other values: political, cultural, religious, and military. The importance of the export directly influences the importance of the planet. For example, the Planet of Phlebotinum would have a lot of power and an armada protecting it. However, the Planet of Toasters would lack any economic influence and maybe warrants a corvette for protection. Meanwhile, the Planet of Judges, Robes, and Powdered Wigs would have political clout, but lack economic influence. The amount of protection depends on how much influence they have with their neighbors May correlate with Multipurpose Monocultured Crop , if the One Product is farmed instead of manufactured Political center of an interstellar government and a place of intrigue. The apex of culture and power , but also of decadence and corruption . Highly valued, expect the world to be well protected...unless no ships are available for whatever reason. Capitals of various space Empires tend to be highly urbanized . Also the center of the vast bureaucracies governing the stars

Offers scientific curiosities and unusual matter (monopoles, antimatter, mini black holes), or a site of strange astronomical happenings (such as wormholes or black holes). If extra-terrestrial life is rare, then worlds with alien biospheres would be of interest. Scientists and corporations would love samples of strange matter, or get a chance to observe such strange phenomenon . Factory Center of mass production. Presented as industrial nightmares , with polluted skies and large crowded cities . Its products can include technology, but it's often less than state-of-the-art. Focused more on production/engineering rather than research. Often ruled by tyrants or a corporatocracy .

Grows crops and raises animals. There are typically two types: Such worlds are usually peaceful, but could become unstable if the political situation changes. The local folk are religiously devout , originally settling such worlds to seek ascetic lives. The home of many a young adventurer and military / mercenary recruit - life on a farm world lacks excitement, and encourages wanderlust. Commonly metal poor , justifying why they don't have much industry. Forbidden

Location of dangerous nature that no one visits. Could be a colony destroyed by plague or infested by alien locusts . Whatever the reason, the planet is no longer of any value , covered in ruins or wasteland. Only adventurers would willingly travel to these worlds

Point or area where a wormhole / stargate / minimum hyperlimit exist that facilitates FTL transport . Vital for rapid transport (unless you want to slog decades across space), and in the cases of a Portal Network , a chokepoint.

Exports Mercenaries , coming in two varieties: Along with these, various settings have specialized forces: armour warfare, Special Ops, sapping, urban warfare, etc. Life on these worlds tend to be tough, and often produces prideful fighters . Could be ruled under the military or an authoritarian society. Oddly enough in fiction, there are plenty of Libertarian cultures that don't mind setting up such worlds.

Harvests natural resources, often rare metals, minerals, or gases needed for industry Influence of a Mining world is dependent on what it gathers. A world mining Tin isn't going to be much value. However, a planet collecting Helium-3 (which can be used for fusion reactors) are going to be richer and better protected. Such places can range from terrestrial planets to asteroids to gas giants As business concerns, they're run by whoever owns the mines . Governance varies, but life tends to be hard and people poor. Another good source for military recruits - many sign up to avoid the harsh environment or receive better pay

Planet that is newly discovered and open for grabs. Expect new settlers or folks fighting over the planet. Such worlds would have little to export and much to import, due to a lack of infrastructure. If settled, frontier towns are likely. Local government is minimal at best. Because of the lack of infrastructure, these new colonies tend to be easily conquered . Penal Dumping grounds for "discontents". Expect these worlds to be unpleasant at the very least. Can range from orderly communities to work camps to lawless wastelands. If these worlds export anything, it's products of slave labor. If governed, it would be by the prison administration (authoritarian by necessity). Pleasure Places for tourists to visit and relax, often paradise worlds or something akin to Las Vegas in space. Mostly, it is a place for the protagonists to relax , especially if there's beaches . Not likely to be a major target, unless it's a strategic location or attacked for symbolic reasons .

Known for its research and development , and its state-of-the-art technology. The natives value logic and ruled by technocrats. Home to a lot of cool gadgets , new technology , and various scientists (mad or otherwise). Places to build spacecraft. Since ships are vital to an interstellar empire, the yards are vital industries and military assets. Often military/government operated. Underworlds Planet notable for its black market products and services. With enough money, one can hire thieves, smugglers, and assassins . Otherwise, one can purchase slaves, illegal technology, and other contraband. The items provided by an Underworld need not be illegal, but merely taboo. Such locations are commonly seedy and ruled by those in the shadows . Artifact of Precursors , often a massive construct such as a Dyson Sphere or ringworld . Or recently made by a highly advanced civilization. Can be visited by intrepid explorers and researchers

to produce Lost Technology . There is a disturbing trend for BDO's to be abandoned , acting as prisons for alien viruses , which are accidentally released by said explorers.

Structure that houses a huge database of the knowledge of an entire civilization. Many researchers visit here to learn from the accumulated knowledge. Often left behind by Precursors, though such projects are undertaken by more recent societies as a prestigious project. Expect it to be very quiet and vast , and attracts seekers of truth .

When there's only one source of Immortality Drugs, Dilithium Crystals or Spice, and everybody needs it. Whoever controls this world can control the galaxy. Anticipate this world to warrant fleets or warships and armies to protect it, and many fights over it .

Where a Weapon of Really Mass Destruction is housed. Whoever controls the superweapon can decide the fate of the galaxy. In Space Opera , this is the site of a climactic battle .

Worlds or stations inhabited by Intelligent Extra-terrestrials. An important term for emerging space societies or where life is rare . Trade and travel depends on the temperament on the aliens.

Prohibited from trade, frequently with an enemy fleet enforcing the embargo. Smugglers and rebels would try to get pass the blockade for various reasons. Such embargoes continue until the political situation changes.

Trade hub, either acting as a key location on Hyperspace Lanes or housing the headquarters of one or more major corporations. Mercenaries and private security forces will maintain order. The destination of many Intrepid Merchants , but possibly plagued by piracy .

Major center of arts and learning, valued for its impact on society. Often focused on entertainment or academics, these tend to be ruled by open and free societies. The destination and home of artists, musicians, students, writers, and and other creative folks. Tourists are also common, which also means Street Performers are near.

Technology or infrastructure is lagging. Part of the Interstellar culture and trade, but often less advanced than the major powers. Except these planets to be impoverished, often new colonies or exploited conquests. Between the major powers, the Developing worlds would be caught between political struggles . Dying Has seen better days , and is now waning. They may have been over exploited and depleted of primary resources or undergoing a natural calamity. To escape their fate, refugees will flee to the stars. These planets tend to collect garbage, both physical artifacts and the seedier elements of society . If anything of worth remains, it's related to the planet's primary export.

Can support human life, or whatever species the protagonists are. Can range from Edens to barely habitable Death Worlds . In a setting were most planets are dead or uninhabitable (say Real Life), a planet with a breathable atmosphere is better than nothing.

Were a species originated from. A lot of historical and religious

importance, because of its mystique of being where a species is born. The dominant species of an Empire will have their homeworld as a Primary Capital, although there are exceptions. The destruction of a Homeworld is often a major mistake for space tyrants: it not only crosses the line, but ensures that a native of that world would eventually destroy said tyrant .

Location of past importance, such as a battle or discovery. Often archaeological sites or monuments are located here. Because of this status, these places are seen as important symbols. For example: a dead moon may have little or no value, but military commanders may make choose to fight there since it was the site of a previous victory. Holy Center Place of major importance to a religion, with many places of worship and pilgrims. If the religion is benign, attacking this center is a sign that you're an evil jackass. More fanatical sects would protect these centers. May be governed by a Theocracy, though it depends on the faith. Lost Location is no longer accessible or has disappeared. This could be due to a variety of reasons: The local Gate has been destroyed, the wormhole that connected the location is now unstable, or something</ happened to the settlers. In either case, no one knows were it is and may become myth. Explorers may find these places again.

Location that akes no sides in a conflict, either forbidding sides from entering with force or acting as a third-party mediator . Generally worlds or stations that have little interest in fighting, but plenty of services to offer (shipyards, underworlds, pleasure planets, etc.). Often well prepared to make sure they maintain their neutrality.

Little or no high technology or advancements. Any inhabitants are either aliens developing civilization or the remnants of a failed colony, often savage . Expect wilderness and perhaps alien ruins. Any interest to these worlds are either for Science or Strategic. Travel to such worlds may be restricted, as to avoid exploitation or culture shock.

Travel to and from location restricted due to a medical emergency. A temporary measure until a cure can be found for the ailment, if at all. Except for medical craft and warships, no sane being would risk going lest they too fall victim. If the plague is left unchecked, the quarantined world may become permanently Forbidden. If it gets really bad, the planet may be sterilized .

Location makes this world a vital military target. Expect military fleets and fortresses here. With changes in warfare, space travel, and the political environment, a location could cease being a military prize.

The local political situation is bad, and society is barely holding together. Order can fall apart at a moment's notice. Merchants and travelers will avoid going there if they can help it. It results in less trade, and could lose its status as a trade or culture hub. If it's really bad, it may become a War zone or worse.

Location is the center of an armed conflict, with military ships and troops fighting each other. Mercenaries and arms dealers would be attracted to this place. Lost of life and destruction of infrastructure will negatively impact its value. Refugees from this

world would be common. If this status lasts long enough, a planet may become Dying as well.

A huge threat has raised its evil head. This threat is a danger to the entire state/province/nation/planet/galactic empire, and has already done a lot of damage. However, the government doesn't do the obvious thing to fight this oncoming hazard (rally the troops, send out the Marines, and use its full resources to destroy the threat once and for all). Instead they send in one man Now, the man might be a highly trained operative but he is still only one man. No one questions the government's choice in sending out one special guy , either. This is not a desperation move, as in Halo </, where one guy is all the government has left ... no, in cases like this, the choice is usually "send the entire fleet" or "send Joe". If the group that requested help gets one guy, they may be upset they didn't get an army only to find out that their ranger is an army A common handwave/justification for this trope is that a full military assault would draw unwanted attention to the operation. As in, if we send an army to attack the secret base , the villain will use his superweapon, and game over. If we send Joe then villain won't react so intensely, and we can get past his guard. More realistically, the entire army may be needed to hold the villain's army at bay, or slow them down long enough to give Joe time to stop the villain If Joe makes a habit of succeeding at these missions he'll get a reputation for Doing the Impossible This trope is most often seen in First-Person Shooter s and other Action video games (and often, the number can rise up to two), although it's still regularly seen in movies and television shows This trope is an extreme application of The Main Characters Do Everything . It is related to It's Up to You and The Only One . It can involve Conservation of Ninjutsu . Contrast Surprisingly Elite Cannon Fodder , which is where a scrappy Ragtag Bunch of Misfits is sent out on an Impossible Task rather than an obvious badass

Effectively the opposite of Two Scenes, One Dialogue . Two characters — or more, if the writer is feeling particularly ambitious — talk to each other without actually listening, resulting in a conversation that sounds something like this: There are generally three ways to finish such a "conversation": One character will have a Delayed Reaction to what was said by the other, resulting in a "Eureka!" Moment Not to be confused with One Dialogue, Two Conversations , which is part of an Oops... I Did It Again plot.

A character that has limited screen time , and usually not much in the way of plot relevance, but is still one of the most memorable things in the movie. They may even be given top billing , or at least an " And Starring " credit, along with the more obvious stars. This is not the same principle as Ensemble Dark Horse , who's usually a secondary character that still makes regular appearances (while this one can range from primary to less than tertiary, so long as their screen time is relatively insignificant), nor is it the same as Dead Star Walking , because the intent is not to fool you into thinking that the actor will appear more often. The character just appears, gives a show-stealing performance, and then is gone. Like a Spear Carrier , only way more righteous. Like a Cameo , except you don't have to recognize the actor to appreciate the scene for all it's worth. You know you're dealing with this sort of character if you

start referring to "their scene." Many characters of this type will be clergymen of some kind, particularly in comedy. A good reason this works is because of The Vicar principle, and because clergymen are really only needed for wedding scenes anyway. The character type needn't be played for comedy, but frequently is. Often a Large Ham A one-scene wonder that's very weird and out of place results in a Big-Lipped Alligator Moment . Also see Kent Brockman News . Compare Ham and Cheese , Spotlight-Stealing Squad , One-Take Wonder , and Small Role, Big Impact . Fanfic authors are prone to make characters like this via O.C. Stand-in . If the character becomes so popular that the writers decide to come up with an excuse just so be able to use him again, he's an Ascended Extra . Don't confuse with Scene of Wonder . If the movie is particularly bad, the One Scene Wonder may be the only thing remembered about it , or indeed the only reason anyone watches it . When a minor character in a musical does this through the use of one fantastic song, it's Minor Character, Major Song .

Bob finds out he has the athletic talent to play for a sports team and becomes an overnight sensation, possibly helping his new team win the title. However, as per Status Quo Is God , his career only lasts one season and he immediately goes back to his original career after retiring Oftentimes, the One-Season Athlete serves as The Hopeless Replacement on a really bad team, and their ability is enough to elevate the team around them A Subtrope of Sports Stories . May occur because of a Career-Ending Injury . Single-game occurrences normally involve an Unlikely Hero or Accidental Athlete in a Save Our Team circumstance, participating in a Big Game that goes Down to the Last Play ; often a Desperate Object Catch or Calling Your Shots clinches victory. See Artistic License – Sports if the situation becomes improbable enough, such as involvement of a non-human player via an Animal Athlete Loophole This is a spoiler trope; all examples will be unmarked No Real Life Examples Please. Though there are many IRL examples known in sports nomenclature as a "Cup of Coffee", putting them all here would require a deep dive into every sports encyclopedia

Film

A term coined by Justin B. Rye in his essay " ", which points out various inconsistencies in Star Trek </ and ways of avoiding them for a hypothetical remake One-Shot Revisionism occurs when a writer notices an illogical trope or plot device and attempts to avert it. More often than not, the attempt only draws further attention to the lack of logic of the convention — "if X didn't happen here because of Y and Z, why does it happen every other time?" — and at the same time makes it harder for other writers to Hand Wave the whole thing away. Especially bad when the plot device in question has been used multiple times in the same Canon where the one-shot revision is set The important thing about One-Shot Revisionism is that it works</; generally the only problem with it is that it draws attention to all the other times it theoretically could and should have been used but wasn't. This distinguishes it from a Voodoo Shark , which doesn't even work on its own terms

A pretty rigid rule that no two characters in a work of fiction (novel, movie, play, TV series, comic book, etc.) should share the

same first name, or even similar-sounding</ names. If there's a Laura in the story, there will not be a Lyra; if there's an Ed, there will not be a Ted (this is sometimes discarded if the characters happen to be twins). If you wake up one morning and suddenly discover that you don't know any two people with the same first name and that your phone number begins with 555 , you can safely assume you've fallen into a work of fiction. The rationale behind this is that the audience, actors reading a script and even the writer will get confused by multiple characters with indistinguishable names: "Wait, was it good-guy Steve or bad-guy Steve who launched the missile?" It's even common for scripts to avoid names of similar length and/or first letter. A strong dramatic reason to duplicate names can override the rule, as, for example, in the Jack Nicholson movie The Two Jakes</, but it's so rarely done that audiences will pick up on it almost instantly. Unintentional duplication of first or last names also sometimes occurs when characters from previously distinct works of fiction meet one another, or when fiction is in any way using individuals from Real Life , or in sprawling, shared-continuity settings like the DC or Marvel Comics universes. It's probably more feasible to list the exceptions rather than examples. Usually when there are exceptions, there will be a storyline involving the characters being confused for each other. One could only wish this were Truth in Television , but as teachers know all too well, names go through cycles and depending on the era, a single class might have five Jasons, Michaels, Elsas or Claras. Hence, this trope is generally considered an Acceptable Break From Reality . This is also a problem in dubbing with "dubbed names". For example, Gomez Addams in Latin America is "Homero", just like Homer the Spider. Or a mobster named Bruno showing up in a Batman</ (who is known as "Bruno Díaz" instead of "Bruce Wayne") comic. The antithesis is Planet of Steves , wherein everybody </ is Steve. Compare One Mario Limit , where the "Steve" is too famous for anyone else to use a similar name. Contrast Inexplicably Identical Individuals , where there is a whole bunch of interchangeable characters that look the same and may share the same name—or have very similar names. Also contrast Name's the Same , where multiple series share one or more characters with the same name, and Same Surname Means Related , that removes the possibility that "Steve" and "Tom, Dick and Harry" having the same last name is just happenstance (even if/when they share one of the most common last names in whichever part of the world their franchise was produced). For moments where there's a one person limit for roles</ see Cast Speciation . See also Significant Name Overlap , We Named the Monkey "Jack" , Identically Named Group , and Dead Guy Junior , for other ways characters can share names. No Straight Examples, Please !:

When an actor's or a musician's performance is so phenomenal or so genuine (or, more simply, there are time and/or budget restraints), that a second or separate take could not possibly replicate the greatness of the first or the uncut take Compare All or Nothing , Throw It In! , and One-Scene Wonder . May overlap with The Oner if the take is sufficiently long Many, if not all, spoilers will be unmarked ahead. You Have Been Warned

The most indomitable of romantic ideals is the idea of one utter perfect specimen who is your ultimate match. Perhaps they will have everything in common with you and share your dreams. Perhaps

they will be your Foil because True Love Is Exceptional . A third possibility is Mindlink Mates leading the two of them to understand each other better than anyone else Often Love at First Sight occurs when someone spots or otherwise realizes that this person is their true love. Because Destiny Says So or The Power of Love are often invoked to explain why that person is the way they are or how you met them. If sex is involved, it may overlap with Sex Equals Love Not to be confused with One True Pairing , which is what the fans want to happen. This only applies to examples where it's made clear and deliberate in the work, regardless of what the editor happens to ship and regardless of how convinced you are. Also not to be mistaken for the Short Story by Isaac Asimov about a computer that falls in love, titled " True Love "

The) is the couple that a fan or group of fans prefers over all other ' ships . Canon and logic do not necessarily apply, and crossover OTPs are not uncommon The degrees to which this is taken varies wildly. It can mean anything from "I just like Drakken/Shego best" to "I won't read Fan Fic that pairs Anya and Xander with anyone but each other" to " Cloud always and still loves Aerith and they made love to each other in the flower field at the end of the movie ", to the extreme "All of the canonical evidence that Harry and Hermione are not going to get together is a lie spread by the Ron/Hermione 'shippers, who must be stopped before their evil destroys the universe ". All examples chosen at random, but the last group really are that scary sometimes. When one of the Ron/Hermione shippers turned out to be J. K. Rowling herself , some of the "Harmonians" abandoned the series in anger, lashing out at Rowling for "ruining the story." That's right, some think Rowling intentionally ruined her own story OTP shipping wars were second only to Subbing vs. Dubbing for heat and violence. The degree of fanaticism displayed for a particular OTP may be proportional to their distance from the Official Couple and/or the Word of God for the work in question In some cases, holding their preferred characters to completely different standards than the official pairing is an excellent mark of OTP shippers. If someone argues that you need to show that X and Y got married to prove they're in love, and the rings on their fingers don't count, but they know that X and Z love each other because of ' chemistry ', they're definitely defending their OTP It is technically possible for a person to have multiple OTPs, just with no overlap between them Some people refer to their favourite threesome ship by the similar term One True Threesome , or OT3 . Or really, "OT" appended with any number if they're even more ambitious with the number of people involved is used as a term for non - romantic OTPs, of the "these people are best friends and no one will tell me otherwise" variety (for instance, John Sheridan and Susan Ivanova of Babylon 5 </). Male/female and female/female BroTPs are sometimes also called FrOTPs Inversely, a is a ship that one opposes vehemently Often the term "OTP" is used sarcastically in parody of shipping, especially if it involves an unconventional pairing (such as the ever-popular Chad x Floor OTP), or a character and their favorite food (" Hiro/Waffles OTP "), etc etc

The good guys and the bad guys are both pursuing a set of MacGuffins or Plot Coupons that are hidden or distributed in what appears to be a random manner. In order for either side to achieve their aims, it is necessary that they get to these objects before the other side

does. However, the objects are difficult to locate or reveal — research must be done, or inspiration must strike, before one of the hidden objects can be found. Strangely, regardless of the differences between their resources and their methods, the good guys and the bad guys always find the same object at the same time and have to fight over it. There's never a case where the heroes get one while the villains head off in a completely different direction and get another, with no problems for either side. It's almost as if they're not</ random and have to be approached in a predetermined sequence that forces both sides into conflict. But that's ridiculous , isn't it ? A common trope in videogames, where, even though the bad guys seem to be everywhere at once, and even though the player can Take His Time , they'll always close in on a particular MacGuffin just as you do. A common video game variant is discovering the bad guys have had the final MacGuffin in their possession the whole time, forcing you to storm their stronghold and have a climactic battle against their leader . Another has the villains trading a convenient hostage for the items the heroes collected and then storming their castle. Yet another reveals that the villains were just letting the heroes collect the treasures so they could steal them later .

A comic trope in which either the two last panels of a strip each contain a punchline , or the last panel contains double the punchlines for double the fun This sometimes takes the form of crossing the line twice . The penultimate panel is often a sight gag or take , and if this is true, then the last panel may add a spoken punchline to this. Conversely, the spoken punchline may be in the penultimate panel with a Wild Take or Gross-Up Close-Up added as the second punchline Related to Escalating Punchline . For webcomics, Alt Text is frequently used as a way to convey the second punchline

Classic Big Bads have the tendency, when push comes to shove, to turn into big honking monsters. A Mad Scientist in a fit of urgency might down his own Psycho Serum , or a practitioner of Black Magic might mutate himself into an Eldritch Abomination , or... you get the idea. Bets are good they'll become way more bloated, ugly, or plain disfigured . And with this new form, their power grows immensely. This indicates that the villain means business and it's time for the heroes to get cracking. Named in honor of Sephiroth , Final Boss of the video game Final Fantasy VII </ (okay, named in honor of his Battle Theme Music — he actually has seven</ wings, but just one in place of an arm). Video games in general absolutely adore</ having their final boss do this, even when their original form is scary enough anyway. In fact, it's gotten to be somewhat of an arms race: thanks to the popularity of Frieza in 1991, three-form bosses are now somewhat common, and those games going for "epic" will sometimes go for even more. In JRPGs, particularly, it is rather common to see two stages of One-Winged Angel: the "bizarro" form, that is huge and scary, and the "angel" form, that is winged, eerily beautiful and accompanied by Ominous Latin Chanting . Once beaten, or on becoming even more powerful, the villain may cross the Bishōnen Line and into safer territory for an Evil Makeover to work its magic (though it's a case of Tropes Are Not Bad ; as much as it's used, you'd be hard pressed to complain when they turn into something completely awesome</). Usually accompanied by the stock phrases "No one who's witnessed this form has lived

to tell the tale!" form!"</ Sometimes you never even fight their human form at all and they immediately turn into a monster. Can count as The Unfought if they showed fighting ability in their human form. This is more popular among minor video game villains who will often transform into tougher versions of earlier monsters like in the Breath of Fire </ and early Final Fantasy </ games, as a unique battle sprite for them would take up extra development time and storage space on the cartridge (one unique boss could take the space of several mooks, more with the use of a Palette Swap). Interestingly, heroes, particularly transforming characters , have been known to occasionally use this "turn into a big scary monster" tactic for their Super Modes as well. It's extremely rare for it not to cross into Superpowered Evil Side territory. And for those with firmer morals, this qualifies the villain as a monster, making it fine to kill him . One way to defeat a villain who became giant is to become one yourself . A fight of giants can be even worse than a single giant, but it may be done anyway if there are no other options left . Scaled Up and Make My Monster Grow are major subtropes. Super Mode is a sister trope. See also Power-Upgrading Deformation , I Am Not Left-Handed . Compare Emergency Transformation , Lovecraftian Superpower , Came Back Wrong , and Not Even Human . Some subversions are to make it a Clipped-Wing Angel or Power Up Letdown . When the transformation is caused by the character's pain or anger it's Hulking Out . For when the transformation is the villain dropping their humanoid disguise and assuming their true, more powerful form, see This Was His True Form . Not to Be Confused with Broken Angel . For those looking for actual winged people, see Winged Humanoid , Our Angels Are Different , and (most relevant to this trope), Power Gives You Wings . Before adding examples, please be aware that this trope is not about just</ transforming into a monster. It's not even about villains who can</ transform into a monster. It's a plot trope for climactic</ final battles with villains.

Greetings, fellow troper. I can feel your presence for I am at one with this web page. I am on a quest to find others who have extended their perceptions beyond their original body. We meet every other Friday for tea and crumpets and discuss our unique experiences. We apologize for any inconvenience this may cause to those of you who have transcended time but are not yet quite sure how to reverse the process. For assistance, please call 9+1i.

According to a good deal of Speculative Fiction set in The Future ™ , it is the natural order of things that all governments will merge together to create a central authority to govern the entire species. It's not necessarily the human species, however Sapient aliens also almost always have a single government to whom every law-abiding sophont in their race answers. Any conflict between members of the same species will be called a civil war. Especially true if The 'Verse of the show contains boatloads of sapient species The examples can cover a range of extremes: the government is benevolent, efficient, enlightened and out for your well - being ; just downright evil ; or plain realistic , or anything in between It may be true that in order to expand to the stars, a species would have to pull together as a team and overcome the tremendous challenges involved. Though it can also be seen as corner-cutting on the part of writers, to avoid having to keep track of more than one government per alien Every species in

the increasingly crowded galaxy will also have a single unified culture</. It can be detailed, as for an alien in the main cast, or it can be a one-note quirk if the creature in question hails from this week's Planet of Hats . Either way, it is rare for any species to have more than one language, artistic tradition, religion, or culinary style This trope is not necessarily unjustified . There are a number of conceivable differences in the way an alien race's history played out versus our own that could result in their world being more unified than ours. For example, if their starter population and/or landmass was smaller, or if one tribe conquered the others If the species in question is humanity, there may be more diversity involved, if only because the writers don't need to invent</ it all. The aliens may also look the same. See Ditto Aliens . See also Planetville and Planetary Nation when this applies to non-human species Note: If you happen to be in a Christian "End Times" story, and a single government controls the planet, watch out for the dude with the goatee . Alternately, watch out for the guy standing BEHIND the dude with the goatee . If the "villains" are seeking a One World Order to remove the political divisions that enable international war, they may be Well-Intentioned Extremists . If the villains go even further than that, it could be an Assimilation Plot . Earth examples often overlap with United Nations Is a Superpower

So you have a character who's famous in-universe, or a popular show-within-a-show. For sake of example: The Alice and Bob Show</. What better way to show off that fame and popularity? Alice and Bob on Ice</ ! When you've got your own ice show, you've officially made it to the big time Like many Shows within Shows , an in-universe Ice Show may be rife with Adaptation Decay and Stylistic Suck . There also tends to be a high level of camp Not related to metamphetamine , and Yuri!!! on Ice </ is not an example. Sub-Trope of Live on Stage! . Sometimes overlaps with Screen-to-Stage Adaptation , though that trope is usually used to refer to "legit" theater — i.e. The Musical adaptation of a hit property on the West End or Broadway

Games that can only be played while connected to a like the internet. All online games have two necessary components: a server and a client computer, with larger games having multiples of each, though usually the number of client computers is far greater than servers Many games throughout the history of gaming have been exclusively online. The earliest form of online games are arguably the Play-by-Post Games , originally referring to snail-mail and covering games such as Chess ; they moved online with the advent of email and forum servers, the quicker response times and computer automation let to text-based muliti-player games like the Multi-User Dungeon (M.U.D.), related to the single-player Interactive Fiction . As computer graphics expanded into 2D and 3D rendering, video-games had wildly varying limits on the maximum amount of players in a single virtual-space, with newer games trending towards smaller groups as hardware development was focused on graphics-quality This changed with the development of or M.M.O.s for short, showcasing large numbers of players beyond typical multi-player gaming for One way this is accomplished is by having multiple servers, each hosting a different section of the in-game world. MMOs started with the Role-Playing Game genre and have since branched out to others, including First-Person Shooters and Real-Time Strategy genres

In crime dramas, when someone is arrested, they are read their Miranda Rights , "You have the right to remain silent," "You have the right to an attorney," etc. It seems, however, that all good, law-abiding citizens are willing to waive their rights and talk to the police without any qualms at all. But as soon as someone demands a lawyer, or refuses to talk without one, you know instantly that they are a sleazeball. Maybe not the one the police are actually seeking, but they are definitely someone of ill repute The dramatic explanation , of course, is that if every suspect would call in a lawyer, the wait for the professional would both kill the flow of the scene and the lawyer reading out a carefully crafted and Teflon-smooth statement would be far less interesting to watch than a little Perp Sweating to reveal the suspect has an entirely different reason to lie and Be as Unhelpful as Possible that has nothing to do with the Mystery of the Week but gives the detectives a new piece of the overall puzzle This has no bearing on Real Life . Any law school professor can tell you that if you're arrested or the police think you committed a crime, you shouldn't talk to them except to say that you won't be answering questions and to ask for a lawyer (note that this doesn't mean that they're obligated to get</ you a lawyer — just that they can't interrogate you without one). In TV Land, only one or two crimes ever happen at the same time, while in reality, there are a lot more. You may want to help the police catch a crook, but in doing so, you may accidentally implicate yourself in another crime, or the same crime</ Keep in mind, this may be especially true of someone who has committed no crime — a reasonable, innocent person tends to think that he or she can explain the situation logically and reason it out with the police, but this can get you in a lot of trouble. Police officers are human beings, which means they're susceptible to all the cognitive biases of human beings. If they already have a narrative in their heads as to how a crime went down, it's very easy for them to fit an innocent person's comments into that narrative — not out of maliciousness, but a simple desire to solve a case. Most suspects never call their lawyers, regardless of whether they're guilty or innocent. Most suspects are also stupid This bears repeating because of how serious it is in Real Life . If you are ever Get. A. Lawyer. Do not talk to the cops. Do not write down anything or sign anything the cops give you. Ask for a lawyer and until you get one, keep your mouth shut. The only words that should be coming out of your mouth are that you demand a lawyer. Nothing else. </ Also, the police have no power to take you to the station without arresting you; if they ask you nicely to come to the station, you can politely refuse and leave at any time, unless they decide subsequently to arrest you (i.e. they must expressly state</ that you are under arrest, opening themselves to a false-arrest complaint if they have no legitimate justification for doing so). If you are talking to police for any reason such as if you're a witness to a crime, or if your lawyer has advised you to answer a question, do not ever lie (just say nothing) as that will not only make you look guilty, and if you are speaking to a US Federal agent, lying is actually a crime in itself This is a subtrope of Artistic License – Law . See also Be as Unhelpful as Possible , Don't Answer That

Some shows are lucky to still be around — or were, before

the axe finally fell. Their ratings were middling or poor or even awful , but the critics liked it , or it had been starting to show signs of a cult following, or it was supposed</ to be huge and they're reluctant to give up on it just yet, or the show is nearing an episode count needed for syndication , or everything else that premiered that year did even worse, or somebody at the network just liked</ the darn old thing; at any rate, it just barely got renewed by the skin of its teeth. In industry-speak, these shows are referred to as being "on the bubble," and if it's a show that seems to be on the bubble every single season, will sometimes garner the name "bubble series," taken from the fact that a soap bubble can pop at any second This generally means the network won't value the show too much, so expect the next season to have fewer episodes, budget cuts, conspicuously missing characters to save on salaries, or be shuffled around on the network's schedule Usually this marks the final season of a show — even the final partial season. Better plan on only running thirteen episodes instead of the usual 22-26. In the best-case scenarios, it leads to a massive hit and a very good career move for the network execs responsible The opposite of Screwed by the Network : here, the network tries in vain to sustain a show that the audience just can't get into, instead of the other way around. Compare Adored by the Network

In many near-future dystopian science fiction settings, prices on some items, particularly natural things created by natural processes, are quite high, as opposed to mass-produced via synthetic processes This is particularly the case if the setting is specifically shown to be one of severe environmental degradation , where agriculture is difficult, natural foodstuffs are unsafe, most natural-born animals are extinct , and resources are stretched so thin that raising something as superfluous as a live animal in your house is madness. Either way, people just take it for granted that certain things are not to be had for regular folks, or that if they are, they're grown in batches in laboratories or, in the case of animals, may be machines designed to look like the real thing. This trope typically occurs when one character encounters an object, usually food or an animal, and questions the owner about it. They may ask "Is this real?" to which the owner of a synthetic item/cloned animal replies "Of course not." That, or, if the character is meant to be fabulously wealthy and a wee bit eccentric, they'll say "Of course." Normally, this can be written off as Artistic License – Biology . Making more of themselves is something that living things tend to be pretty good at, so supply isn't an issue. Moreover, you'd be surprised at how little energy animals need to survive. The human body, assuming one does not engage in constant strenuous activity, burns up an average 100 watts of power. You have appliances in your home that consume several times that amount of power. And keep in mind, most animals — paricularly reptiles such as in the page quote — run on even less than that. One of the reasons for this is cellular respiration being able to convert 40% of glucose's chemical energy into ATP. It doesn't sound like much, but keep in mind most top-of-the-line internal combustion engines struggle to convert just 30% of octane's chemical energy into motion. Animals are very efficient. However, this trope can be justified if pollution or disease have directly attacked the remaining real organisms' fertility. For agricultural products, it may be further explained by an economy of scale — once most people switch to the cheaper

synthetic product, the real thing becomes even more</ expensive because it's made in smaller quantities. Moreover, plants are one of the few instances where life is quite inefficient. . See also Extinct in the Future , Future Food Is Artificial , Common Place Rare , Black Market Produce , Mundane Luxury . A counterpart is Worthless Yellow Rocks ; both can exist in the same work.

So the Depopulation Bomb has dropped, usually in the form of a highly selective virus or bacteria that is only fatal for adults, leaving the kids to inherit the world. Frequently seen in After the End fictions, Only Fatal to Adults has two variations: In the first, death strikes at the onset of puberty, killing only the sexually mature. In the second, the highly selective agent of the Depopulation Bomb kills in the late teens or in early adulthood, killing only the socially mature Another important distinction is whether the Depopulation Bomb is only a concern that one time, or if it will begin to affect the kids when they grow up Due to the difficulty in convincingly presenting a hypothetical weapon with such specific depopulation capabilities (especially if in the second form, where the bomb seems able to detect a set of legal and social traditions that are only very loosely connected to biological changes), a popular form of this is to have a non-discriminating apocalypse wipe out mankind in general, then re-populate the planet, say, sixteen years later, with a bunch of infants who were locked away in a survival shelter at the time If the Depopulation Bomb is Only Fatal to Adults, then this trope justifies Parental Abandonment . It also justifies storylines in which children and teens have to take on the responsibilities of adults , or form extended families of their own in order to survive. Can also justify Teens Are Monsters if teens survive and are left to fend for themselves . In some variations, due to the ages of the characters and the intended audience, guns are rare and the Nerf Arm is ubiquitous. Sometimes, there are even lasers . Will eventually lead to There Are No Adults This will pretty much always lead to a Teenage Wasteland . Compare Gendercide . Also see Improbable Infant Survival and World of No Grandparents While this is great escapist fiction for young adults, for parents it's an Adult Fear

In cases where a character is so good looking, kind, muscular, badass, etc. they may suffer the misfortune (or not) of being found attractive by members of their own sex, and only</ by their own sex A character can only qualify for this if people of the opposite sex show up in the series and clearly show no romantic or sexual interest in them. So if there are only members of the same sex that show up , they don't count. Could develop into Chick Magnet or Dude Magnet later on if members of the opposite gender do eventually show interest. If the male character is a Bishōnen it could be a case of So Beautiful, It's a Curse or of only men wanting to go for him because he looks like a beautiful girl and the men may justify still being straight by pointing this out . A reason they may not attract characters of the opposite sex is they look at them as not being good looking, too macho, too tomboyish, too rude , too feminine looking, too tempermental , too spineless or even too nice. If the character is a big enough same sex magnet this could be another reason they don't attract people of the opposite sex because the opposite sex characters are jealous of the magnetic pull the character has on their</ crushes. (For example, a guy may attract numerous guys some of who are chick magnets and their female admirers see the pheromone

releasing male to be in the way of them being with their crushes to the point of jealousy and this can go both ways if a female character attracts all the female characters in the vicinity that the guys are crushing on.) If the female character is a Bifauxnen , girls could be wanting to go for her instead of guys because she's the next best thing. Another reason she may not attract guys is because No Guy Wants an Amazon . Bara, Yaoi or Yuri genre can still appear here when other gender characters appear in those shows. Compare Unwanted Harem and Abhorrent Admirer . Compare/contrast Even the Guys Want Him and Even the Girls Want Her .

The protagonists of any given story are, of course, larger than life. Expecting the various extras and Red Shirts to actually accomplish something noteworthy would probably come off as anticlimactic. But even among the various named characters, there's clearly a hierarchy involved. That hierarchy, among other things, mandates that only the protagonist can achieve certain things. Nowhere is this more clear than when battling the Big Bad , often Because Destiny Says So Anyone</ other than the main character will almost inevitably fail to defeat the Big Bad . It's a rule of drama. Any poor schmuck who tries, be he The Lancer , the hero's closest friend, the hero's Love Interest , or a random soldier , will almost certainly be cut down without the Big Bad breaking much of a sweat. There will be gloating. There may be slow-motion footage of their fall, and dramatic music Camera pans to the hero. Cue the Unstoppable Rage The reason writers came up with the Hero Secret Service , which gives the rest of the Five-Man Band something important to do without directly taking part in The Hero 's mission Often overlaps with the Chosen One or The Only One , as well as This Is Something He's Got to Do Himself . Differs from The Only One Allowed to Defeat You in that it's a matter of raw ability, not personal preference

A lot of weird news stories seem to take place in the United States of America , giving a misleading impression that the country has more weirdness than average. Social scientists have proposed that it makes Americans a rather for drawing broader conclusions about humanity from Often used negatively as a No True Scotsman fallacy, in which someone says a specific negative thing can happen "only in America", regardless of if any other part of the world can or has been subjected to it Compare with Vocal Minority , Mis-blamed . See Only in Florida and Only in Miami as a subset. See Eagleland for the unfortunate image that results Changing with time as an increasingly large number of "and finally..." stories derive from China and India. Most of these stories are invented by the media. The two nations, not coincidentally, have the first and second largest populations in the world, respectively This trope name does not refer to works that are only available in the US. That would be No Export for You . Only an American could make that mistake Nor does it refer to Larry the Cable Guy 's television series of the same name

When reading a " News of the Weird " site, it has been noticed that Florida has more than its fair share of weird stories. Some of them even hang one with a "Florida" tag, as seen below Woman in an argument with town council over a goose? Florida Now try and figure out which of those four we made up

And that's just from one day's worth</ of news in the Persistent Vegetative State. Quite literally one day's worth of news: All of the above (except the aforementioned fictional one) are summaries of Fark items from March 12, 2008. Don't get us started on the 2000 Presidential election either . Of course, Florida doesn't actually</ have more weirdos per capita than any other state with a similarly large and diverse population. They're just more willing to talk about it. In most other states, the details of crimes and legal proceedings are either classified or not available right away, whereas Florida is quite proud of its , also known as "sunshine laws", which give reporters easier access to police reports and court documents. So whereas an Ohio headline would read "Maple Heights woman arrested after assaulting sister," a Florida punched sister during fight over vibrator." Of course, the manner in which these laws are enforced can themselves create some weird "only in Florida" stories, sometimes even creating A Rare Sentence in the process; see, for instance, the time when a father and son who were both Miami-Dade County commissioners had to just to have a private chat because they'd be discussing public transit issues, or when the governor was legally required to invite journalists to . It's perhaps for these reasons that Florida has developed a number of excellent newspapers, and several famous journalists like Dave Barry and Carl Hiaasen got their start here, which is perhaps why so much is known about the state's quirks. Also, the now-defunct tabloid Weekly World News </, known for its extremely</ bizarre cover stories, was based here as well, doubtlessly drawing inspiration from the local headlines. One newspaper, the Sarasota Herald-Tribune</, has even used Florida's reputation as , calling Florida "arguably the best news state in the country". Given the fact that such headlines are usually worded in the manner of "Florida Man does X," Memetic Mutation has opted to interpret this to mean that all of these bizarre acts are the work of a single specific individual</, a " superhero "/supervillain named Florida Man, who is considered to be the Anthropomorphic Personification of Chaotic Stupid and the Avatar of Meth. Also check out Only in Miami , which is about the city, rather than the state. Note: there is little relation between this and the Bermuda Triangle , as the Bermuda Triangle is more about the paranormal than the weird and wacky. Compare Cloud Cuckoo Land . See also Poe's Law . And despite this trope being very closely intertwined with Reality Is Unrealistic , No Real Life Examples, Please!

Some heroes do what they do for honor , some for glory , some For Great Justice . Others are only looking for the cash. This attitude is held by people who are honestly greedy , just need a living, or don't want to act like they care. Characters fitting this attitude are often Hired Guns and the Bounty Hunter . In fact, the Evil Overlord List states that bounty hunters should only be hired for money; those that love the thrill of the chase are too likely to give the prey a chance to get away. Of course even this can backfire if The Hero is Genre Savvy and has access to the funds to pay said Hired Guns more</ to turn on the villain This is a sub-trope of Not in This for Your Revolution . Money, Dear Boy is when it happens in Real Life . Villains who say this are likely to be Punch Clock Villains who work for the bad guys because Evil Pays Better , and might show that Even Evil Has Standards . On the other hand it might show they're a Greedy creep who doesn't care about anyone . Contrast the Psycho for Hire , who while equally villainous, has other motivations. Compare to Signed Up for the

Dental This may also provide an Evil vs. Oblivion motive if the Big Bad proposes either to destroy everything, or even simply to destroy the economy. A character following this trope but on the heroes' side may, if asked for further help, claim that said help is Not in My Contract

This is a character who is primarily, or even only, known by their In-Series Nickname Related to Everyone Calls Him "Barkeep" , but that is about people being referred to exclusively by their jobs or what they're best known for doing. Also related to Stage Names . Does not include Fan Nicknames , secret identities or explicit pseudonyms. Also doesn't include people who give themselves new names following an act of self-reinvention , and stop responding to their old name (e.g. Voldemort). Exceptionally badass examples of this trope fall into the Red Baron . Obvious and common contractions, i.e. someone's full name being William but introducing themselves as Bill, don't really count either Usually, Dramatis Personae will give the full name of such a character first, though the actual script will use the nickname almost exclusively even in the unspoken directions If the character insists</ on the nickname, it's Do Not Call Me "Paul" . If the nickname is actually his real</ name, it's His Name Really Is "Barkeep"

They say that you can't please everyone, but this trope is for when something meant to please a whole group of people only pleases one of them The thing could be some food, a drink, a joke, a story, a trip, basically anything, but it has to be designed to be enjoyed, however, only one person enjoys it This is nearly always Played for Laughs and usually</ says something about the sole enjoyer in question. Maybe they're very optimistic, weird or both. They may also be stupid, or at least considered as such by the rest of the cast. If it's a joke, maybe they're easily amused or have a peculiar sense of humour. If it's food, they might be an alien or a pet or whatever with a different palate from the average human, or possibly just a human who eats weird stuff (it might also serve to demonstrate how bad a chef the cook is or that the cook likes to experiment). If it's an outdoor activity, maybe they're a Nature Lover When it doesn't say something about the character, it's often because everyone else is having very bad luck and the one person who enjoys it is just lucky. For instance, there might be a camping trip that's a Horrible Camping Trip to all but one It might also be because the character is the friend/lover/family member of the person who brought the thing into existence (told the joke, made the cookies, etc) A common variation is having something meant to entertain kids that doesn't entertain them at all and the one being entertained is an adult. This usually, but not always, means they're a Manchild . It could also mean that the entertainment was too complicated for kids to understand (something too complicated for kids to understand may also have the sole enjoy-er be a Child Prodigy) Can overlap with Stock "Yuck!" , Incredibly Lame Fun , Stylistic Suck , Epic Fail , Low Count Gag , and Lame Pun Reaction , and can also overlap with Museum of Boredom , Tough Room , and Nature Is Boring (although those tropes are downplayed as they at least please one</ person). Compare and contrast the YMMV page Fun for Some , which is for when a few people find something fun that was never</ meant to be fun and Slow Clap for when only one

person claps at first, but then gradually, everyone does. Also compare Abilene Paradox for when no one</ wants to take the course of action, but everyone agrees because they mistakenly think each other wants it. Contrast Somebody Doesn't Love Raymond , for when only one person dis</likes someone</. Can sometimes invert Even the Rats Won't Touch It by having only</ a rat or whatever want it

In most time travel/cloning/alternate reality stories, one character can have multiple copies of him- or herself running around in the same time period. Some might have problems if those copies meet each other . Then there are these cases.. Only One Me Allowed Right Now is a case where either the Universe flat out denies multiple copies of a character to exist in a same time period, the character and the copies go crazy, the Universe starts to break down , or something else bad happens Note that this is NOT Never the Selves Shall Meet . In that one, you can have millions of copies of a same character running around in the same universe without that much trouble, only they must not meet each other. In this case, even though there are only two copies and they are at opposite ends of the Universe, the problem still happens. Not as tightly related to the One Steve Limit as you might think

The character or characters go by a single name, with no family/clan/whatever identifier. Unlike No Name Given , it's not that their full name is never made known to the viewer. The full name simply does not exist. Cher is an oft-cited example Truth in Television for most of history . Bynames , epithets, and family names were used only when necessary to distinguish between people with the same name. In much of the world, having multiple names is a relatively recent invention Sometimes appears in translations involving a Dub Name Change when it didn't in the original, such as Beetle Bailey being called just "Masi" in Finnish. This could be seen as going under Only Known by Their Nickname , but not when the character is addressed both on a First-Name Basis and Last-Name Basis in the original and the translation uses the one name for both Contrast I Have Many Names , Repetitive Name (when someone's first name and last name are the same) and compare Everyone Calls Him "Barkeep" for an extreme example Not to be confused with the similar-sounding First-Name Basis or Only Known by Their Nickname

The story involves a mystery where someone has committed a crime or misdemeanor of some sort, and neither the protagonists nor the audience are supposed to know who the guilty party is. However, The Law of Conservation of Detail and the rules of Fair-Play Whodunnit state that the culprit must be a character who appears in the story before The Reveal . It can't be someone the audience has never seen before, and if the mystery is a big part of the plot, it can't really be a minor background character either. It has to be someone important In Fair Play Whodunnits and many other types of Mystery Fiction , the writers usually introduce several potential suspects to the crime, and in the end one of them is found to be guilty, while the others turn out to be mere red herrings . However, in some pieces of fiction (typically ones where the mystery isn't the main driving force of the plot), there are no red herrings, and the audience can rather easily deduce the culprit, since they're

the only possible major character who could have done it. Either there are no other significant characters among the suspects, or all the other major characters can be ruled out because they're the protagonists, series regulars (in the case of serial media), or other types of characters that aren't typically used as a culprit, such as kids or animals Of course, even if the audience can guess who did it, it isn't as easy for the protagonists to solve the mystery, since for them the guilty party could be any minor character, or even someone who doesn't appear in the story at all. It's only the audience who can rule these people out If the writers don't care about the rules mentioned above, they can make the culprit turn out to be some completely unexpected minor character , or even someone we've never met before , but these kind of mysteries tend to be much rarer (and more unsatisfying) than the ones that follow the rules This trope can overlap with Chekhov's Gunman , if the guilty character doesn't seem to have any proper function in the story before The Reveal . Contrast this trope with Narrowed It Down to the Guy I Recognize , where the viewers can guess the culprit not because he's the only suspicious major character</, but because he's the only one played by a major actor</ Warning: the examples below contain ... Though, perhaps, rather obvious ones

When there is a group of characters who are all just totally weird, either in general or in a particular scenario, the Only Sane Man is the only one who, well, isn't Picture this: Alice is a Psycho for Hire , Bob is a Cloudcuckoolander , Henry is an Empty Shell , Charlotte is a Chaotic Stupid prankster , Daniel is the Annoying Younger Sibling , Emily is a Jerk with a Heart of Jerk , Maria Rhymes on a Dime , Franklin is a Mad Scientist , and Gardenia is a Holier Than Thou Lawful Stupid . Looks like your standard Dysfunction Junction . But then you have Isaac. Isaac is actually a very well-adjusted individual. He reacts with appropriate horror to things like Alice's finger collection or Franklin's experiments to revive the dead with science, and the crimes against nature that Gardenia calls pets. Isaac is the Only sane Man and The Only Voice Of Reason in the room The other variant is where the other characters aren't always</ that weird, but everyone save one character is acting weird in a particular situation. For example, they might regard something absurd as Serious Business , with the Only Sane Man the only one who notices how crazy that is This latter variant also includes a standard comedy piece: something absolutely insane is going on , but only one person notices (or cares). There are usually three stages, with a rough correspondence to the Five Stages of Grief : Bewilderment (Shock and Anger), trying to get others to see or admit the weirdness (Bargaining and Denial), and bitter sarcasm (Acceptance) In the more extreme cases, the poor soul may be trapped in a World Gone Mad and/or wind up Giving Up on Logic in frustration. Sometimes, though, they are Not So Above It All . A character may also think</ of themselves as the Only Sane Man without proper justification A Too Dumb to Fool character may be the Only Sane Man, although he is likely to be less worked up about the failures of others to see than in most cases The Only Sane Man is often relied upon as the Only Sane Employee . This character often ends up a Knight in Sour Armor . For a more horrific version, see Through the Eyes of Madness . For the sci-fi version, the Ignored Expert is your go-to guy. The comedy version will often end up being either a Butt-Monkey or a Chew Toy . If all the other characters are otherwise sane,

and really should see something, but only one guy does, he's an Einstein Sue . See also Cassandra Truth , Surrounded by Idiots , and Surrounded by Smart People ; contrast with the Unfazed Everyman . May temporarily overlap with What the Hell, Hero? If several characters take turns being the Only Sane Man, they're playing with a Sanity Ball . If it's a two-person show, with one person playing the Only Sane Man to the other's wackiness, it's a Straight Man and Wise Guy scenario. This trope is the savvy half of a Savvy Guy, Energetic Girl duo, one third of a Comic Trio , and part of the Four-Man Band Usually, but not always, a Cast Full of Crazy contains an Only Sane Man. Usually, he's prone to Sanity Slippage The Wonka may well feel like this (or be this!) in a world that doesn't follow his thinking. Insanity is, after all, in the eye of the beholder, and The Wonka often has quite valid points No Real Life Examples, Please! - Real Life does not have only one sane person

To the outside viewer (usually American), after you start watching a few Canadian-made shows, you start to notice something. Something weird</. It starts getting odd when you're watching Canadian TV, and you start shouting "Hey! It's that Guy!"... every five minutes, at every actor</ . That's where this trope comes in. You see, in Canada, the government offers significant tax breaks and direct subsidies to Canadian-made TV shows, in exchange enforcing a "Canadian actors only" policy for the majority of roles. But there are only so many actors in Canada, especially young actors. The country already has a relatively small population to begin with (about 35 million, roughly a ninth of the US population), and when you narrow the actors down to a specific age group (between 15 and 30, like most of the ones below), and then combine that</ with the fact that Canada has become a very popular shooting location for American producers on a tight budget, you're only left with a tiny handful of actors. Additionally, most of these actors stay in Canada for the rest of their careers (though not always by choice). That said, some have managed to break out of it , notably Elliot Page , Aubrey "Drake" Graham , Michael Cera , Tara Strong , Jay Baruchel and Cree Summer This isn't necessarily a bad</ thing — if anything, it becomes enjoyable to the viewer, and because of the frequent recurrence of these actors, there often isn't much Role Association. We only picked Canada as an example because Canada, along with Malaysia and the United Kingdom, is home to a lot of tropers. But this trope can be found in any country with a small enough dramatic community where actors either prefer to stay in their home country or are forced to stay because of linguistic incompatibility with countries around them. You can also notice this in the some of the more niche branches (relative to film and TV anyways) of dramatic arts, there are only so many Mummers dancers, martial arts practitioners, puppeteers or Peking opera singers to go around. On the other hand, the specific Family Channel Kid Com —> Degrassi </ path has become so well-trodden it's almost a subtrope of both this and Tom Hanks Syndrome . (Life with Derek </ was an unusual case in that many actors came from</ Degrassi </ to appear on the show in recurring roles - but sure enough, the reverse inevitably happened as well.) Oddly enough, Canada's animation producers, such as The Ocean Group , 9 Story Media Group , Fresh TV , WildBrain (formerly DHX Media) and its assets, Nelvana , CinéGroupe , and Cookie Jar Entertainment (formerly Cinar) are also guilty of this trope, using many of the same voice actors in their shows, and some of the actors

listed here have appeared in their shows as well. indicate that the actor has appeared on Degrassi </ indicate that the actor has appeared in a R. L. Stine series.

Australian soaps Neighbours </ and Home and Away </ have at some point featured pretty much every well-known actor the country produces. Neighbours </ is particularly notable for having starred Kylie Minogue , Jesse Spencer , Dichen Lachman , Guy Pearce , Holly Valance and Delta Goodrem before they got famous. lists numerous examples of "Canadian Shakespearian Actors in Space."

Making your villains a credible threat to your heroes is what makes any conflict interesting. In some series, most notably Science Fiction and High Fantasy , it may even be necessary for your villain to be a threat to the entire world . A powerful villain and flawed heroes will make for a good story, so it stands to reason that in a lot of stories, the villain is more powerful than the heroes in some capacity. But there is</ a balance to it. Eventually, the villain is so many orders of magnitude above the heroes that there's absolutely no chance for them to win with any of the capabilities we know them to have. We all know what's coming: a Deus ex Machina . The heroes aren't going to save themselves; the author</ is going to save them This Audience Reaction describes a situation in which, when you should be thinking, "How are the heroes going to get themselves out of this one?" you're instead thinking, "What contrived plot device is going to arise at the last minute and rescue them?"

See also The Plot Reaper , Like You Would Really Do It and Strong as They Need to Be . Not to be confused with the literal Post Modernist case where the Author Avatar is forced to save the characters .

Then, this can mean they want to be rid of you, or exploit you, and there is the little matter of figuring out who would understand if you say it. Heaven help you if you accidentally</ learned it; you will find yourself knee-deep in trouble before you can blink In The Infiltration , it is a frequent point of failure — but if you do have the knowledge, it lets you in entirely. The Ancient Tradition , Ancient Conspiracy , and Ancient Order of Protectors take it very seriously Unlike Only Smart People May Pass , you can not figure this one out from the clues; you have to have learned it. (Occasionally, the Genius can manage to figure it out, but it will always take them serious time and effort.) This is, if they did it right. Sometimes they were clumsy. Conversely, an Only Smart People May Pass riddle may turn into this if the answer is too insane or difficult Compare Trust Password , Only the Worthy May Pass , Only the Pure of Heart , Only Good People May Pass

The story ends on a happy, upbeat note, with all the problems resolved and everyone getting back to leading happy, fulfilling lives ... but only if they're main characters. The characters the audience know and care about get their happy ending, but it comes at the expense of minor characters who get stuck with a Downer Ending Note that the term "minor characters" does not include villains, even of the Mook variety, since we expect them to wind up worse off in the end (and it is considered more shocking if they get away , are Easily Forgiven or win) Related

to Protagonist-Centered Morality , Inferred Holocaust , Esoteric Happy Ending , Everybody's Dead, Dave , and Dwindling Party . If an Adam and Eve Plot is both apocalyptic and presented as having an upbeat ending, it's also this See also: What Happened to the Mouse? , where minor characters are forgotten about entirely </ This is a Spoilered Rotten trope, that means that on this list is a spoiler by default and most of them will be unmarked. This is your last warning , only proceed if you really believe you can handle this list

Oh, boy. Normally, this would be a fantasy come true for some men out there. The fantasy of a beautiful girl actually wanting to have unprotected sex with you, with the explicit goal of becoming the mother of your child as a result. Be Careful What You Wish For , 'cause here's the catch: neither of you actually wants it, especially you, the bloke. Due to circumstances running the gamut of prophecies, genetics, curses, or just plain old writer viciousness, you, the bloke, are blessed (or, rather, cursed) to be the only man who can father the child of the female protagonist. But wait! It gets worse: she is amongst the last, if not the last, of her species/people (or at least the last who can bear children), and the whole race will die if you refuse. Therefore, she often has an " Entitled to Have You " attitude. And considering that the unfortunate aspiring young mother is more often than not a vampire, goddess, alien or equally super-powered being known for their short-tempers, politely saying "no" alone would drastically shorten your lifespan... or maybe just your limbs. You don't need</ those, right? Of course, there is also a reasonable chance that said being's mating rituals might not conform to the human way of doing things . Even if she is reasonable enough to not get offended by refusal, there is always the good old guilt factor, especially if she is a True Companion or equally dear friend, making acceptance and</ refusal all the more awkward. Hilarity Ensues . Of course, a lot of these situations could be fixed using artificial insemination, not that that ever happens . (Please note that repopulating the human race is not Truth in Television . Repopulation with one man and one woman would involve too much incest to work; scientists estimate that you need a base population of at least 500 people to maintain proper genetic diversity.) If this trope is utilized in Fanfic , expect coitus to ensue . See also Gendercide ; in these situations, the race in question is the human</ race, and it's never pretty for the last man or woman. Compare Endangered Species , Last of His Kind , Stalker with a Test Tube , What Measure Is a Non-Unique? . Sister Trope of Adam and Eve Plot .

A popular subset of Hollywood Tactics . Opposing armies will not engage in tactics or maneuvers of any kind. Instead, they simply form up into two opposing masses and charge straight at each other across a flat field. Afterwards, even this rudimentary formation will be lost as soldiers break up into a series of individual duels If there are any cavalry, they will not work as a separate unit or form up together; rather they will just be scattered in amongst the infantry. If one side doesn't charge, they will hold their fire until the very last moment. Or they will fire exactly one</ volley of arrows before charging themselves. Before firearms this tactic was rare, the "Shield Wall" being a much more common tactic. Even ancient barbarians generally knew better than to just gang up and run toward the enemy. Actually the advent of firearms temporarily increased</

the use of this tactic, the goal being to close within melee range before the enemy could fire a second volley (this tactic being used by Scottish Highlanders). However even then soldiers still maintained formation rather than charging in a formless mass. However ever increasing range, accuracy, and speed of firearms finally rendered this tactic suicidal in the First World War. A casual glance at the mortality figures of World War I (~9 million) will show you how well it worked against advanced firearms. Realism aside, this trope makes for a useful and iconic image for filmmakers, and is popular in an introductory scene as a way to quickly tell the audience that these two large groups of people really, really</ don't like each other. Compare Animal Stampede , where the charging troop consists of mindless animals rather than soldiers. A subtrope of Call That a Formation?

The inhabitants of a certain Gallic village in Asterix (as well as the eponymous hero and his buddy Obelix by themselves when abroad) do this regularly to the Roman army, the unfortunate recurring crew of pirates, and whomever else they may end up fighting in the given album. Justified in this case by Panoramix's magic potion giving them superhuman strength (plus of course the Rule of Funny).

The Lord of the Rings </

On the Discworld </, this is the policy of the D'regs. As their wise man said in Jingo </ , "It is always wise to charge."

A trailer for War Craft III </ shows this, with a battle between e Orcs and Humans which quickly goes in a different direction when e demons unexpectedly rain from the sky and kill everyon In The e Napoleonic Wars the British had a variation of this. They would e wait. Occasionally chant. But mostly wait like a silent inhuman e wall. This would push the soldiers' tension to its absolute limit e which often came at the same time as the French were worn out. e Then in a moment they would give a shout, fire their muskets, and e charge. The French would almost inevitably collaps e

Someone is given an option he doesn't like, and promptly rejects it The person who made the suggestion returns with something far worse (or at least far less likeable), and On Second Thought, the first suggestion was just fine . Summed up well by the following joke: A subtrope of Immediate Self-Contradiction . Often the former request will end up Off the Table . Compare Would Rather Suffer , So You Were Saying...? and Anything but That! .

Any time precise timing is called for, you're likely to hear the phrase "On three: One, two, THREE!" Since this has been heard countless times before, variations are common. A common parody is: "WAIT! Do we go on three, or do we say 'One, two, three' and then go?" This usually results in an awkward conversation about how best to count or the characters becoming even more confused and going at the wrong time or missing their opportunity entirely. (Genre Savvy characters may avoid this by counting down from three instead: "Three, two, one, GO!") Another common joke is to have someone simply go "Three" without counting to one or two first. If the action which the count builds up to is a painful</ one (e.g. ripping duct tape off a bound captive's mouth), then the action may be taken before</ reaching the promised "three", to get it over and done with before

the subject of said action realizes it's started. The reason why "three" is the usual number is because it's the smallest number of points you can use to establish a regular time interval. If you only count to one, nobody can react fast enough to the person saying "one". If you only count to two, you don't know how long the time is supposed to be between numbers, so nobody knows when to listen for the "two" either. Counting to three establishes both the point in time and interval between numbers, so everyone can figure out when the "three" will happen. Sub-Trope of Rule of Three . Not to be confused with Counting to Three , which is when you don't want</ the person counting to get to three, or with One, Two, Three, Four, Go! (in which the "go" is the Japanese word for "five"). Not to be confused with the film On The Count Of Three </ , although this trope is mentioned and parodied in there.

The long form of the trope title is " Out of Character Is Serious Business ." Now, then. Some characters have strong traits that they are known by . This is for when characters momentarily break away from their normal habits to make a point about the seriousness of the situation. Often causes the other characters to do a Double Take and mention why this event is Serious Business . When most or all of these OoC moments happen at once, you can be sure that the world is ending , or at least the Darkest Hour , leading characters to behave in ways they normally wouldn't, because they know they might not have another chance to do so. It's also a pretty good indication the Godzilla Threshold has been crossed. This is a trope for when a somewhat- Out of Character action is used to draw extra attention to the scene (similar to a Title Drop). It isn't Hidden Depths because it isn't telling us something about the character we didn't already know; it's similar to an Out-of-Character Moment in that this is specifically the usage of such a moment to draw attention to a scene. If they're doing this deliberately to make another character think something is amiss, see Out-of-Character Alert . Compare Let's Get Dangerous! and Weirder Than Usual . A Super-Trope of: Alternate Catchphrase Inflection : Someone says their Catchphrase in a different voice than usual. Often overlaps with:

"It seems like an open-and-shut case... or is it?" A line heard far too often in episode descriptions. There's many variations of this ubiquitous Crime and Punishment trope, so we'll just give one: We've got a defense lawyer with blonde highlights. She's a hot, young version of Perry Mason . One day, she gets a call from her friends in the Deep South . A black guy is only a few weeks away from the ultimate vaccination, which will stop him from getting any illnesses ever again by virtue of being dead. It seemed like (here's those dreaded words again) an "open-and-shut case": Mr. Smith's wife and three children were found horribly murdered. Mr. Smith was arrested by the police, his shirt covered in his daughter's blood. He confessed, was tried and was sentenced to a permanent cure to his problems. The lawyer investigates the case. She finds out that the Corrupt Hick sheriff was responsible, the confession was obtained under duress and the blood was from him cradling his dying daughter This one still gets going because forensic evidence, even today, is subject to interpretation.

This trope will mostly happen in comedies to male characters (sometimes to females as well), or when serious moments need to be lightened up a bit Very</ Truth in Television . It can happen

to anybody. Compare Wardrobe Malfunction and Comedic Underwear Exposure

Shout-Outs can reference pretty much anything — another e person, another work of fiction, even another episode of the samee show . One very popular target is to call back to the show's own e opening sequence. Because a show's opening is well-known to the e viewers, the joke requires zero setup. It's an instant punchline.e For another thing, it nods towards the fact that the show is, e in fact, a show , and that certain things are always the same, e without fully breaking strid When done with the show's theme songe (or other music from its soundtrack), it's Diegetic Soundtrack e Usag e

In a wacky comedy, the water level's rising inside a locked room, and usually, somebody is trapped in there . An unsuspecting person opens the door, and gets the unwelcome surprise of a massive flood pouring out, knocking them right over In Real Life , the water would usually just leak out at the crack at the bottom of the door, though it could be blocked up. Often the volume of water is so great that the weight should rip it off the hinges, or cause the floor to collapse, both of which would also cause the water to leak out as well Compare Exploding Closet , where there's a pile of solid objects on the other side of the door. Exploding Fish Tanks is another variant. May involve a Man-Made House Flood

There's a door the heroes have to clear. But there's also a lock (often involving a complex computer combination lock) in the way. Our heroes have to get past it, to get the weapon, the suspect or hostage, or the artifact or whatever MacGuffin is important to the plot right now. They may or may not have a brilliant hacker kid like young John Connor or mutant kid like Micah . Somebody tries to pick the lock , or to blow powder on it to see what the most used key combinations may be, or find some other way to get the lock open before time runs out. But it's still not going fast enough. Then comes The Big Guy , the Boisterous Bruiser , the Pint-Size Powerhouse (etc.) who just punches it in, smashes it with a rock, kicks it, blasts it with a weapon, or runs into it either head first or with a Battering Ram . Master of Unlocking or not, the lock is broken, sputters feebly, and the door obligingly opens, if it doesn't fall down first. Occasionally you have a speedster or a robot picking the lock by blazing through all combinations faster than the human eye can follow. One of the more common variants is the hero putting his (or her) shoulder to the door, which obligingly opens, if only a little bit. This has led to the common subversion: hero applies shoulder, Newton's third law tells the hero to lie down on the ground and whimper. The "subversion" is what would actually happen. If you really want to open a door, kick it near the door knob . Otherwise you'll have a closed door and an injured shoulder. This trope is responsible for Evil Overlord List entry #96: "My door mechanisms will be designed so that blasting the control panel on the outside seals the door and blasting the control panel on the inside opens the door, not vice versa ." It's also a subtrope of Cutting the Knot . When the magic phrase Open Sesame fails, you still have this as an alternative; sometimes the party using force to open the door will even say</ "Open, says me!" See also Dungeon Bypass , Myopic

Architecture and Steal the Surroundings . Related to Axe Before Entering , Battering Ram , and Shoot Out the Lock . The Subverted Trope , where they do</ bust down the door, and an ally notes they didn't need to, is We Have the Keys . And the trope wherein they could've used the door but smash through the wall</ instead is There Was a Door .

This trope is when a particular piece of information is officiallye declared to be secret... but it is widely known by everyone e anyway</. The characters might as well not even attempt The e Masquerade , because all the civilians around them know who they e are and what they are up to. And that super-secret bit of gossip e that no one can ever know? Hate to tell you this, but everyone e knows it already</. But at the core of the trope, is the fact thate even though everyone is fully aware everyone else knows about the e secret, it will still be treated as a secret; no one will ever e openly admit to knowing it, and it is a common understanding that e it should remain unspoken. Sometimes the occasional knowingly winke and nod will be shared, at most vague allusions or euphemisms e might be used, but any and all open discussion and acknowledgment e of the secret is completely out of the question. To do so will be e viewed a mild faux pas at best, and an outright cardinal sin at e worst. As a result, the Naïve Newcomer or the Fish out of e Water will often mistake it for an actual secret, as they don't e know that most people already know. In smaller social circles, a e common variant is "everyone knows, but they don't know how many e other people know until they start comparing notes one day", at e which point the real secret is that it isn't on Overt Operative e is a Sub-Trope . Related to Not Cheating Unless You Get Caught , e and commonly paired with Could Say It, But... Compare Everybody e Knew Already , where someone genuinely believes their "secret" is e actually secret right up until they tell everyone. The Transparente Closet is when the secret relates to sexuality. See also Everyone e Can See It . Not to be confused with Public Secret Message , whiche is out in the open but not obvious in its existenc e

Opera Gloves is not a trope. It has been converted into a Useful Notes page, available here . If you came here from an internal wick, please remove it or change it to High-Class Gloves or some other Opulent Outfits trope.

Opera has been around since the end of the 16th century and is still going strong. Major opera composers include Mozart , George Frederic Handel , Giuseppe Verdi , Gioachino Rossini , Richard Wagner , Giacomo Puccini and Richard Strauss, though there are, of course, many more. The public perception of the difference between opera and The Musical is that musical theatre has breaks for spoken dialogue, whereas opera is "sung through", alternating between " " (which is when the plot happens and is typically sung in a less-formal style) and "arias" (big numbers where). While not a bad approximation, it's not always true. Because opera tended to be the theatrical equivalent of a Doorstopper , someone asked why it couldn't just be abridged by turning the recitative into dialogue; this form was typically called "operetta" (to oversimplify the matter), and the only thing you have to add to that</ to get a modern musical is a greater inclusion of dance. This means there are in fact operas that have spoken dialogue, like The Magic Flute </ and Carmen </. Likewise, there are musicals

that have "regressed" back to including recitative; among these Sung Through Musicals are Les Misérables </ and Joseph and the Amazing Technicolor Dreamcoat </, and others are nearly so like The Phantom of the Opera </ and RENT </ (which in fact has more Wham Lines spoken than sung!). The actual</ line between musicals and opera is blurry and kind of technical, but the short of it is that opera doesn't use electronic sound equipment and musicals typically need better actors than singers. Stephen Sondheim was heard to claim, "I really think that when something plays Broadway it's a musical, and when it plays in an opera house it's opera. That's it." "Common Knowledge" also insists that opera is always a tragedy . This is also not true; the opera genre is as varied as any other. Many operas are comedies — The Barber of Seville </ and The Marriage of Figaro </ are basically RomComs , just to give two examples — and even the serious ones tend to have at least some humorous parts. In fact, during the Baroque and Classical periods, operas were generally expected to have happy endings; the concept of tragic operas only became popular during the Romantic period. And while some operas have incredibly well-crafted lyrics and story lines that are true works of art, others are... not quite as brilliant . That said, the opera genre is known for featuring many a work with extremely</ drawn-out texts focusing on a single (often trivial) theme. As a result, opera texts (libretti) are often mocked, and in many cases it's mainly the quality of the music that makes an opera work, along with the same thing you need for any theatrical production: committed performers bringing the art form to life on stage. Movies have car chases, rock songs have guitar solos, and operas have death-arias (the soprano frequently dies). In fact, both Anna Russell and (in her one-woman show, Stand-Up Opera</) have made entire comedy routines of poking fun at opera tropes. Nowadays we tend to think of operas as high-falutin' fare for the nobs and snobs. Back in the 18th, 19th, and early 20th centuries, though, opera was popular music</, to the point that the opening night audience was chock-full of transcriptionists. And it didn't take long for them to produce a saleable product: Rossini once said that by the time he left the opera house for home at the end of opening night, hawkers would be lined up on the street selling copies of the music and lyrics of his arias to those who couldn't afford a ticket. (Yes, this means that media piracy and its critics are Older Than Radio .) Several modern films and other works have been created as operas (that is, entirely consisting of sung dialogue). The most famous "serious" opera film is probably The Umbrellas of Cherbourg </, starring Catherine Deneuve. A very modern example is Repo! The Genetic Opera </, which transplants the style into industrial sci-fi horror. The term Rock Opera is thrown around at times for a sub-genre of the themed Concept Album , but most "rock operas" are not produced for the stage (with an exception or two). The nearest thing to a modern successor to opera is Broadway-style Musical Theater . Indeed, musicals can trace their origins to opera through the operatic subgenre of operetta or light opera, which, as its name implies, is light in terms of subject matter (i.e. it's funny) and music, and often feature a good deal more plain dialogue than ordinary operas. The works of Gilbert and Sullivan are generally considered transitional, as while they considered their works to be comic operas, they would probably be called musicals if produced today; many would argue that musicals are basically the genre of theatre launched by G&S. Used in movies and TV shows to add a touch of class . Or just something artsy. Or for the cast to get bored and fall asleep, which is something that can't be done (too loud). Not to be confused with the Cantata ,

though at least one cantata, Johann Sebastian Bach 's Coffee Cantata , can be considered a miniature comic opera according to The Other Wiki . The Oratorio is an intermediate form between the cantata and an opera, being a sung musical work that is long, generally divided into acts, and has recognizable characters interacting to tell a story, but not involving any acting of any significance; they were historically written for circumstances in which opera was infeasible or inappropriate (for being too vulgar), typically religious venues, or when the composer couldn't convince a patron to let him write an opera (which is much more expensive; this cost factor drove George Frederic Handel 's prodigious output of oratorios late in his career, as he had previously focused on opera, but the English public's tastes had shifted away from that form). See also Classical Music , of which most opera is a subgenre . Actor Shipping : When two singers perform together frequently enough, this can happen, especially if they have wonderful chemistry together. Some examples include: Amadeus </ : Several works by Mozart, of course. Ludwig van Beethoven Vincenzo Bellini Georges Bizet Alexandr Borodin Benjamin Britten Francesco Cilea John Corigliano Gaetano Donizetti Antonin Dvorak George Gershwin Umberto Giordano Philip Glass Mikhail Glinka Osvalo Golijov Charles Gounod George Frederic Handel Leoš Janáček Franz Lehár Ruggero Leoncavallo Heinrich August Marschner Pietro Mascagni Jules Massenet Gian Carlo Menotti Claudio Monteverdi Wolfgang Amadeus Mozart Modest Mussorgsky Jacques Offenbach Johann Christoph Pepusch Giacomo Puccini Nikolay Rimsky-Korsakov Gioachino Rossini Camille Saint-Saëns Johann Strauss, Jr. Richard Strauss Peter Ilych Tchaikovsky Giuseppe Verdi Richard Wagner Carl Maria von Weber Kurt Weill

When a character has to remove something from a container very</ carefully, or nasty things will happen. Typically speaking, simply touching the item against the side of the container is enough to set off the "nasty things", because it's either Made of Explodium or a Death Trap Named for the board game "Operation", which greeted every failure with an earsplitting buzz. Can overlap with Nitro Express or Wire Dilemma . Should not be confused with In Iron Man </ , Pepper helps Tony replace his mini-arc reactor with an upgraded version and he warns her not to touch the sides of the casing. When she does, there's a loud "bzzzt" sound and the heart monitor behind them immediately starts displaying a page-full of red text. Tony even compares what she's doing to the game Operation by name

Crowley using tongs and thick rubber gloves to handle his holy water in Good Omens </. Being a demon, the tiniest</ drop on him can mean his doom.

The Black Rock dynamite in Lost </ qualifies. And a guy gets blown up to show it's really serious. Not that that stops Locke fooling about and lampshading the trope.

This is a common occupational hazard for adventurers in Dungeons & Dragons </. Especially if the DM is feeling sadistic .

Bomb-defusing sequences in Dead to Rights </ required the player to pull bombs out of cylinders in this way. Each bomb had a small pin which ran inside a channel on the inside of the cylinder. Touching the pin to the side of the channel had a predictable effect.

A specific type of Zany Scheme : Two characters, Alice and Bob , are an Official Couple ... or they would be, if Bob wasn't so mired in the river of denial that he insists that the water flowing all around him is solid ground. Alice, who is not in denial and very</ aware of Bob's feelings, gets fed up with his refusal to spit them out and takes matters into her own hands. Confronting him directly with the evidence might cause him to run for the hills, so Alice decides to invoke Green-Eyed Epiphany : She gets into a faked or temporary relationship with Convenient Charlie , to make Bob insanely jealous enough to come clean first Hopefully, the operation succeeds. Hopefully, Charlie isn't too</ insufferable or bland and doesn't drive Alice insane first. Hopefully, he won't be heartbroken and furious when he finds out Alice was just using him. Hopefully, Bob doesn't take this as a sign that he doesn't have a chance with Alice. Hopefully, Bob doesn't just want his beloved to be happy . Hopefully, Bob doesn't fail to notice because he has the awareness of a brick . Hopefully, Bob doesn't fall for it so thoroughly that he pulls a Counter Zany that Alice thoroughly falls for! And hopefully, Alice doesn't actually fall for Charlie.. Yeah, right.. Subtrope to Fake Relationship . Compare with The Schlub Pub Seduction Deduction , Intentional Heartbreaker or Be a Whore to Get Your Man

In Speculative Fiction , as in Real Life , technology is designed with certain unquestioned assumptions : The user has the normal number of appendages, is within a certain generous range of sizes, can withstand so many G's of acceleration. The user can shoot lightning from her hands, or commune telepathically with computers... just like everyone else in the builder's species. But not everyone is</ a member of the builder's species, and that's where this trope comes in In certain settings, Finagle's Law ensures these assumptions will cause disaster. Sure, sometimes it's a bonus, or even a built-in feature, that the alien saboteurs can't use the Artifact of Doom properly, but usually it's just a pain If a piece of technology only works for one specific</ user, that's Loyal Phlebotinum . This trope may involve Phlebotinum-Handling Requirements Sister trope to Human Furniture Is a Pain in the Tail Since he's a robot with non-human fingers, Atomic Robo can't operate a touch screen at all. In one scene, he's actually seen complaining to Steve Jobs about how useless the iPad is to him. Later, when Robo has to answer a call on a smartphone, he literally can't, for the same reason. Why he doesn't just use a capacitive stylus is unknown

In The Colors of Space</, by Marion Zimmer Bradley , humans need to be in stasis to use the FTL drive A lot of tech in Stargate </ can only be operated by someone with the ATA (Ancient Technology Activation) gene. Luckily a procedure is developed that can give most people this trait, though those blessed by the plot are still inexplicably better at it

Call of Cthulhu </ supplement Terror from the Stars</. The Mi-Go Chave a Lightning Gun which they fire by grasping it and altering Cits electrical resistance. Humans who want to fire it have to clip Cone of its wires elia's ill-conceived magic artifact in The Order Cof the Stick </ requires a jolt of electricity to activate. Not Call humans can shoot magic out of their fingertips? How was she Cto know</ that? Humans don't even have an entry in the Monster CManual anymore! A particularly justified case, as Celia has very

Clittle contact with humans and regularly pals around with dryads, Cmermaids, fire spirits, etc. - she's used to racial</ abilities, Cand humans having such a wild array of abilities confuses the hell Cout of her

CAPTCHAs, those things where you have to prove that you're a human and not a bot by entering the text from an image, have quite a difficult time distinguishing between bots and blind humans— because speech synthesizers and Braille displays can't render images. For this reason, an increasing number of CAPTCHA-protected sites include an option to have the characters spoken at you (which would benefit the hearing blind but not bots or the deaf-blind, though it's somewhat unlikely a person who is both deaf and blind would be operating a standard computer).

Yet another phrase heard in direct sale advertisements. If they're flashing a phone number on the screen, then you can bet you will be told that the operators are standing by, waiting for you to give their drab, dull lives meaning. It implies (without ever actually saying it) that the offer is only for a limited time, and that those operators may stop</ standing by at any moment, so you'd better get your order in right now</ . In fact, some of these advertisements actually include a ticking clock, suggesting that once the ad or paid program is over, nobody will be there to take your call. There will be, of course; since commercials can be seen these days at any time of the day or night, order desks are generally staffed continuously Actual research determined that the phrase had the opposite effect. If operators are "standing by", that must be because they don't spend very much time actually answering the phones and taking orders, because not many people are ordering the product. The phrase "If lines are busy, please keep trying" was found to work much better. If lines are busy, then the company must be swamped with orders because the product is so great. (This allows the vendor to theoretically hire fewer agents, which not only reduces the seller's overhead costs, but also their apparent "supply", which — when coupled with the lack of contradictions at the customer's end of the phone line — make the product seem more valuable .) Technically these commercials are usually incorrectly phrased. In telephone terms, an "operator" is a person who takes a call to redirect it to someone else. A person who actually takes a call to process it themselves is an "agent," and thus, they should be saying that "agents are standing by" rather than operators. However, the term "agent" is relatively modern, at least in this definition, and the average infomercial customer is over forty and is more likely to associate the word "agent" with "KGB" or " Maxwell Smart " than with "order clerk". Time-Life Music and any other sales pitch for music compilations, subscription or stand-alone.

There are many ways to fight and win. Some folks think that offense is the best defense; if you kill the other guy, defense is irrelevant. On the other hand, if you plan to fight tomorrow, or the day after that, you'd better have some contingency plans in place to protect your attackers, heal the wounded, and prepare for a possible retreat or invasion. Which do you go with? Some folks think that small numbers can overcome greater numbers with superior firepower, teamwork and training ; others think that even the greatest can be overwhelmed if you just throw enough at them , and if you do lose, there's more where that came from . Which do you prefer? Some folks

prefer stealth and deception, some folks prefer open battle. Which one is best? When you've got two or more groups with two or more ways of winning the battle, you've got Opposing Combat Philosophies. One general prefers to obliterate the enemy with long range bombardment, while the other prefers to send in the infantry to really silence the other side. Or, in a fantasy setting, the choice between magic, which is astoundingly powerful but takes decades to perfect, or melee combat, which is easier and faster to master. These differing philosophies can be found between the heroes and the villains, or between opposing factions on the same side. See also Ace Pilot , which includes a section on various piloting styles, as well as Force and Finesse and Soldier vs. Warrior . Faction Calculus and A Commander Is You are both about ways that video games often quantify Opposing Combat Philosophies in terms of game mechanics. It's also a key element of Rival Dojos or Elves vs. Dwarves . Watch for a Red Oni, Blue Oni contrast.

The villains of any sports series or movie, the Opposing Sports Team is the number one team before the main hero's eventual victory. They seem to be made up of Designated Villains and Villainy Free Villains , but they are not: they got to this point not because of Team Spirit , but because of either cheating and/or bullying and abusive behaviour or at the best of times a grueling, soulless regimen that goes against whatever the Aesop of the show is. They almost always wear a uniform that is mostly black. These may be to sports what the "Stop Having Fun" Guys are to video games; the types who play the game solely to win, and will resort to any means to do so Also seen in commercials as the side that doesn't endorse the main product, whom the hero defeats through Cereal-Induced Superpowers In 1980s and 1990s vintage sports movies, this team is the posse of bullying, snobbish, white private school rich kids, while the hero's team comprises ethnically diverse middle- to lower-class public schoolers - making it overlap with Slobs vs. Snobs . Watch for a dirty scheme to close the neighborhood rec center, and lots of northeastern-accented trash-talk If the competition is international, expect the Opposing Sports Team to be either Soviet (Red Commies trained from birth in athlete factories and pumped on steroids) or German (hyper-efficient , arrogant , and we'll never forgive them for the war). For bonus points, they could be East German , combining both. Nowadays the reputation of the from birth athlete factory has largely shifted towards the Chinese, as Russia radically downscaled old Soviet youth sports programs , while China took this tactic and ran with it See also Technician vs. Performer . Jerk Jock is about individual athletes who are jerks, but there is some overlap, in that they have similar attitudes of cruelty, aggression, the acceptability of kicking dogs and abuse of all the privileges of being a winning athlete

A Motor Mouth just isn't as funny if he doesn't have the Straight Man to torment. Similarly, only when a sweet, shy person is paired up with an equally jerkish one is their kindness and shyness made all the more noticeable . It is all but guaranteed that the characters' differences will cause more friction than harmony between them. That's what gives the Odd Couple its fuel for Slap-Slap-Kiss , Will They or Won't They? , and Aw, Look! They Really Do Love Each Other situations. Bickering and mushiness in one package. What's not to like? The Odd Friendship also has elements of this, but tends to

focus on how the differences make them see each other, and maybe the world, through new eyes. Perhaps the serious one is Not So Above It All , or the Shrinking Violet has an inner strength they never knew they had. A Moe Couplet also does something similar to this, focusing on how each half of the couplet brings out the other's endearing or nurturing traits. Opposites attract has become so widespread in buddy cop shows , in the form of Serious White Guy meets Loud Black Guy, that it branched off into its own subtrope . About the biggest challenge in creating a day-and-night dynamic is to keep the attract</ and repel</ cases relatively balanced. When the pendulum swings too far toward the repel</ side and the characters seem more interested in torturing each other than helping out, it's no longer cute to watch; it's just masochistic . The key (both in fiction and in Real Life) is to watch the pair's goals. If they want the same thing but use completely different methods to achieve it, it's this trope. If they want different</ things entirely, it's a divorce waiting to happen. If you add a third-party mediator for balance, you get a Power Trio . Contrast Birds of a Feather . Compare Too Much Alike . : Please, no ships , just Canon portrayal of attraction. If you see an example that hasn't been portrayed in canon as this type of attraction (or hasn't been portrayed in canon at all</), please delete it. This also means examples will tend to be spoilery, so read on at your own risk. That '70s Show </ has the geeky Eric with tomboy Donna, the rich girl Jackie with rebel Hyde, and the short-tempered Red with cheerful Kitty.

While clones and most other sorts of sci-fi duplicates are identical to the original character and, by definition, the same sex, exceptions do exist. The idea dates at least from Nine Lives</ by Ursula K. Le Guin (1969), where recognized geniuses are routinely cloned in large mixed-sex groups and Time Enough for Love </ by Robert Heinlein (1973), where the opposite sex clones become sexual partners of the original. Nowadays the trope is more often used as a quick way of producing a Distaff Counterpart rather than for titillation. Merely being of the opposite sex of his or her original greatly increases the chance of the clone surviving the denouement and showing up in a future story. This way writers can invoke the First Law of Gender-Bending without sacrificing an original-sex character they've grown fond of Biologically, this is somewhat plausible for male-to-female cloning, because a male has an X-chromosome that can be doubled to produce a female clone, as in Garrett's poem and Heinlein's novel. Strictly speaking, you don't even need the second X chromosome, though omitting it is a good way to kill 99% of your fetuses and give the surviving 1% Alternatively, the SRY gene, which causes maleness, can be removed from the Y chromosome. For female-to-male cloning, the Y chromosome would have to come from another subject, preferably a paternal relative and most ideally the father, as if the original subject were a male, she would have had a Y chromosome virtually identical to her father's. Nevertheless, this would technically not be a pure clone . A Y chromosome could be formed from one of the X-chromosomes, which would require absurd amounts of genetic engineering and amount to simple fiat anyway. Alternatively, the to create a sterile clone that appears male. Somewhat fittingly when given the above, the majority of these characters are female If the Opposite-Sex Clone retains the memories and personality of the original this is effectively a Gender Bender , at least from the perspective of the clone See Cloning Blues . Subtrope of Modified

Clone . Compare Distaff Counterpart , Half-Identical Twins and Screw Yourself

Here is a place to note the tropes which are opposites of one another See also the Canonical List of Subtle Trope Distinctions , and Trope Grid (which covers when there's more than one possible Opposite Trope) and Evil Counterpart for a list of tropes with moral counterparts (good vs evil) Sub-Trope of Inverted Trope

Bob, a member of a minority group, joins the military. He acquits himself well, and may even gain a reputation as a war hero. After returning to civilian life, however, Bob's minority status relegates him to second-class citizenship in his homeland, despite the risks he has taken on his country's behalf Truth in Television , as in the cases of German-Jewish veterans in Nazi Germany and African-American servicemen in the pre-Civil Rights Movement United States Compare No Place for a Warrior , for the general mistreatment of veterans in civilian life, not necessarily tied to their minority status. See also Dude, Where's My Respect?

20 Minutes into the Future , or perhaps an Alternate History gone wrong, the United States is no longer the shining beacon of democracy that it once was . Perhaps civil war and/or an invasion has turned the country into The Dictatorship , corporate influence has undermined the democratic ideals the nation once held, a theocratic religious movement has taken control of the government, or democracy has been suspended in order to fight off external or internal threats, real and/or imagined. Whatever the reason, the nation is only a democracy in name , or sometimes, not even that if the regime is painfully honest . Expect to see FEMA, DHS agents, cops that are always clad in riot gear, or even the military patrolling the streets, harassing innocent citizens for arbitrary crimes or by virtue of simply "being there." Civil rights have been suspended for the "greater good," and political dissidents are shipped off to concentration camps or made to "quietly disappear", never to be seen again . A La Résistance of sorts will be featured usually, made up of fed-up citizens, and sometimes former or dissenting military or police personnel that are following their oath to defend the Constitution against all enemies, foreign . Regardless, they'll be dismissed as terrorists by the American government, and will usually be used to justify the oppression. How they are portrayed depends on the work. Some may have them as plucky heroes that still believe in idealistic American beliefs and are willing to die to restore them, whereas if the scale goes further towards cynicism, may have them portrayed as well meaning rebels that commit some atrocities to fight against the system , or even Right Wing Militia Fanatics (who turned out to be Properly Paranoid after all) who are little better than the system they are fighting, and often become much worse . In a political work that is left-leaning, expect to see this trope overlap with The Boorish version of Eagleland , an America where separation of church and state no longer exists and in which the government is in the pockets of crooked businessmen and warmongers - or a combination of both , all sponsored by the brutal and crooked president . Right-leaning works will favor a Commie Land America, with shades of either old-style Stalinism or '60s radicalism depending on the period the work came from; or since the end of the Cold War , radical Islamists imposing Sharia law , in which the

separation of church and state no longer exists. Libertarian and centrist works will often take elements of both of these portrayals Can overlap with Fallen States of America , if the nation has become a dictatorship as a result of the fallen status, or is one of the reasons behind it, although it is possible for the US to still be a superpower, or at least still be a "first-world nation". Divided States of America or a Second American Civil War is also a possible trope as well, as the remaining US government may be trying to keep what is left of the nation together by any means possible, if the oppressive was not the cause of the Civil War to begin with, (Of course, The revolution may not be civilized as well.) Invaded States of America can count too when the nation goes dictatorial to protect against the enemy, or if the invaded sections are under a restrictive foreign government. Also see Evil States of America , which is where the United States are the badguys, oppressive or not. Basically Day of the Jackboot with a specifically American focus. Sub-Trope of Different States of America . No Real Life Examples past the Civil Rights Movement of the 1960s. Needless to say, many ideologues and conspiracy theorists on all extremes of the political spectrum believe this trope to be Truth in Television , some tropers and readers could probably write an essay complete with citations about how there are at least some elements that are truthful, let's just leave it at that.

This is it. The end of the line. The final confrontation with the Big Bad awaits and every one of the Good Guys is rarin' to go. All but one. One person has decided he isn't going to take part in the upcoming finale. Whether he's merely choosing not to cross the Line in the Sand or simply declaring " Screw This, I'm Outta Here! ." He's stepping down and leaving it to the rest of the group. The reasons for this can range from acknowledging that he Can't Catch Up and would only be a hindrance, to personal feelings interfering with their ability to do battle against the Big Bad . It could also be a mentor Passing the Torch . Or perhaps things have simply gone too far and he just can't take it anymore. On the more selfish /pragmatic end of the scale, this character could just want to be normal and use a chance to get away from the craziness once it's presented. Or realize that his goals no longer line up with those of the heroes and thus decide he has no reason to remain with them. Maybe he was badly wounded previously, or his idealism was broken , or someone he loved is dead and he needs time to recover. There might also be a falling out or conflict of ideals with the rest of the group that convinces the person he's better off out of it. Perhaps he doesn't think his chances of surviving this particular battle are high and wants to live. They could also just be a Dirty Coward . Opting Out typically means the end of this character's role in the story and will usually result in their being Put on a Bus . It can be used to show how serious a situation has become, if the reasons for the character leaving are in the " Can't Catch Up " or "Can't Take It Anymore" range. The specific reasons can also determine whether the character's decision is right, wrong, wise, selfish, or anyplace in between. As often as not, an Opting Out character is allowed to leave and go as he pleases. His teammates may not necessarily be happy about this turn of events, and they may or may not hold this choice against him. On the flip side, an evil character may Kick the Dog and kill a character on his side attempting to Opt Out, showing just how evil that character is because his Mooks remain where they are out of fear of what will happen to them if they leave. See also Shoo Out the Clowns , which this trope may overlap with, depending

on the character. Both tropes can serve to show how serious the situation has become; though a character who Opts Out is usually making the decision of their own accord. On rare occasions, the character is opting out because he thinks he'll be better able to help his companions from outside</ the battle. Sometimes they go to muster reinforcements , or to Bring News Back of an impending Last Stand . (The former often causes a Big Damn Heroes moment.) Also compare Changed My Mind, Kid , which many characters who appear</ to Opt Out ultimately pull. However, this trope is specific to when a character Opts Out and means</ it. Also compare I Want My Beloved to Be Happy , which can be a romantic version of opting out. Crossing a Line in the Sand is the version where the leader gives their people the option to opt out without dishonor before engaging on a deadly mission. See also You Can Turn Back , when the hero tries to convince his companions to opt out. See also Not What I Signed on For , where the character refuses to continue participating in something he finds distasteful or unethical. Finally, see Screw This, I'm Outta Here! for a generally negative take on Opting Out, usually because it occurs at the worst possible moment or in an act of pure cowardice.

Once, before film , before printing, before even writing , all stories were spread by word of mouth alone. If you wanted a story, you had to get some old fart to actually sit down at a fire and tell you</, and you usually had to put up with a lot of tangential rambling, too . Most of the oldest stories have their roots in this ancient storytelling medium. Oral storytelling has distinctive features, shaping the tropes it uses. Speech is not nearly as fast as reading, so an evening's worth of story is shorter. It is not possible to page back through an oral story to make sure it's internally consistent, and the story itself needs the kind of repetitive features that aid memorization. Even with</ memorization, stories usually change over long periods as the details of the original telling are altered by different storytellers, by innovation, to suit various audiences and circumstances, and by cultural and linguistic changes. Nowadays, you kids with your new-fangled "writing" and "movies" tend to think of Oral Tradition as a medium of the past. But even in the most literate and high-tech cultures, stories, beliefs, ideas, and jokes continue to circulate orally as long as people continue talking to each other face-to-face or via telephone. Online social networking will have to become even more omnipresent before Oral Tradition really dies as a medium. The genres most often associated with Oral Tradition are Myth, Legend , and Folklore (folktales, fairy tales , folk ballads, folk songs, etc.), or just Mythology . These genres are not just oral — many mythological works have passed into or originated from other media such as writing and theatre. But these genres originated with oral storytelling, and are frequently referred to collectively as "oral tradition." An oral work, once written down, isn't Oral Tradition anymore. The oral versions can still wander around, and often do. But the written version is now Literature , and will change independently from the oral versions . This is an important distinction for this wiki, because the two media are subject to different types of adaptation, circulate by different channels, and often employ different tropes. It also comes up in the style of the wording, for example the repetition in oral works vs. the richer description, more detailed narration, and illustration that usually only shows up in writing. Once a work is written, it's much easier for the author to look back over the whole thing, removing

contradictions and inconsistencies , before presenting it to an audience. This is not to say that tropes from the oral tradition do not show up in written media at all: usually, there is a transition period when a story moves from oral to written form. This can be seen best in early literature, which still rely on repetition, formulaic storytelling, and rhyme schemes in some form or another (consider that poetry used to be the MAIN form of storytelling because of this). Nor to say that oral tradition is independent of literary versions: the Brothers Grimm correctly deduced that some of the oral tales they collected were in fact derived from Charles Perrault's literary tales, and a Japanese folklorist established that the publication of their works produced noticeable changes in the fairy tales told in Japan; the fairy tale Beauty and the Beast , originating as a literary tale using fairy tale motifs, has reappeared in many variants in oral tales; and folklorists talking with storytellers are often told of their actively seeking out literary sources to increase their repertoires of stories and motifs. Since oral works by definition aren't written down, it's almost impossible to trope them. The works troped on This Very Wiki, even those that originated in Oral Tradition, are almost all adaptations in other media. See also Language Tropes .

In some science fiction, it's impractical to transport enough ground troops to invade a planet or natural satellite, or The Empire simply wants to make a statement. So they bombard it with a bunch of nukes or large kinetics , or Energy Weapons of some sort. This bombardment may be limited to a small geographical area but more often it is a general assault that wipes out most civilization if not all life on the planet A term frequently used in relation to this trope is "glassing," which originally referred to the bombardment being intense enough to cause the soil to vitrify, or melt into volcanic glass. Such as what happened at the Trinity nuclear test site Subtrope of Death from Above , supertrope to Colony Drop , usually less powerful than an Earth-Shattering Kaboom . Kill Sat is a specific example where the bombardment is carried out by a satellite instead of a ship (the primary distinction is that the Kill Sat can't leave orbit under its own power). This can overlap with a Meteor Summoning Attack . May involve Nuking 'em , and could be required because It's the Only Way to Be Sure . Has no relation to an Orbital Shot Mahu </ : In "Second Chance", the Galactic Commonwealth never performs a planetary invasion without previously bombarding the world they want to conquer for a few weeks. Once the planet's fortifications are all reduced to rubble, the fleet in orbit continues to give fire support to the troops on the ground

An Orbital Kiss is a phenomenon in Film , Western Animation , Live-Action TV and visual media, where two characters kiss, and the camera rotates a full 360 degrees around them as this happens. This may or may not be accompanied by Slow Motion . Look for one of the two to lift a foot Subtrope of Orbital Shot . Not to be confused by a kiss on the orbitals. Or in near Earth space . A symptom of The Big Damn Kiss . Compare Twirl of Love

Nothing quite beats an orchestra for a battle, especially an aerial one It may involve Ominous Latin Chanting or Autobots, Rock Out! .

Or both Compare Music to Invade Poland To , Fanfare , and Classical Music Is Cool . Contrast with Classical Music Is Boring . If the music is too</ loud, better hope you have Steel Ear Drums See Xylophone Gag for when someone makes an actual</ bomb out of a musical instrument. Has no relation to Explosive Instrumentation . This trope does not refer to the idea of attacking an orchestra with explosive ordnance

This is when a character who wants to compete fairly and honestly is told not to do so by someone else. Sometimes, the character will be told to cheat in order to win. Other times, they will be told to deliberately lose. Both heroes and their antagonists can be in this position — all that's required is that their superiors or colleagues want the competition to be rigged for some reason. This reason is often just greed or pride, but doesn't have to be — there may be something genuinely important riding on the contest If the character is being asked to win dishonestly, it implies that their ability is being questioned (or else they'd be able to win fairly). Whether or not this lack of confidence is justified is variable - sometimes, it will be plain that cheating is the only way to win, but other times, the character will genuinely believe in their abilities, and may well say "I know I can do this!" before getting overruled by someone who disagrees or who wants to play it safe. Sometimes, one side thinks they have no choice but to cheat because the other side will When it's a hero who is ordered to win by whatever means necessary, they're quite likely to refuse. They'll often go ahead and win without</ cheating, demonstrating skill and honesty like the proper hero they are. This sometimes plays out with the hero initially appearing</ to lose, only for the bad guys to be exposed as cheats and stripped of their win . Less commonly, the hero will refuse to cheat and will really</ lose, preferring to keep their integrity intact even at the cost of their goal If a hero is ordered not to win , for some reason, their decision to comply will probably be based on whether it really is for a good cause. In some cases, especially ones where the hero is being tempted with bribes or threatened with retaliation, refusing to throw the game will be presented as honourable and courageous. Other times, though, deliberately losing may actually be presented as the morally correct choice, as the hero may be sacrificing their pride for a greater goal When it's a bad guy who is ordered to play dirty, their reluctance to do so may help build them up as a Worthy Opponent — they have genuine skill, and might even get along with the hero if they weren't on opposite sides. If ordered to cheat to win, they might perform at least a partial Heel–Face Turn by defying their orders at the last minute and giving the hero a fair shot The competition involved is often a sports event of some kind, so this often turns up as the main moral dilemma in a sports story . See also Unnecessary Roughness Compare Secret Test of Character

Long ago, there existed an order of people who battled evil valiantly but have since fallen into disarray and were ultimately forgotten. But as the ancient evil rises its head again, a new group of heroes will take up the fallen banner of their ancestors and defend the world that they passed down to them in their name. The Order Reborn is a reincarnation of an extinct heroic organization that has been forgotten over time but resurrected by the distant successors to

combat evil, new or old. It is probably based on the old principles but (ideally) with adjustments made to prevent it from meeting the same end. Usually precipitated by the Last of His Kind , who will become The Mentor . The "order" being rebuilt is often The Chosen Many . A subtrope of The Order . Compare with Putting the Band Back Together and Split and Reunion . For this trope on nation-wide scale, see Resurgent Empire . Record of Lodoss War

The Green Lantern Corps in The DCU in the arcs ending with "The Road Back. It also happened after the Arcs Green Lantern: Rebirth</ and Green Lantern: Recharge</ .

The New Jedi Order established by Luke Skywalker from the no-longer-canon Star Wars Legends </ Expanded Universe is the archetypal example. They used to be a major force in the galaxy, then they diminished into Obi-Wan Kenobi and Yoda. Both of them lived in exile. Then they took turns training Luke Skywalker, who ushers in a new era for the Jedi. Luke tries it in the new canon too, but after Kylo Ren rebels and kills his other padawans, he basically gives up After gathering the Lorestones, Lone Wolf is able to re-establish the Kai Lords twenty years after their destruction

Inheritance Cycle </ is going this route with the Dragon Rider organization. Eragon was a big deal because he was the first such rider in decades, and could lead to many more.

High Guard from Gene Roddenberry's Andromeda </. Granted, the High Guard are more of a Space Navy that an Order, but when stuck between the Nietzcheans and the Magog, anyone could put on the white hat.

The Fayvana from Fading Suns </ are a psychic coven that claim to be a descendant organization of the Phavian Institute, which was destroyed during the end of the Second Republic. The actual link is extremely tenuous; most people in the know think that they're an unrelated group claiming a legacy for themselves. Regardless, they are</ devoted to the ideals of the Institute.

Drakan </: The dragon-riding Order of the Flame.

The protagonists in Angel Moxie Practitioners of Woo Foo in Yin Yang Yo! </ have had this happen constantly; in the back story, it's established that each time, part of the reason was that the fighters couldn't work together and lost because of it.

The Olympic Games —first recorded in 776 BC in honor of Zeus. They went on every four years (stopping wars in the process, at least temporarily) until Emperor Theodosius I of Rome suppressed them in 394 AD. The concept was revived on and off starting in the 17th Century until an explicit International Olympic Committee was formed in 1890 (though no longer in honor of Greek mythological gods, the more general idea of different nations competing in competitions less brutal than war stuck). The first modern Olympics were held in 1896 and have occurred every four years since (save for some very major distractions .)

The most common protagonist of a show targeted at teenagers Whether or not they discover their Powers in the First Episode or merely

receive a Call to Adventure that sends them on a quest for their true nature , it usually quickly becomes apparent they are anything but ordinary. Or even if they really are as ordinary as they seem, they won't stay</ ordinary for much longer They're revealed to be reincarnated ancient heroes or alien princesses Raised by Humans . They suddenly find a use for the obscure skill or art they've been practicing since they could walk, or they discover their entire life has been a Secret Test of Character to prepare them for a great responsibility . They find out their Secret Legacy as heirs to a Badass Family of demon hunters, wizards, or Yakuza . They find an ancient mystical MacGuffin in their attic, buy one for a few coins from a junk dealer, or are given one by a mysterious stranger on their Dangerous 16th Birthday . They suddenly gain a Trickster Mentor or a Magical Girlfriend . They establish secret identities as a Henshin Hero or a Magical Girl Warrior , find a way to channel Ki Manipulation , summon a powerful Guardian Entity or fall into the cockpit of a Humongous Mecha Sometimes, instead of gaining superpowers or Taking a Level in Badass , they merely become a Weirdness Magnet : for example, they gain something</ that makes the opposite sex flock to them , and possibly the odd member of their own , whether they want the attention or not . Or they are a Cosmic Plaything who frequently find themselves in the unenviable position of having to Save the World without any special powers Sometimes they're actually gods . And sometimes they are truly average joes who simply lead truly ordinary lives Protagonists based on this trope are typically invoked to provide an Audience Surrogate . Considering the demographic works with these protagonists are generally aimed at, the Ordinary High School Student is someone every young person can easily relate to and place themselves into . By extension, such a character also appeals to older viewers for a similar reason. The character may additionally be The Everyman or a Ridiculously Average Guy Look for the kid in the fully open button shirt over a T-shirt, jeans and Converse sneakers . If Japanese, an open blazer with slacks or a sailor fuku/gakuran will do

This trope is for when parts of the body have "minds of their own" and will control or influence the brain of whomever they're attached to. Typically happens when said limbs aren't normally a part of the body, as happens to a Frankenstein's Monster or Shape Shifter Mashup . Quite a few times they can be considered part of the same person</ who can just move them from a distance. Possible reasons include when the body is mechanical or undead or another supernatural explanation. Depending on what the body does it can become Personal Horror . A supertrope of Evil Hand Any time this trope is present, expect it to either be a case of Anthropomorphized Anatomy or Animate Body Parts , depending on how the body part is depicted When a physical part other than the brain (usually the heart or liver) is the source of a person's emotions, see Cardiovascular Love If this is taken to extremes, it can drift into Body Horror territory

If a society in Science Fiction isn't either following Technology Levels or magic , then you can rest assured that they're making use of organic technology. Cars, planes, phones, computers, buildings , space ships , weapons (including artillery and war vehicles) and everything else required for a proper Sci-Fi story will be provided in the form of something that is warm, moist, skooshy and

drips goo everywhere. Often, this will go so far as to include a convenient thought-based interface. Manipulation of organic matter may be part of the technology as a whole, or even what enabled the tech in the first place. Advanced nanotechnology , when not depicted as the classic blobs of liquid metal , will often be depicted in a similar but decidedly more synthetic fashion. think androids made of milky-white artificial flesh and the like instead of something more overtly meaty This type of tech is a common feature of sea-dwelling sapients . Not only are cities entirely made out of cool-looking coral, it's a technological evolutionary path that does not start with the step "set something on fire" or "throw wheels on it", which for a species that lives entirely underwater would be, respectively, impossible and generally useless. Likewise, excessive humidity wouldn't cause important stuff to short out. Civilizations who use this technology are also frequently users of Sufficiently Advanced Bamboo Technology . Depending on the aesthetic choices of the depiction, the organic technology may seem Ambiguously Robotic as well. If the organic technology is a staple of the setting or theme, compare Bio Punk . Often crosses over with LEGO Genetics and is depicted as a Sculpted Physique . Often used by a Horde of Alien Locusts . See Living Ship for one specific example. Compare Bio-Augmentation , which could be Organic Technology applied to the human body in new and fun ways. Contrast Mechanical Lifeforms , which are organisms that happen to be mechanical in nature. Often creates the Womb Level in games. A Hive Caste System is based on using naturally evolved biology rather than technology made from biology. Applied to agriculture, the end result of this trope is often a Multipurpose Monocultured Crop . This is becoming Interestingly, Real Life synthetic biology seems</ to be going the reverse direction of this trope: making biology look more like chemistry and nanotechnology, rather than making technology more like biology. Whether we'll get our meaty jetpacks remains to be seen.

An index page for all organization tropes. Forms of government are also included. Not to Be Confused with any specific Organization.

Nice wiki you got here, it'd be a real shame if something bad happened to it. </ We represent all sorts of legitimate businesses , from youth clubs to international interests, if you know what I mean . </ What? You want in on The Con ? How do you know about that? Have you been comparing with Terrorism Tropes or contrasting with Cops and Detectives ? </ Useful Notes :

Organ Theft, as the name would imply, is the practice of stealing people's organs via surgery, which can then be used for further purposes such as transplants or sold on the black market. Yes, there's a black market for organs, because legitimate doctors (and, for that matter, lawyers) are way too Squicked out by the idea of selling organs to even consider One particularly common variant of this trope is the Urban Legend , in which the victim is conned somehow and drugged into unconsciousness, and then wakes up kidney-less in a bathtub full of ice, often with a message attached telling them to go to a hospital. In case you're wondering, this fails the logic test for a few reasons: This trope was popularized by, and originated with, Larry Niven's Known Space stories, in which Organ Theft is called "organlegging", a portmanteau of "organ" and "bootlegging." (The Niven variant makes more sense, though, since in

those stories they do </ take everything useful and kill the donor during the procedure .) Needless to say, this trope is a potent source of Nightmare Fuel , Rule of Scary and Fridge Logic (why not steal multiple organs and kill the victim instead of leaving a witness?) Subtrope of Human Resources . Super-trope of Brain Theft Please take a moment to fill out your organ donor cards.

A variation of Body Horror , where a creature is inside someone else, and then leaves through an established opening of the body (as in naturally, not a cut or piercing), even if it's not really an opening (like the navel). It could be the mouth, the nostrils, the ear, or through orifices below the belt. Pores could even count. The point is that the orifice is pretty much intact when the creature leaves Sometimes this can kill the "host", sometimes the host lives, or sometimes the host can already be dead Sometimes this can be horrific, but sometimes not. It depends on the nature of the evacuation. As the picture shows, it can even be Played for Laughs Compare Chest Burster (when the creature makes its own orifice to leave, or mutilates an orifice to get out), Giving Up the Ghost Contrast Orifice Invasion , Face Full of Alien Wing-Wong

A creature basically forces all of</ itself into someone else, but through an established opening of the body (as in naturally, not a cut or piercing), even if it's not really an opening (like the navel). It could be the mouth (do not confuse with Force Feeding , but it can overlap with Attack the Mouth), the nostrils, the ear, or through orifices below the belt. Pores could even count Effects on the victim can range from mind control to transformation , and even death Can be very strong Nightmare Fuel due to this being a pretty potent Primal Fear , even and especially when it's used in some really odd Hentai (remember Rule 34 , boys and girls). Still, do not read the examples unless you want to be really squicked Sometimes an orifice evacuation implies that is how it came in, even if that isn't stated A Super-Trope to Kill It Through Its Stomach (in that the invaded thinks it's just eating the invader) Compare Personal Space Invader , Face Full of Alien Wing-Wong , Anal Probing , Ass Shove , Nose Shove , Groin Attack (if it enters the urethra), and Body Horror . Combat Tentacles sometimes enter this Contrast Orifice Evacuation (where something leaves a body through an orifice), Chest Burster Not to be confused with Alien Invasion (although these can overlap)

An is, in the simplest terms, a new character created in a Fan Fic or other work that does not come from an existing copyright work. Any and all Characterization Tropes can apply, along with employing any and all tropes in general. The only real distinction between original and regular characters is that the former are synthesized specifically to unofficially integrate with the canon for the purposes of the story. The vast majority of fanfiction makes use of these, ranging in importance from being background extras to stealing the spotlight of the canonical characters This isn't necessarily a bad thing . After all, all characters were new once. Series that are structured around new characters every week such as Monster of the Week , Victim of the Week , or Girl of the Week actually require that the author create original characters in order to maintain the Original Flavor of the series. Rarely, these can become a Recurring Fanon Character , one popular enough to be widely used in fanworks throughout the fandom Attempting

to list every instance (or even every "notable" instance) is rather pointless—they are almost as numerous as fan fics themselves. Indeed, In some places (such as DeviantArt) the term "Fan Character" is used instead, and the distinction "Original Character" refers to a character that exists in a canon of the author's own creation, or the canon of an " Original Character Tournament " (where artists compete by pitting their original character against other people's in fights, or pizza eating contests , or whatever the creator of the tournament has decided is the proper form of conflict); in other words, an "Original Character" is a truly original character without ties to another creative work's canon The commercial side of this, adding new or re-imagined characters to a non-copyright work, is Serious Business thanks to international laws that consider original adaptations of long-standing public domain works to be copyrightable; but considers further derived works an infringement of intellectual property. This is why companies like Disney can freely adapt The Snow Queen </ by Hans Christian Andersen into Frozen (2013) </ , while at the same time suing those who make derivatives of the latter Compare Original Generation . Sister Trope : O.C. Stand-in . Sub Tropes include Sailor Earth (a stock scenario for OCs created by openings in the setting) and Fan-Created Offspring (giving canon characters kids or further descendants) A Canon Foreigner or Canon Immigrant is what happens when an Original Character is created for an official</ adaptation of an existing work, and sometimes the term is used as a derogatory one. Mary Sue is what happens when any character (original or otherwise) goes wrong.. Not to be confused with OOC , although a certain type of OC may cause OOCness in canon characters. Also don't confuse with The O.C. , though O.C. original characters might be out there

When you have a Crisis Crossover or a Massive Multiplayer Crossover , you'll need something to motivate the heroes into action. While having the Big Bads of the series team up can work, sometimes you want a new, even Greater-Scope Villain . One that requires such a massive team-up of heroism And then, why stop there? Why not go the full way and make a new Hero for this crossover? That way you can have a central conflict for the entire story. Plus, since you'll have an original character tied to this story instead of the differing canons of the other series, you'll be able to have more character development for the main character all in all The Greater-Scope Villain variety is somewhat more common than the new Hero variety. Crossovers with new Heroes, however, have a tendency to become a series in their own right, a Spin-Off that just happens to have crossover origins Oddly enough, rare</ in Fan Fic , likely due to the fear of them becoming Mary Sues — but see Original Character If a completely original villain is created just for a Crossover, that's a Crossover-Exclusive Villain . Compare and contrast Crossover Villain-in-Chief , where an already established</ villain somehow becomes the leader of a Villain Team-Up of the crossed-over criminals. No relation to First Installment Wins

Animated shows produced for the Direct to Video market, almost universally abbreviated "OVA", or more rarely "OAV" (for "original(ly) animated (for) video"), and even more rarely OAD (same for DVD). The term is almost always associated with anime ; however, this form of storytelling is beginning to become popular

in the anglosphere with recent animation based on comic characters and TV shows. Unfortunately, these still labour under the shadow of the term "direct-to-video" While the terms "direct-to-video" and "direct-to-DVD" have negative overtones, essentially being synonyms for Shovelware in the United States, "OVA" has almost exactly the opposite connotation. This partially arises from the view that Western "direct-to-video" releases are not good enough (or too explicit) for theaters; OVAs, on the other hand, are seen as a step up from regular television production. Because the production house need not adhere to the rapid-fire schedule or constrained budget of a TV series or feature-length film, more effort and care can be applied to an OVA, resulting in a much higher level of quality. Additionally, since OVAs aren't aired to the public, censorship is a moot point, which allows shows for older audiences to avoid ducking more mature subject matter. On the flip side, the vast majority of hentai series are produced and released as OVAs, just like much live-action pornography is released directly to home media or online. Given the general lack of a clear-cut production schedule, the time duration of an OVA is rather varied— some are 26 minutes long, while others are 60-80 minutes, but the idea of an OVA being up to two hours long is uncommon There are some caveats to the increased freedom, though. OVAs are often produced "on speculation", with no guarantee that the story they tell will ever be completed— and many are not. At least one OVA series ends with a plaintive plea for more money so the creators can continue making the show. However, even this is not always a guarantee— the Hellsing </ OVA series managed to adapt the entire ten volume manga it was based on One trend which has become evident recently is the continuation of broadcast television series in OVA form after they complete their initial run; the aforementioned lack of broadcast standards also allows writers to work in anything they couldn't put into the original TV show. Inversely, the exposure of a broadcast initial run may be a lure for viewer interest in the less censored, more serious story continuing on home media. Due to the heavy market decline of physical media in the west during the late 2000's and early 2010's, both the broadcast and OVA-exclusive material are typically carried over via streaming services, thus removing the physical distinction between them (said decline was also responsible for the heavy downturn in the animated hentai industry during the 2010's, which previously used the western DVD boom to accrue more money and support more technically ambitious projects) A common thread of discussion online happens whenever a manga which received an OVA as its first adaptation goes on to have a full anime series produced for television later down the line. Fans will often debate for quite some time as to which one is better, and which one is the definitive</ adaptation OVAs were most common in the 1980s and 1990s, particularly during (which, up until its bursting the following year, resulted in studios having a lot more money to back up the prospect of huge creative freedom), during which many well-known series were released in this fashion. The idea of this era as "the Golden Age of Anime" stems in part from the OVA boom, which led to a large number of unique stories being produced unrestricted and without a specific target audience and brought a level of creative freedom comparable to New Hollywood 's effects on the American film industry With the recent rise of 12-Episode Anime series as an alternate short format, as well as streaming video over the Internet, OVAs have come to be less frequently released, though by no means extinct; the aforementioned Hellsing</, Code

Geass: Akito the Exiled </ and Ghost in the Shell: Arise </ are a sampling of recent OVA releases. Anime made for release on the Internet are called Original Net Animation, or ONA for short, and act as a Spiritual Successor of sorts to the OVA format (with some works, like the 2002 Azumanga Daioh </ anime adaptation, using the ONA format to gauge audience interest with a pilot). The model would also inform direct-to-streaming animation in the west, with those works carrying over the OVA format's association with higher-quality production values and less rigid content standards compared to cable television

The term "origin story" can refer to following tropes: "Just So" Story : A myth about how something originated. See also Backstory Index .

When you get into space, you're going to need some kind of drive to make moving around easier. If you can't get Artificial Gravity to work your Reactionless Drive , perhaps you need to look at something simpler. Preferably with lots of explosions . You might consider implementing an an old project that was thought up during the Cold War . Explosive Propulsion meets nuclear weapons, you've got the potential to move much larger ships than normal. The researchers working on this project tended to include things like barber's chairs in their ship designs just to emphasize how much mass they could move A basic Orion Drive is composed of a Cool Ship , a large armor plate, and enough high yield weapons to set it in motion. They don't necessarily have to be nuclear,</ but they need to have the equivalent explosive power. A common variant is to have the explosive material be smaller pellets of frozen deuterium-tritium mix, which would then be induced into nuclear fusion by a laser; this is essentially an H-bomb without having to use an A-bomb to set it off. Note that such inertial confinement fusion propulsion systems are not properly termed Orion drives While this may all sound like madness, scale-model tests with conventional explosives have established that the design is perfectly workable. The main obstacle to actually building</ one of these is the logistics of lifting the components into orbit, since for reasons that probably need little elaboration, nuclear detonations inside the planet's atmosphere are deprecated these days A common form of harder scifi propulsion systems. See also Explosion Propulsion

Losing your parents is no fun. Depending on your circumstances (and the relative benevolence of your creator), you may end up with some clueless but good-natured Muggle Foster Parents , or you could be Raised by Wolves . If you're really</ unlucky, though — or if you need an appropriately tragic backstory — you'll end up in an Orphanage of Fear No one cares for you a smidge when you're living in an Orphanage of Fear. You will usually be presided over by gaunt, dour women — often brutal nuns — with nasty sneers. Your chores are long, grueling, and mandatory; toys and other amusements are strictly forbidden. You can expect to be spanked, smacked, and otherwise "punished" frequently; no matter what you do, you can't please the Evil Orphanage Lady in charge. The food is usually unidentifiable, mushy, and foul-smelling if it's solid at all; you may have nothing to eat but thin, probably cold vegetable broth. You will be in bed by 8 and up by 5, and you will never, ever, ever</ be allowed to have any</ fun. Your only

hope of escaping is either to get adopted, find your real parents (after all, they're probably only hiding) or simply run away. Or kill everyone/destroy the place In darker and more adult-oriented versions, the people directing the orphanage will be downright criminal or insane; sometimes secretly enslaving the children as unpaid labor and punishing them harshly or even tortuously if they fail, refuse or for no reason at all. Other times, the directors are using the orphanage as a cover for their evil cult , using the children as Human Sacrifices to appease their subject of worship . And those are if you're lucky</. Sometimes, the orphanage directors like to do the unthinkable .. The opposite of an Orphanage of Fear is the Orphanage of Love — a place where you will be cuddled, given plenty of toys, read to before bed, and have all your boo-boos kissed, even if you never get adopted. Although you will rarely find the series' Kid Hero thrust into one of these — right off the bat, anyway — a good way to make a character seem kind or loving is to put them in charge of an Orphanage of Love Orphanages have been largely phased out in the western world, but they are still in use in parts of Latin America, Africa, Eastern Europe, and Asia, and parts of North America have them if there are no foster homes. Compare Boarding School of Horrors . Sadly, both institutions are still Truth in Television . Read up on conditions in Victorian orphanages some time; current group homes are not always significantly better. Modern orphanages are usually in disrepair. Also compare Department of Child Disservices

When characters are seen telling jokes to one another, we rarely get to hear the entire joke: usually we will just hear the setup or the punchline . Punchlines are often more common, as it allows us to cut to the end and see other people's reaction to the joke, whether it be rip-roaring hilarity, monocle-popping disgust or a deathly quiet . An advantage of this over actually telling the joke is that the writer's sense of humor may not match with the viewers, leading to a different reading of the joke, when it's easier to just suggest it. It can also be a form of Getting Crap Past the Radar , hinting at filth in works that would never allow it. The punchlines or setups are often from actual jokes (usually dirty or obscure ones), so there are several stock punchlines you hear; " The Aristocrats " is a popular one. Alternatively they're intended to be as weird as possible , leaving the audience wondering what the setup/punchline could possibly be — in most of these cases, the setup/punchline never existed in the first place. Another alternative is a dirty Limerick which is cut off before the end. People from Nantucket are common, as well as something akin to: A subtrope of Nothing Is Funnier , as the setup is left entirely for the listener to imagine. See also Orphaned Setup , Subverted Punchline , Late to the Punchline , Lost in Transmission , Noodle Implements , Faux Final Line , Forgotten Trope , And Then I Said .

An Orphaned Reference is a scene or line that refers to something that has been cut from the final version. In milder cases, this only means that what was supposed to be a Meaningful Echo loses its additional meaning; in more severe cases, the lost background information can cause apparent Noodle Incidents , Plot Holes

or Ass Pulls Compare The Artifact , The Other Marty . See also Dub-Induced Plot Hole and Adaptation-Induced Plot Hole ; all adaptation and dub examples go there. When the reference is found in licensed material, it's Early Draft Tie-In . Some video game examples may overlap with Dummied Out and Missing Secret . Development Gag is when this is done deliberately as a meta joke

When characters tell jokes, the whole joke is rarely told. We hear either the punchline or setup. In this case, only the setup Most commonly a limerick ("There once was a man from Nantucket"), a "Knock Knock" Joke , something involving Noodle Implements , or a combination of the above The Inverted Trope of Orphaned Punchline A subtrope of Nothing Is Funnier , as the punchline is left entirely for the listener to imagine. Compare and contrast Brick Joke , when the punchline is revealed a long time later. Often overlaps with Riddle for the Ages . See also Stealth Pun , when the missing punchline is meant to be discerned on its own if you stop and think about it . And when the lack of a payoff after a lengthy setup is</ the punchline, that's "Shaggy Dog" Story

So you want to have a secret. You may not even be sure what the secret is. You are pretty sure, though, that you want everyone to know that there is a secret. That you have. That everyone else doesn't have. Because it is yours. And you have it Sometimes ostentatious secrets are eventually revealed , and sometimes they stay that way forever . This can be just a Running Gag , or it can be source of dramatic tension as a MacGuffin . In fact, their primary use is as a MacGuffin, reserved for use in a B-Story , or possibly even a "C"-story, a narrative thread that is around just to build continuity One problem is that secrets tend to build up to a Secret Critical Mass. After this point, the obsession of others to discover the secret far outweighs any potential dramatic payoff from The Reveal , and it requires some extremely deft Playing with a Trope to avoid an Anti-Climax The Ancient Tradition and the Ancient Conspiracy are often ostentatious secrets: their existence can be widely known, and membership may also be, though it's less common Contrast the Open Secret and Everybody Knew Already , both where not only is the existence of the secret well-known, but everybody knows the secret itself

Otaku</ come in many flavors, but one thing can be said for each and every one of them. They've each staked out their own favorite thing, and they obsess over it relentlessly. Regardless of other intelligence, an otaku</ will have an obsessive, unhealthy, and almost encyclopedic knowledge of their chosen topic. There are almost as many flavors of this type of character as there are things under the sun, but a few of the major ones are: Essentially, someone could be an otaku</ about just about anything: politics, sports, history, etc. When otaku</ is used by itself by a Westerner, 99% of the time it will mean "anime/manga otaku". Neither geek </ nor nerd </ is an adequate translation. However, in modern use, both words may carry a shadow of the right connotations of obsessive interest and/or social ineptitude; see the geek and nerd pages for details. Think of the older, more pejorative senses of geek </ and you're on the right track. The British term anorak</ and the Internet term neckbeard</ are also close translations. Speaking of The Internet , in more

dickish online communities, autism-related terms get slung around in a similar manner. The closest troper-speak cognate would be " Loony Fan ." In Japan, the term doesn't carry a positive meaning at all. One of the first things most Japanese language classes often have to teach people is that calling yourself an otaku in Japan is a very</ bad thing. (Although it must be said that in more recent years this sense is mellowing out, to the extent that more Japanese are self-identifying as otaku . See The Other Wiki 's page on this for more info.) A related term is hikikomori </ , which refers to a teenager or young adult who withdraws completely from society for an extended period, typically isolating themselves within their parents' house and becoming psychologically fixated on particular hobbies; hikikomori in media are usually otaku of some sort. Hikikomori are also critically viewed as lazy and outright creepy, which doesn't help the perception of otaku much - especially after 1989, when serial killer Tsutomu Miyazaki was shown to be both an otaku and hikikomori, leading to a moral panic. Otakuism is associated with men, with the notable exceptions of the Fangirls , Wrench Wench , the Cosplay Otaku Girl , and creators of a certain kind of comic . However, females seem to be either getting more common lately or becoming more relaxed about showing it. The term itself comes from the very polite form of " you ", which can come off as socially awkward. The best guess as to how the term became associated with obsessive fandom is that the word was an inside joke among the production staff of the anime series Super Dimension Fortress Macross </ in 1982, and that they would have characters (notably Lynn Minmay) use the over-polite form of address, even when inappropriate. Fans picked it up and used it in conversation between each other even well past the point when they would use other forms of "you", such as "kimi" or "Anata" or "omae". A writer for a Japanese magazine noted the meme and wrote an article that cemented the term as being used for obsessive fans. See also: Occidental Otaku , Chuunibyou . Compare: Loony Fan (who are more weird than obsessive) and The Movie Buff (a similar type of obsession over movies.)

Anime aired from around 11 p.m. until the wee hours of the morning, occasionally indicated by the odd-looking "22:00-27:00" notation. They are almost universally watched by older teens and young adults This is common in Japan for several reasons, even if it seems like a weird time to broadcast a show that's trying to make money The trope name refers to the odd way of noting when the shows start airing; it's common to see a show aired at 1:00 am listed at "25:00". This is largely done to align the schedule with that of the previous day; many Japanese TV networks still sign off in the middle of the night, and those who don't will only switch to "the next day"'s programming at 4 am or so See also Watershed , Safe Harbor

All about how to construct otherness and personhood in a setting, Asuch as aliens, fantasy races, robots and other sentient Acreatures.</ bsolute Xenophobe

Legend has it that there are other internet sites besides This Very Wiki . This page lists the details of this absurd idea. The difference between a "web site" and a "web page" isn't always clear Being the main page of a domain name seems like a rule of thumb, but even domains can be part of a larger site. Its probably better

to discuss on a case-by-case basis. Sub-categories include: Blogs , Image Boards , Image Boorus , Journal Roleplay , Webcomics , Web Games , Web Original Fiction , Web Serial Novels , Web Videos , Wikis & some Fora . The Oatmeal

The Codeless Code

New Media under discussion and under way: — Marvellously written blog entry, from someone who actually gets</ us.

Tropes and settings that are not of our Earth</ For tropes about Earth, see This Index Earth

Lots of works include angels, but not always the same kind of angels. Often, a creator will try to put a unique spin on his or her angels. Angels in fiction tend, by default, to be of a vaguely Abrahamic nature and may or may not have big fluffy feathery wings or Holy Halos . They generally are found doing God 's will as part of some sort of grand plan, helping mortals (sometimes incognito), or otherwise staying aligned with Good. Angelic names, by the way, traditionally end in "-el" (meaning "of God"), such as in the Archangels Michael , Gabriel , Raphael , and Uriel . The prospective angel has many options available for customization: Sub Tropes include: Shinigami ("death angels"), Fallen Angel , Guardian Angel , Celestial Paragons and Archangels (the ones in charge), and Angelic Abomination . Not to be confused with Lovely Angels (which are just adventuresome women), or One-Winged Angel (which is a completely different trope). See also Winged Humanoid . Compare Our Fairies Are Different and Pegasus . Contrast Our Demons Are Different . For angel feathers or wings used for symbolism, see Feather Motif .

Sable's Grimoire </: Raphael, Amadronia Academy 's nurse, claims to be an angel. She certainly looks and acts the part, being a blonde-haired, blue-eyed Winged Humanoid who dresses all in white, but several characters are skeptical of her claims. In Eris's route, Sable learns the truth: .

An index of tropes having to do with clones and cloning. Not to be confused with tropes about twins . Nor are these about characters who are merely similar to other characters. This index is about duplicate people. Also closely related to the Doppelgänger index.

Demons. Devils. Fiends. They're all over the place in storyland, but no two authors portray them in exactly the same way. Demons in western fiction tend, by default, to be of a vaguely Abrahamic nature, most often red or black with horns, hooves, and maybe a tail . They're generally found torturing the souls of those that wind up in Hell , making deals with mortals in order to claim their souls for the pit , and are usually on the side of Evil, often opposing Angels. Demonic names are quite a bit looser than those for Angels, though in the west, they often take inspiration from Hebrew, biblical or mythological sources, as well as the Ars Goetia </ . The prospective demon has many options available for customization:

Physical demons are quite common in any work that features The Legions of Hell invading the mortal realm, and make it quite easier for a prospective Demon Slayer to either slay them or send them back to Hell or their native realm. It is also quite common in Paranormal Romance and in any work where people make a Deal with the Devil . Spiritual demons, on the other hand, lend themselves more toward works of a supernatural or horror bent, engaging in Demonic Possession . How does Demonic Possession work? If you decide to go the possession route, you also have to determine how this possession manifests:

There's no doubt about it. No matter what you choose, Your Demons Are Different If the source is Japanese, and the demons are really</ different, the reason may be simply that, in translation, the word "demon" is being substituted for , youkai </, which really doesn't have</ a correlating concept in English. "Faerie creature" is probably closer when it comes to traditional function in folklore (in fact, on the occasions where "fae," etc. is</ translated into Japanese, the term will probably contain the same "you</" as "youkai</"), but "demon" sounds more likely to kick ass , despite faeries being pretty damn scary

Series which have protagonists up to Demon Slaying especially rely on this trope, as the various ways a demon can be different can often determine how a demon hunter actually operates.

The creators of a show or movie really want to demonstrate that we are in a highly advanced future setting. This usually involves some futuristic furniture, holographic displays and, surprisingly often, really weird door designs. Doors and hatches tend to be pretty boring objects in Real Life . They are usually rectangular, flat and have only one or two moving parts, mostly because this is the most simple and efficient design. In the minds of many set designers, future doors are different. This may include: Note that while the first two traits are justifiable in most cases, the others are often a consequence of Rule of Cool , with essentially no advantage over simpler designs. This trope is mainly intended for high-tech door designs that are needlessly complicated and impractical. It usually does not apply when magic is involved, after all, wizards can do anything . Subtropes :

Nearly every culture has myths about something called a "dragon", despite the fact none of them can agree on exactly what</ dragons are. How big are they? What do they look like? How many heads do they have? Do they breathe fire ? Or ice ? Do they fly (and if so, with or without wings)? How many legs do they have? Are they dumb as planks, or superintelligent ? Are they low scaly pests, or ultra-rare Uber-serpents ancient and powerful as the Earth itself ? Are they benevolent? Malevolent or even outright demonic ? Are they divine entities or spirits , or just really cool animals? They could even be aliens in some works of fiction The answers to these questions generally fall within two traditions, "Western" and "Eastern". Even then, in addition to cultural differences, dragons fall into a very wide range of types even in one local mythology Eastern dragons, such as in the Eastern Zodiac , come from different traditions and as such aren't technically the same monster as their Western counterparts; Westerners who encountered stories and images of Chinese lóng</ and Japanese tatsu<//ryuu</ sprung on the similarities to the European

dragon and couldn't think of anything better to call them Western dragons or European dragons are derived from Greek and Roman mythology and may have been influenced by the cultures of the Ancient Near East. Eastern dragons or more specifically Chinese dragons, derive from ancient Chinese mythology dating back 7000 years ago and these depictions spread throughout Eastern Asia. The reason for Chinese dragon worship is likely because the region of Northern China where Chinese civilization first began was filled with dinosaur fossils which led to the development of dragon myths. Northern China is still considered a huge "dinosaur hot spot" in palaeontology today. There are many other dragons in the East such as Makara deriving from Indian mythology but the Chinese dragon and its variants spreading from Japan to Bhutan is by far the most well-known Even within these traditions, however, there is much variability. This has increased in modern times, as Western and Eastern authors have blurred the traditions by mixing and matching attributes from both (benign Western dragons are quite popular these days, for instance). Some authors invent completely new attributes to set their dragons apart from the crowd or just make them cooler . And some authors put dragons in their stories just for the sole reason of making a story look cool It is interesting to note that the conflation of these two types of beings under a single term is in large part a Western trend. Eastern languages tend to refer to them using different names (Japanese, for instance, refers to Western dragons as doragon</ and to Eastern ones as ryu</ or tatsu</) and they are generally less interchangeable The western dragon . Some appear in mythology and folklore, others are a more recent invention Further, it's also become fairly common for dragons to come in different flavors of Elemental Powers , especially in settings where Elemental Rock–Paper–Scissors are enforced. This may simply manifest in their Breath Weapon , or it may affect all properties of the dragon. Elemental rainbows of dragons are most common in video games and tabletop games where diversity of creatures and gameplay balance are considerations. While fire remains the most common breath weapon among fictional dragons, ice or freezing air is a common alternate — ice dragons tend to show up as one-off variants, often in contrast to "regular" fire dragons, even when other types of elemental dragons do not. When multiple types of breath weapons are possible, poison , acid and lightning are common choices. Undead dragons are also not unheard of, usually breathing ice or poison As mentioned above, a recent trend has been to try and make dragons that could actually exist in the real world. Naturally, these tend to either use Science Fiction concepts or be very different from traditional dragons. Also common in later works is a tendency for dragons to form a life-long bond with any human or humanoid who is present when they hatch (probably inspired by the 'imprinting' which occurs with most birds in Real Life , which is why birds raised in captivity with the intent to be released must be cared for by puppets). This gives writers a way to give dragons unique psychology without having to come up with unique motivations for them. It also explains why humanoid Dragon Riders can boss them around. Yet another trend appearing here and there is for dragons to be depicted as looking similar to dinosaurs</, usually the bigger theropods (like Tyrannosaurus rex</), but occasionally sauropods (such as Brachiosaurus</) as well. The two are often outright confused with each other . Another common trend in modern fantasy is the miniature pet dragon , suitable for perching on one's shoulder Compare Giant Flyer ,

Kirin and other Dragon Tropes . Supertrope to Cat-like Dragons , Delightful Dragon , Dracolich , Draconic Abomination , Draconic Humanoid , Dragon Ancestry , Dinosaurs Are Dragons , Dragons Are Demonic , Dragons Are Divine , Fairy Dragons , Feathered Dragons , Lazy Dragon , Seahorses Are Dragons , Shoulder-Sized Dragon and Weredragon Not to be confused with The Dragon , a position only sometimes held by a real dragon (while dragons themselves can just as easily be Big Bads)

'Dwarves': you know what they are. Gruff, practical, industrious, stout , gold-loving , blunt-speaking , Scottish-accented , Viking-helmed , booze-swilling , Elf-hating , ax-swinging , long-bearded , stolid and unimaginative, boastful of their battle prowess and their vast echoing underground halls and mainly just the fact that they are dwarves </ Ever since J. R. R. Tolkien raided the Norse myths for good stuff, dozens of fantasy worlds have included them as one of the Standard Fantasy Races ... and most of them have stuck closely to the original. Tolkien's importance to this can be gauged by the fact that the plural form dwarvesIt was originally a recurring mistake during the writing of The Hobbit </ (or rather "a private piece of bad grammar" that sneaked into the text), but it quickly became an Ascended Glitch . is now regarded by many as the standard plural (at least regarding fantasy — "dwarfs" is still the accepted plural for humans with dwarfism). Fantasy writers who use "dwarfs", like Terry Pratchett , are now the unusual ones. (Many "Tolkienesque" dwarves, however, are more like the Theme Park Version .) Since The Film of the Book (s), they now even all talk the same. A lot of dwarves are Scottish or have some other accent that reads as “rustic” to English speakers — Northern or south-western English, Welsh, Irish, or Russian accents are common. Oddly, despite the strong Norse influence, dwarves with any sort of Scandinavian accent are extremely rare. An entire race of miners and blacksmiths , with names like Dwarfaxe Dwarfbeard and Grimli Stonesack , who are overly sensitive about any perceived slight , always spoiling for a fight , unable to speak two sentences in a row without calling someone "lad" or "lass," and possessed of a love of gold and jewels that drives them to live in Underground Cities where they dig deep and greedily (often with catastrophic results) In the decades following Tolkien, they will often be depicted as more technologically minded than other fantasy races, verging on (and sometimes overtaking) Steampunk , but this is in keeping with their engineering and crafting skills both from the classic Fantasy depictions and from actual mythology. Their societies tend strongly toward a Reasonable Authority Figure (usually a warrior king) ruling over a socially conservative but rather egalitarian society of soldiers, miners, and craftsmen. In most settings, dwarves and humans have enough in common to treat each other with respect. They are frequently allies against outside threats The dwarf will often serve as The Big Guy (ironic, considering their stature) of a fantasy Five-Man Band , especially since his Weapon of Choice tends to be either an axe or a hammer . Ranged combat is not their preference, but if they aren't able to force enemies into close quarters, you can expect guns (Fantasy Gun Control permitting), throwing axes, or crossbows — in about that order. Dwarf rogues are rather uncommon in fiction, as their stocky frames make sneaking around look unconvincing, and their culture

values honesty and openness; however dwarfs will usually know a thing or two about brawling and fighting dirty, which overlaps with the rogue archetype. Likewise, dwarven mages are vanishingly rare . In fact, it's not uncommon for the entire race to be at least somewhat magic-resistant . If a dwarf wants to use magic, he'll infuse it into a sword or an axe so he can physically beat the enemy with it instead. If legends speak of an Ultimate Blacksmith from a bygone age who once forged all manner of powerful enchanted weapons and equipment, then he was probably a dwarf. If you happen to come across any of this legendary equipment and discover that the centuries haven't been very kind to it , then the only guy in the world who can help you get it back into fighting shape is probably a dwarf too. Might even be the same one, depending on how long-lived they are in the setting Often they get treated as a functional One-Gender Race ; one of the only widespread (but not universal) novelties is what the women look like. Even then, the most common ones seem to veer somewhere around " Grandmother from the Old Country "/" adorable " (depending on age) or " you're looking at one now " (with the Girls with Moustaches that implies). And in contrast to elves (which are generally treated as universally androgynous and bisexual), dwarves are almost always portrayed as heterosexual, uninterested in sex with non-dwarves (there's a reason that half-elves are a stock fantasy race and half-dwarves are not), and possibly even uninterested in sex for non-reproductive purposes. Female dwarves might occassionally be portrayed as being Butch Lesbian , and the few homosexual male dwarves in fiction are typically Manly Gay An exception to this rule is the fantasy setting's Cutesy Dwarf , who is often based on Snow White and the Seven Dwarfs </ ; this variety shares traits with our kind of Dwarves, but will be less of a tough guy and more of a charming man-child, and will scrap the ale-drinking and ax-wielding to focus on craft and mining For another fantasy race derived from subterranean fairy spirits and often associated with underground places and metalwork, see Our Kobolds Are Different . Not to be confused with Little People Are Surreal or Depraved Dwarf — once again, dwar </s are short humans (except in Discworld </ and Warhammer </), and nowadays the polite term for the latter is "little people"

Pathfinder </ has a somewhat complex relationship with this trope.

A universal trope, spotted as often in reality as it is in fiction.
A Our Founder is a statue of the founder of something, possibly a
A Founder of the Kingdom , be they a brave pioneer who established
A a colony in the New World, a missionary traveling the land
A building communities for his faith, a conqueror on his way to
A fame and riches, or a big-shot mogul who struck Big Business and
A got a nice-size stone replica of himself for his efforts. These
A are often to be spotted at crossroads, communal plazas downtown,
A or at parks, with some nice benches with old ladies feeding
A pigeons on them favorite of megalomaniacal despots with imperial
A aspirations and a very common decorative feature in places with
A villains that put their face on everything

In Middle Eastern folklore and Islam , genies (jinn</, Arabic for "hidden") were created out of the Four Elements by God before he created the First Man out of all</ of the elements. They are

(usually) invisible beings that are actually more like humans than we realize — they are born, grow up, marry, have children and eventually die. They are said to be made of "smokeless fire", perhaps something along the lines of energy beings . They are also extremely long-lived and highly skilled in magic. However, they can be killed by mundane means, if the Arabian Nights </ is any indication. (At least a couple of genies have been done in by a rock to the head). They were sometimes trapped in a bottle. They might grant you a wish if you let them go. Or they might have been bound to something like a ring or a lamp and forced to obey the orders of anyone who summoned them. Genies are creatures of free will; they can be good or evil and may even be religious. There are even various types of djinn, not unlike how The Fair Folk comprises many different creatures. Belief in genies is still common in the Middle East today. In Islamic theology, God told the Djinn that they should bow to man's superiority, but their leader, Iblis, refused to do so; thus, a good chunk of them ended up imprisoned by Suleiman and other holy men in lamps and such and forced to grant wishes. Genies in Islam can also possess humans for a variety of reasons — they might have a crush on the human, or they might just be a jerkwad. During exorcisms, the genie is given the option to convert to Islam, leave the body of the human or die. Iblis, by the way, never repented, and in fact swore that he would corrupt mankind... in other words, he's their version of Satan (and in fact is sometimes called Shayṭān or Shaitan). In popular Western media, genies are immortal beings almost invariably trapped inside a lamp or a bottle , often materializing through a puff of smoke . (Originally, at least part of those items only acted as a means to summon the genie and didn't actually contain it). They must grant you three wishes, which they may or may not screw up horribly. (In the Arabian Nights</ , this number ranged from one to infinity). Their precise spelling varies, but "djinn", "jinn" and "genie" are the most common; generally, depictions based more closely on the original folklore are called djinni or jinni, while the more modern three-wishes kind are more likely to be called genies. Also, Genies are extremely likely to be an Amazing Technicolor Population and to have Fog Feet . Female genies in modern media typically wear Bedlah Babe outfits. A few specific types of genies also tend to crop up. The most common are (also spelled ifrit, afrit, and afreet). In Arabic folklore, these are generally understood as a particularly dangerous and chthonic, but not necessarily inherently evil, type of spirits; they usually have some link to "regular" jinni, and may be seen as a specific kind of the broader group, but this is somewhat vague and not always constant. In modern fiction, efreet/ifrits are usually a specific type of genie, and are often depicted as closely linked to fire; they are usually either evil or simply more powerful and less predictable than other or true genies. The correct Arabic grammar is "one djinni</", "two djinn</" (also spelled jinn(i)</). The English word "genie", used to translate "djinni", derives from the Roman "genius", which is the spirit inherent to any person or object, such as in the term genius loci . The same concept in Hebrew is called a shed ("one shed</", "two shedim</ ") and shida in Aramaic. See also Genie in a Bottle , Benevolent Genie , Literal Genie , and Jackass Genie . Not to mention Our Ghouls Are Creepier ; ghouls have their origins as a class of djinn, although modern Western works rarely depict them as such. Kazaam </: A genie's bottle falls into a stereo and produces a rapping genie. Also, the main character says that all genies are naturally slaves, and "djinn" — or free spirits — are nothing more than fairy tales. We find out that Kazaam

became a genie as a punishment</ long ago when he was human</. Also, a genie can only create or manipulate objects,</ which is a lot of power but far less than the feats of reality-warping seen in some other genie stories, and not much use to someone whose true desire is something non-shiny. "Make or summon something</ for the holder of the radio, three times ," is what a genie can do, period — and this means even a nice holder can't say "I wish you were free." ("I wish for more wishes" wouldn't work either, probably.)

Ghosts in fiction are usually people who have died, but their spirits are still lingering around. Some are friendly , some are neutral, and some are scary and vengeful . It all depends on what kind of story is being told. Reasons include: Avenge me ! The ghost was killed through foul play, knows it, and wants the murder avenged. Sometimes, this also comes with a Clear My Name sidebar. This one can also lead to ghosts becoming violent and angry if not avenged. They may explicitly say that they cannot rest easy in the graves until they are avenged

Some good ghosts get to Ascend to a Higher Plane of Existence (either literally heaven , or something else) once they've sorted out their issues or unfinished business. Bad ones can get the express elevator all the way down . Some of them have problems with Ghost Amnesia . Every ghost has different Ghostly Goals , again depending on what they want Shows and movies will usually address these baseline rules, whether or not they're enforced See also Our Souls Are Different . Compare Living Memory . Despite the name, The Ghost is not usually an example Compare The Disembodied , for when they lost their corporeal form without being "dead". The Ghost King is a sub-trope

Legendary creatures that resemble human beings , but super-sized and often incredibly strong. Giants have been around since the times of ancient mythology, and are still around as one of the Standard Fantasy Races . These creatures may range in size from around 7 feet (the average size of the tallest Real Life humans), to truly colossal proportions . In various mythologies , including Classical , Norse and Celtic myth, alongside Biblical scripture, gigantic peoples often feature as primeval creatures associated with chaos and the wild, and frequently in conflict with the gods . They also tend to appear as apocalyptic beings, who will arise at the end of days to bring about the world's downfall. Less ominously, giants often feature in legend and folklore as hugely powerful and dangerous but often dim-witted beings whom wily heroes to trick and outwit. Their prodigious strength is also a commonly emphasized trait, and it wasn't uncommon for cultures to describe the imposing ruins of older civilizations as having been built by bygone giants — surely no one else would have been strong enough and large enough to shift such huge blocks of stone in place? The stereotypical giant is a big , dumb brute who grinds people's bones to make his bread and may serve as the Dumb Muscle for a more intelligent Evil Overlord . However, literal Gentle Giants are also featured in both legends and modern stories, and some giants, both good and evil, may be smarter than they are initially perceived. In Real Life , the profusion of Giants in mythology is usually attributed to memories of childhood, when adults tower over you, and also the rivalry between young men and old men. It may also be partially related to people finding the bones of massive animals (especially elephants or extinct animals

like sauropod dinosaurs and giant ground sloths) and mistaking them for the bones of giant humanoids. Giants don't usually have a lot variation besides their actual size, which can go from just unusual but theoretically achievable statures to absurdly exaggerated heights. However, works taking inspiration from Norse sources may include distinct fire and frost giants of varying levels of elemental affinity. Other types include the one-eyed, monstrous cyclopes and the two-headed ettin; occasionally, trolls and ogres are also linked to giants in some manner. This is Older Than Feudalism . Not to be confused with The Giant , who may be a big wrestler, but isn't nearly that</ big. See also Smash Mook , Giant Mook , Attack of the 50-Foot Whatever , Giant Woman (where the giant is specifically a giantess), and Our Titans Are Different . Really huge giants, in any real-world context, would fall victim to the Square-Cube Law in short order, but the vast majority of such beings tend to exist in fantasy universes that cheerfully disregard such things as the laws of physics in favor of creating a good story.

A person is dealing with someone who they know has uncanny powers of charm. These can be normal features of The Casanova , or special Mind Control abilities. So, knowing this, a person will be on their guard and be ready to ask " Am I Just a Toy to You? ", right? Well, not exactly. Because while this guy might be a selfish manipulator of women most of the time</, when it's with me, he's different. He's sweet and kind and caring, and everything that other people say about him is because they're just jealous and don't really know him. Cynical sounding write-up aside, when this trope happens to the protagonist in a story, they'll almost always be right, simply out of the genre convention that The Hero is rarely ever allowed to be wrong. Of course, misunderstandings implying that The Casanova was really a Jerkass all along are still quite common in order for the couple to earn their happy ending . This trope can also be played from a completely tragic angle, where it's obvious to everyone that one half of this "relationship" is being played like a fiddle, but she refuses to listen to anyone about it because true love is the best thing ever. Changing status quo in this situation usually requires a Batman Gambit by a third party, a What an Idiot! moment by the seducer, or a completely random coincidence exposing him for what he really is. (Alternately, it can played as tragic for the seducer: the former Casanova really has changed their ways, but no one believes them and no one finds out - at least, not until after it's too late...) Use of this trope is necessary in most stories with a central focus on All Girls Want Bad Boys . Not to be confused with an Our Tropes Are Different page about love. If you really were looking for such a page, you want The Four Loves .

The creator of a fantastic fiction universe gets to set the rules for how the stock fictional creatures and peoples work. There are a bunch of mythological creatures that are, as a whole, vaguely defined, and even though their recognizable traits (blood-sucking, flying, fiery breath etc.) are widely known, they need to be cleared up and re-defined to be able to appear as actual characters in a particular work. However, the audience is going to want said creator to stick pretty close to the rules they pick A writer uses this trope any time they want to use a famous critter or race without having to deal with the all of the various baggage said critter has accumulated in folklore and pop culture over the years, allowing them to leverage existing tropes and characteristics only

as much as they want to. So in the end, when they use a term like "elf" or "vampire", we have a pretty good idea what to expect, but at the same time we know that there may be something off about it compared to somebody else's book Fantasy RPG creators often engage in this while populating their worlds, rulebooks and monster manuals. As well as getting the various creatures to fit properly in their particular fantasy scenario and play nice with their game mechanic, they often want to produce as big and varied a bestiary as they can. So, for example, if two folkloric creatures are so similar as to be interchangeable, one or both may end up being altered just to make them distinct and justify separate entries. A similar thing can happen if a creature is known by more than one traditional name. In some cases, a single creature will be spun off into several varieties, often distinguished by colour or habitat A violation of Genre Consistency , but (usually) not of Internal Consistency For an index of all fictional creatures see the imaginatively named Index of Fictional Creatures (including Angelic Tropes , Dragon Tropes , the Undead Index , et cetera). See also Stock Monster Symbolism

You want two of your characters to have a child, but going through a normal pregnancy isn't an option. If the story is Speculative Fiction , the universe's Phlebotinum may be sensitive to the Power of Love or able to generate a new life form by using some kind of contribution from two different people, thus bringing their Phlebotinum child into existence. Often, the couple can get their child in a much shorter timespan, it can age much faster , or be born mostly grown . As an extra bonus, the child's nature can explain Plot-Relevant Age-Up , Absurdly Youthful Mother , Supernaturally Young Parent , the female variant of Luke, You Are My Father and Homosexual Reproduction . It can also bypass one of the obvious side effects of Can't Have Sex, Ever . An essential element of this trope is that the Phlebotinum child wouldn't have existed without something from each of its parents combining. The nature of what got combined can include anything that is not</ the natural conception means of the parents' species. If more than two people are involved in the child's conception, this trope can be the supernatural counterpart to Extra Parent Conception . Pregnancy will be either absent from the child's generation process or shorter than what would be normal for the mother . In the absence of pregnancy, the parents may have Doorstop Baby -like scenario with the child before finding out the truth. In the latter case, the child may or may not have been generated in a Uterine Replicator or something similar. These children tend to have a death rate much higher than that of naturally-born children for reasons including Fantastic Racism , being a Living MacGuffin , unable to exist for very long in the first place , or some dangerous form of Sentient Phlebotinum . This makes them a choice character to use in a Parents for a Day scenario. If they live, they will often become an important plot element. Specific cases can fall into: Kid from the Future : You haven't had the child... yet, but they're around anyways. Not to be confused with Bizarre Alien Reproduction , where the reproduction means is strange from a human point of view but normal for fictional beings. Compare Convenient Miscarriage that is the closest non- Speculative Fiction seems to be able to get if the child dies. Beware of unmarked spoilers.

Don't buy our product. No really, don't. It costs a lot, looks like the back end of a geriatric warthog, guzzles fuel by the gallon, tastes of stale cardboard and will make you look like a fool in

front of the ladies. This might well be the worst product ever. At least, that's what these</ people say. Do you agree? Perhaps you should try it for yourself and see what the controversy is about ! Yes, while most commercials are based around making it look like the product is the best thing under the sun, a rare few accept that the thing they advertise is not universally loved. This can be done as a Take That! against their detractors, or to give the product that "lovable underdog" image, or the impression of genuine honesty - at least they're not lying about how good they are, right? May function as Schmuck Bait or Reverse Psychology . Compare with Commercial Switcheroo (where the crappiness of the product is only in contrast to the real</ thing being advertised), Never Needs Sharpening (where the flaw is spun into a supposed asset) and Our Slogan Is Terrible (fictional slogans that do little to advertise their product). If the product or service really is as bad as this trope is claiming , they may be trying to invoke No Such Thing as Bad Publicity . Contrast with We Don't Suck Anymore , where the advertiser admits that its product used</ to suck. Not to be confused with Reverse Psycho . Also contrast Strawman Product and Self-Deprecation . Inverted Trope of Abusive Advertising , where the marketer claims the product is so good that you</ suck if you don't use it.

A trope of science fiction, if aliens (or humans in the future) bathe at all, you can bet that they will use something completely different from soap and water. This is usually not because of any Bizarre Alien Biology , but rather just something to show more advanced technology and/or how different the aliens or future humans are. It can also, depending on how sensitive the Moral Guardians are being, have the secondary advantage of letting characters have a shower without showing skin Note that this can be Fridge Logic when you realize that since water is recycled on spaceships and stations, there is no reason they can't spend the additional energy and equipment to have as much pure water as they want. If they don't clean the dirty water (and urine, etc.), they still have to store it (or throw it into space). It makes more sense to clean it and reuse it. Humans actually "make" water (oxygen plus glucose equals carbon dioxide and water). Although if you do allow water showers you probably have to provide more water storage space. Of course, depending on the level of technology (or how grimy your setting is), you can justify this by having the recycling process be time consuming compare to how quickly you would use the water by washing everything with it

In Transmetropolitan </, it takes less than a second for a "Voice-Keyed Physical Cleaning Unit" to turn Spider Jerusalem from hairy mountainman into a full-body Bald of Awesome . Given that he Screams Like a Little Girl while it emits a blinding flash of light, it apparently does so with lasers</. It also appears to have been permanent, as he is never again shown with a single strand of hair anywhere on his body. Not as crazy as it sounds — was developed in The '90s Star Trek: The Motion Picture </ . The Enterprise has sonic showers (Lieutenant Ilia's robot form appears in one)

Robert A. Heinlein 's article "Where To" mentions a futuristic shower which not only pours water on you but can also do the following: "warm air drying, a short massage, spraying with scent, and dusting with powder". He mentions "freshers" (AKA "refreshers") similar to this one in several of his other stories, including "Coventry", " Methuselah's

Children ", Farmer in the Sky </, Friday </, The Cat Who Walks Through Walls </, The Number of the Beast </ and Time Enough for Love </ .

Star Trek: The Next Generation </ and the series that follow it chronologically usually the Federation using sonic showers.

The Eastern RPG Opoona </ for the Wii has the Air Shower, which seem to be sprays of energy bubbles. In addition to appearing the world's many bathrooms , they're also a battle item that can be used to heal allies or damage enemies.

In Alien Dice </ Lexx is used to sonic showers and synthetic foods, having lived in space most of his life. He allows himself to indulge in a real shower at Chel's house.

Current spaceships and stations either offer no bathing (for ships) or limited bathing (stations).

Sub-Trope of Our Monsters Are Different . This one deals with the Near-indestructible Serial Killers stalking teenagers, college students, or the people around a Final Girl . Even ridiculously cute critters arent't immune! This is further elaborated on in the Slasher Movie trope Slashers are not traditionally thought of as a kind of monster, though many of them display supernatural powers. Most of them are motivated by some sort of Revenge based motivation, are Made of Iron , and stalk the young. If there's a sequel, they usually possess some form of Resurrective Immortality The majority of slashers never receive any sort of explanation for the source of their powers . While Freddy Krueger is a ghost, Jason Voorhees is simply a deformed serial killer living in the woods before he suddenly becomes an unkillable zombie. The origins of their powers are less important than what they do with these powers, which is kill. However, slasher franchises that run long enough often do Retcon an explanation to the source of the killer's powers if there wasn't one before (Halloween</, Nightmare on Elm Street</, Friday the 13th</) Despite this, some works of fiction have actually made it so slashers are their own distinct type of monster. They apply rules, a commonality of origin, or a category to their activities that does not normally apply to fiction. It also implies that there are many slashers in existence and not just a single unpleasant monster stalking the teenagers of whatever city they're in. Some of them expand on the supernatural elements while others do away with them entirely, revealing them to just be a "Scooby-Doo" Hoax This trope is about works that take time to get into the worldbuilding of their slasher villains and how they might or might not be dealt with. This is primarily a nostalgia-based look back onto the original slasher movies and attempting to apply some logic to something that didn't previously possess it (or need to)

Slogans used by fictional businesses tend to be bad. By that we mean, of course , very, very bad.</ They come in many flavors, including: Compare and contrast What Were They Selling Again? , when a slogan or ad is so good that it fails by detracting from the more important message "Buy our product." See also Our Product Sucks , when this is invoked intentionally for Reverse Psychology .

...Although you wouldn't know it from reading the titles . </ Not to be confused with Playing with a Trope .

A Sub-Trope of Our Monsters Are Different . This one deals with everyone's favorite undead bloodsuckers The purpose of vampires in the story varies quite widely. They serve as the Big Bad or as a metaphor for something, be it addiction or denial of aging, or even communicable diseases like the plague or an STD. There is some danger of the vampire character being too on-the-nose for the metaphor The "baseline rules" below are strongly influenced by Hollywood tradition, and not "real" vampire folklore, or even classic vampire fiction. For instance, as (properly) shown in the 1992 Dracula</ with Gary Oldman and Winona Ryder, and in 2003's The League of Extraordinary Gentlemen </, Dracula and other "folkloric" vampires were at the most inconvenienced by sunlight , not killed instantly. More to the point, sunlight didn't cause vampires to go up like flash paper in the original novel, nor in earlier vampire lore. Sunlight causing a vampire to suffer pain and damage, burst out in glitter, smolder, or go up like a one-man pyrotechnic show was created by the movies, from Nosferatu</ (1922) and onward Modern vampire treatment in popular culture is usually divided into cycles. The Malignant cycle (1931 -1948), the Erotic cycle (1950 -1985), the Sympathetic cycle (1987 -2001), the Individualist cycle (2003- present day). Malignant, meaning vampires are treated as creatures of pure horror, as popular in the early films like Nosferatu, and Universal films. Erotic, meaning they were considered evil but alluring, such as the Hammer films. Sympathetic, meaning they were seen as tragic monsters that were to be pitied, but still feared, although they could sometimes be redeemed usually by becoming human once more. And Individualist meaning that they could be bad, good, or in between, much like humans, and their transformation to vampirism did not imply a change in morality The sheer number of different and contradictory myths that have built up around vampires over the years have made it difficult to explore all of them in great detail. To deal with this, writers have started putting multiple types of vampire into their setting, with the explanation that different myths describe different types of vampire . These are often referred to as "bloodlines", although any term suggesting shared descent or culture may also be used. Particularly common types include a more refined and high-class one with little beyond tasteful fangs to mark them outwardly, sometimes embodying the more recent view of vampires as seductive predators; a more bestial, highly monstrous one, typically called "strigoi" or " nosferatu ", which may be visibly batlike even in human form ; and an especially corpse-like one that puts particular weight on vampires' undead nature Differences may be reinforced by spelling it "Vampyre" , or using a clever synonym like "nosferatu", "sanguinarian" or "strigoi". The term comes from Serbian vampir</ (вампир). If the differences are emphasized by overt mocking of other authors and unused vampire tropes it becomes Your Vampires Suck A work will usually address these baseline rules even if they're not enforced. Sometimes an unused rule will be explained away as a Fake Weakness propagated

by the vampires themselves "Blood mages" may also qualify for this trope if they extract blood and are generally portrayed as similar to vampires, or if they are</ vampires who have access to sorcery by way of their blood See also Chinese Vampire , Classical Movie Vampire , Feral Vampires , Looks Like Orlok , Vampires Are Sex Gods and Dhampyr

Werebeasts are creatures that can transform between a human (or at least humanoid) form and an animal or animal-like form. They are also known as "werecreatures" or "were-animals". The prefix "were" comes from the Old English word "wer", meaning "man". The technical term for this is therianthropy</, from the Greek words for "beast" and "man". The better known lycanthropy</ comes from the Greek words for "wolf" and "man", and should only be used for werewolves. Such creatures can be found in the mythology of many cultures , and the myths have inspired the frequent use of werecreatures in modern Speculative Fiction , particularly Fantasy and Horror By far the most common form of werebeast depicted in fiction inspired by European folklore is the Werewolf , but many stories use other animals as the basis of their werebeasts. Some of these are inspired by pre-existing mythologies and others are purely the invention of the authors. Other than wolves, potentially dangerous predatory mammals such as big cats, hyenas and bears are the most frequently depicted werebeasts, but many other types of creature has been used as the basis of a werebeast — wereboars and wererats, for instance, are far from unheard of. Sometimes authors use normally harmless creatures as the basis of a werecreature for the sake of Rule of Cute or Rule of Funny . Some works will even use extremely unconventional ideas such as were cars</. It should also be noted that while werebeasts normally have humanoid shapes as their default form, sometimes a work will reverse the order and make a werebeast an animal that transforms into a human . The wolf version of this is sometimes called a "wolfwere". Taking this to it's logical conclusion and featuring something like, say, an ant that turns into a spider or a mushroom that turns into a mold is however, unheard of Werebeasts often have variations and characteristics similar to those listed on the Werewolf Analysis Page . For more information see The Other Wiki This is a Sub-Trope to Our Monsters Are Different and Animorphism Super-Trope for therianthrope tropes, like Our Werewolves Are Different and Weredragon . The preference for examples on this trope is for creatures explicity called "were", however very similar cases of human-animal transformation can also be listed, if the nature of the character or creature is strongly linked to a specific animal species. Creatures that can turn into any sort of creature or multiple types of creatures should not be listed here, but on the pages for Voluntary Shapeshifting or Animorphism

A Sub-Trope of Our Werebeasts Are Different , dealing with variations of lycanthropy (i.e. werewolves). As with vampires , the exact parameters of lycanthropy vary, but to meet the definition, a werewolf must be like an Animorph who takes the form of a wolf every month (okay, the exact details do vary — see the Werewolf Analysis Page for a listing of common characteristics and customization options). Far and away the most popular conceit is that a werewolf is a human who has somehow become able to

temporarily transform (usually unwillingly) into a wolf that goes on to run wild (rarely remembering their romp). Usual methods include a Viral Transformation spread by being bitten, but a lot of depictions show lycanthropy as solely hereditary. Other popular causes include curses and typical Mad Scientist experiments. Like most werewolves, the classic wolf-man only transforms on the full moon, or, failing that, at night, though none of this is a given</ in modern works Together with Count Dracula , the Mummy , and Frankenstein's Monster , this is generally considered to complete the set of "classic" horror monsters . Unlike the other three, however, there is no single specific source of popular werewolf lore. The closest claim to such a source in literature might be Guy Endore 's classic novel The Werewolf Of Paris </, but cinema seems to have been more definitive in terms of shaping the concept. Hence, Lon Chaney Jr. 's character (Lawrence Talbot) from the 1941 film The Wolf Man </, as something closer to an ape with vaguely canine features is usually regarded as providing the template that others have followed. In 1981, with dramatic improvements in visual effects and makeup now available, the classic film, The Howling </ , established the modern image of a werewolf as essentially a far more convincing humanoid canine creature, especially with the head now typically having a more convincing muzzle for the face Werewolves did not receive the same revisionist</ treatment as vampires did during the '90s, partly due to the high probability of Special Effect Failure in visual media, but also because the concept is much</ more difficult to rehabilitate. While having your neck bitten by beautiful people is erotic, being torn into bloody chunks and eaten is not. And in most common depictions, werewolves aren't exactly sapient in wolf form. Hence, they're often relegated to supporting roles in Fur Against Fang storylines and Fantasy Kitchen Sink settings. Surprisingly, such an earlier revisionist treatment happened in medieval times for fictitious werewolves; in the Chivalric Romance , a werewolf could be a perfectly gentle and noble beast . Then again, with the growing knowledge that North American wolves have been seriously misunderstood and are not that aggressive to humans while being devoted parents thanks to classic works like Never Cry Wolf </, that lends itself to a serious image makeover as potentially heroic monsters. In fact, one can take it further considering with the proper circumstances and disposition with the being in sufficiently rational control, werewolves can be sexy or even cuddly As such, the werewolf's cachet has been rising. Recent works of note include the Wolves of Mercy Falls </ trilogy, Jennifer Lynn Barnes' Raised by Wolves</ trilogy, and the Mercy Thompson </ and Kitty Norville </ books. 2010 also saw a highly-publicized remake of The Wolfman </, although this depiction is much more traditional than the above. And they are very popular within the Furry Fandom , usually of the more-in-control-while-transformed variety, and their depictions therein can range from the innocent to outright Yiff The word "werewolf" is a compound with the archaic English word wer</. Etymologically, "man" was once genderless, and wer</ referred to a male adult; compare this to the Latin vir</, where we get the words "virile" and "virtue". Hence, the not-uncommon female lycanthrope should more strictly be a "wifwolf" (or "woman-wolf"), a term that has not seen much actual use. Generally, werewolves are Older Than Feudalism , going back to the European Middle Ages and to the Ancient Greek myth of a king cursed by Zeus to become one. Werewolves are very popular because of qualities of opposing forces of man versus animal nature A common mistake is to

use the word lycanthropy to describe any</ case of a being able to shift between human and animal forms, as the root word "lyc" specifically means "wolf" (the proper term for other animal types is therianthropyCuriously, is a term used to describe a psychiatric condition in which a person believes that they are transforming into an animal of any kind See also Werebeast Tropes and Wolf Tropes for related tropes; Shapeshifting for other tropes related to changing form; Youkai for Japanese supernatural creatures that are sometimes depicted as having features similar to werebeasts; and sister trope Wolf Man , on sci-fi/fantasy characters that bear resemblance to wolves See Werewolf Works for an index of works that prominently feature werewolves

In reality, wormholes are purely a scientific conjecture, a consequence of the same equations that describe black holes. There's no way that we can conceive of to get to one or use it for anything. In fiction, however, wormholes are a Swirly Energy Thingy that can be used as a convenient means of travel from one place to another The most common use is for FTL Travel . By extension, if they show up often enough and consistently enough, they can become nodes in an interstellar Portal Network . They can also enable Time Travel , provide a mechanism for FTL Radio , act as doorways to Alternate Universes , or any/all of the above. No matter what Technobabble is thrown around, rarely will any two authors treat them in precisely the same manner, which is why Our Wormholes Are Different Related to Negative Space Wedgie . Compare: Our Time Travel Is Different , which this may sometimes overlap. See also Swirly Energy Thingy . Compare Unrealistic Black Hole . Often explained in Layman's Terms via Fold the Page, Fold the Space . See Powered by a Black Hole for a relatively more realistic way a black hole can be used

The word "zombie" originated in the voudon beliefs of the Caribbean and West Africa, referring to a body "revived" and enslaved by a sorcerer. (Some of the oldest aspects of zombie appearance are actually symptoms of poisoning, a neurotoxin that may have been used in certain voudon rituals, though the Other Wiki dismisses the possibility on the grounds of not enough similarities between the two.) In this form, it has been known in America since the late 19th century. However, it wasn't until the 1960s that George A. Romero 's Night of the Living Dead (1968) </ attached the word to the living dead who eat the flesh of the living. (Note, however, that the flesh-eaters in that movie are never referred to as "zombies," and Romero himself didn't consider them zombies, preferring " ghouls .") As Night</ was accidentally entered into the public domain due to an error in the end credits, it quickly became the object of imitation and emulation by many other directors. Most zombie invasion stories, even those not explicitly based on Romero's films, follow the same conventions, though there are major points of contention. While Romero is responsible for most of the "general" zombie conventions, the more specific and visible zombie tropes are more often inspired by the later works of John Russo, Night</'s co-writer. Most zombie movies mix-and-match conventions from the Romero and Russo canons. The Russo canon in particular (Return of the Living Dead </) is the reason most people will respond with " Braaaiinnnns " when zombies come up in conversation, and most depictions along those lines are

references to it. Zombie canon was turned on its head with the release of the video game House of the Dead </ in 1996 and the film 28 Days Later </ in 2002, which heavily influenced and popularized the modern trend of super-fast, super-angry zombies (usually infected sort-of-alive humans as opposed to the reanimated dead) that has carried over to numerous works of fiction and entertainment. The most common zombie archetypes are as follows: Skin color of zombies can also vary widely, ranging from normal skin tones to green, blue, or gray. Their gait can also vary, from limping, sliding their feet along the ground, having the "arms forward" stance, and the more modern variant-the running zombie. See also Everything's Deader with Zombies , Zombie Apocalypse , Not a Zombie . Not Using the "Z" Word happens when creatures that otherwise fit the profile perfectly are not called</ zombies (although the trope applies to other creatures as well). Elite Zombie is this trope combined with Elite Mook . Most zombies are Night of the Living Mooks , and Slave Mooks . Necromancer is a common source of magical zombies. Contrast the Incongruously Dressed Zombie , who only looks</ different. Subtrope of The Undead .

"Who was the mother of Bob?" </ The realm of fanfiction is an interesting place. Where canon may be scant with details, fans of a work can take up the task of filling in perceived holes in a story. This may include creating their own characters to flesh out a character's lineage or coming up with reasons why certain ones behave as they do. After all, what if the story never bothers to tell us who the parents of the protagonist were? Or the deal behind that guy with the cool name who's always mentioned but never shown ? If one of these fan works becomes popular enough, it will spread across the community and its ideas become an accepted fact of the show/book/movie's lore. Or mocked, if the fic is lacking in quality. Either way, these questions raised by the canon work which the fans latched onto haven't been answered and never will be, so fans are free to continue playing with them... right ? Outdated by Canon is when fan works (and the theories backing them) are Jossed by revelations or events in the canon product; most often in regards to characterization. For example, a fanfic writer might decide that Bob's unseen mother is a Retired Badass who instilled and promoted Bob's own thirst for adventure. This fanfic becomes popular and soon the entire fandom chooses this as their fanon , with other fanfics following suit. Various stories are made about Bob's mom teaching him how to fight, or giving him hero advice, or even coming out of retirement to help Bob and his friends stop the Big Bad . Then several installments later, when the creators of the canon work finally take us to Bob's childhood home to meet his mom, it turns out she's an overprotective woman who's terrified of even leaving her house. These fan works are now outdated pieces of media that have been entirely discredited, leaving future fans who find them wondering why an old fic they just stumbled upon has Bob's mom threatening to punch out an eldritch abomination instead of fainting at the sight of one. The earlier the fanwork was made in the life of the work that inspired it, the more likely it will be hit by this trope: after all, the beginning of a work is when the audience has the least understanding of the world they've been presented with, increasing the chance of early theories being jossed. Also a specific form of Canon Foreigner , O.C. Stand-in , and potentially Hilarious in Hindsight . Some fans may invoke Better Than Canon and Fanon Discontinuity , especially if one specific character interpretation was popular with the community because that version was well-written or served as great eye-candy. Often the result of

an Unknown Character finally getting revealed. This is only a trope applicable to fan works, as any licensed examples fall into the Canon Discontinuity , Canon Marches On or What If? scenarios. Part of Time Marches On . See also Resolved Noodle Incident . Contrast Ascended Fanon or I Knew It! , where the popular fanfic interpretation ends up being part of canon either because of its popularity with fans or because that was always the plan.

One way to show how "advanced" a society is in Science Fiction or certain kinds of fantasy works is to show that it's given up religion. A society may consider religion backward and primitive, consider it a dangerous tool for controlling the populace , or have discovered it was a Scam Religion . Such societies are often contrasted in the same work with more "primitive" societies which are still religious to some degree; these are usually portrayed as harmless fanatics, often of a Fantasy Counterpart Religion This is a difficult trope to write about well, and many who use it fall into Author Tracts . Part of this is because of the demographics of science fiction writers; especially in the "Golden Age" of sci-fi, empiricists and secular humanists were particularly attracted to the genre. A common variation of this trope sees the "advanced" society show the "primitive" society the error of its ways and prove that The Presents Were Never from Santa . Since then, sci-fi has become more mainstream (and the militant atheist a more annoying character), so this trope's usage has become more nuanced. Nowadays, you might find a society that discovered it was worshipping advanced technology or Sufficiently Advanced Aliens . You might even see the inverse , where an atheistic society discovers for whatever reason that it kind of needed</ silly superstition to function, or even the God or gods they worshiped being proven true Yet other works might keep the future society's atheism, but treat it less sympathetically as part of a dystopian tyrannical regime's oppressive ideology. In such cases, it's not the people who have actually stopped believing — although this is the version you'll get from the government's shills among the academics and in the controlled media — but the Secret Police who harass anyone who isn't a good atheist. Such a society is probably based at least in part on the State Atheism of the real-life Communist states, and may be as Anvilicious as the original version of the trope in its own way Very often paired with an Alternative Calendar , since the one we use today is strongly influenced by Christianity. Societies will then choose a new "year zero", which will often coincide with a major scientific breakthrough — the moon landing is among the most popular Compare What We Now Know to Be True and No Such Thing as Space Jesus . Contrast Gravity Is Only a Theory , Maybe Magic, Maybe Mundane , and Science Is Wrong . See also Religion Rant Song . For a particular type of aversion, see Religious Robot and Robot Religion . The individual-scale version of this trope is the Hollywood Atheist

In Hamilton's Commonwealth Saga Alien in a Small Town </ claims that many humans had naturally assumed that First Contact with aliens would settle the matter, with the aliens being so much more advanced that they would have a final answer for us. On the contrary, it turns out that the aliens themselves have a wide variety of religious and philosophical schools, including agnostics and atheists.

Two lovers who team up to commit crime, usually violent crime and especially robbery, and are usually on the run from the law. Such couples are almost always inspired by "Bonnie & Clyde." Which one is the brains of the outfit tends to vary from couple to couple. Sometimes one is a calm and collected criminal who charms the other into a life of crime. Other times, one is a loose cannon while the other is a cool-headed professional. Many Bonnie and Clyde stories end in tragedy, as did the original couple This one is Truth in Television , though it should be noted that most fiction tends to romanticize the life of crime that such characters tend to lead Compare/contrast Minion Shipping . See Unholy Matrimony for a more over-the-top, super-powered version of this team-up Expect some Back-to-Back Badasses moments, as well as a suicide if one partner dies. May result in sympathetic villains or even Sympathetic Murderers , especially if their affection for each other is given the spotlight

If a series becomes popular enough, not even the creator's death can stop it. If a series keeps going after its original creator has died, then it has Outlived Its Creator Series that continue on after the creator's death are the ultimate Franchise Zombies . A deceased creator cannot complain about any changes to the casting, style or creative direction of the series A series that has outlived its creator can (and often is) put through retcons , Character Derailment , Executive Meddling , etc. Sometimes this is simply for financial reasons ; other times, it's because the current series-runner is also Running the Asylum . Or the creator passed on the torch before death. It can even be accidental When a series outlives its creator, the fans usually watch whoever's continuing it like vultures, waiting to swoop down and proclaim, " They Changed It, Now It Sucks! " On the other hand , if the original creator had Protection from Editors and was driving the series into the floor, this may be good for the franchise: there's a chance for the series to be turned around. If the creator is still alive, but the work continues to be made without his or her involvement, it becomes God Does Not Own This World

Public Domain examples

The inversion of Something Only They Would Say : When a character is pretending to be someone else, they may unwittingly reveal this by saying something that would be out-of-character for who they're impersonating. Variations include not responding to a well-known Berserk Button , doing things they're normally afraid of (or have a similar excuse for never doing), expressing hatred for a nickname they insist to be called by , or otherwise invoking OOC Is Serious Business . A common variation in Japanese media is using the wrong pronoun Often Invoked in kidnapping and I Have Your Wife scenarios, to let the heroes know that something is amiss. If the Big Bad is demanding a ransom, this is to alert them to the fact that it's a trap; if he wants the kidnapped to "assure" The Hero that the kidnapped is "in fact" okay, this is to secretly convey that they're not. Sometimes serves as a Quiet Cry for Help . If they've pre-arranged such an alert, this is a Covert Distress Code Real-life military personnel sometimes use hand signals when being taped to communicate in another way with their 'home base'.

There are a few documented cases of soldiers giving hand signals (and one case of them just flipping the bird to the camera) to alert the people receiving it that no, they weren't being treated very politely at all . And some have done it just for fun, giving the for instance Compare with Spotting the Thread , Lying Finger Cross (a common gesture used in this trope), Not Himself , Ooh, Me Accent's Slipping , and Trust Password (a pre-arranged alert to confirm one's identity and freedom of action). Contrast with Something Only They Would Say (in which a character is identified by a characteristic) and Bluff the Impostor . Sister Trope to You Called Me "X"; It Must Be Serious and Batman Grabs a Gun . See also OOC Is Serious Business

A Sub-Trope of Canon Defilement . In Derivative Works (especially Fanfiction), this term means that somebody is acting largely against his or her established personality. How and why this occurs has a pretty wide range: Generally viewed as a very negative trait (if a fanfic gets tagged as "OOC", it's usually not a good sign, though writers will often be honest enough to slap the tag on themselves up front). Compare Character Derailment , which is this applied to canon, and OOC Is Serious Business in situations where characters are noted as acting out of the ordinary in particularly stressful circumstances. See also Out-of-Character Moment . Draco in Leather Pants , Ron the Death Eater and Ukefication can be considered subtropes. Not to be confused with In and Out of Character . In Role Playing Games , it is sometimes necessary to make a distinction between when a player is In Character</ and Out Of Character</, to know if the person is speaking as the character or as the player. A player who uses Out of Character information (such as the presence of goblins in a room ahead) to make an in-character choice is said to be MetaGaming , which most dungeon-masters severely frown upon. Also not to be confused with the acronym for "Original Canon Character", another term for an O.C. Stand-in . An Adaptational Skill in a fanfic might be out-of-character if it's highly unlikely that the character would have it (e.g. The Ditz being able to do surgery).

A little information is a dangerous thing. If a character overhears an acquaintance saying about them, "I'm gonna slaughter that bastard tomorrow..." and walks away before they finish, "...at basketball," well, they've missed a pretty important bit of context that drastically affects the meaning of that statement. And if they assume that this acquaintance literally means to murder them and start taking precautions as if that were the case, they're going to wind up looking very foolish at the absolute least This trope is a Narrative Device in which an eavesdropper hears part of a statement or conversation out of context and leaps to the wrong conclusion. It is a very specific aversion of Exact Eavesdropping which was popularized, on television at least, by Three's Company </, but is Older Than Dirt . Often Lampshaded or Subverted , but just as often played straight, making it a bit of an Undead Horse Trope Often a form of Contrived Coincidence . A common source of Third-Act Misunderstanding . Compare One Dialogue, Two Conversations , a similar trope without the eavesdropping, and Poor Communication Kills , where the speaker and not the listener is at fault for the misunderstanding. See also: Bathroom Stall of Overheard Insults , One Side of the Story , Funny Phone Misunderstanding , Not What It Looks Like . Can result in half or more of the entries on the

Mistaken for Index . The Moving Experience can often happen because of this. Compare Twisting the Words

Mmmmmmm... popcorn . It's delicious, it's buttery and salty (or another flavor, if you wish) and it's fun to see and hear it pop as you prepare it But be careful! Don't leave it unattended, make sure the cover is on whatever you're using to pop with, and don't use too many kernels. Failure to do so would leave you with a huge, popcorn-y mess Writers like to take popcorn popping to the extreme since, Truth in Television , popcorn does expand once it's popped. And hey, it doesn't even matter what kind of corn is getting heated up (or the condition of the corn or even if it's still on the cob); it's going to pop either way Expect a a big explosion if the popcorn is contained inside something as it's popping. Compare Impossible Leavening which is also about food going all over the place; and Pass the Popcorn , where a character is seen eating popcorn as they watch something happen. May even overlap if the popcorn they're eating is part of the mess

The spotlight highlights and shines brightly on one particular character, or on a select group of a particularly large cast getting the most screen time. They take center stage, right wrongs, find stuff out, do a bit of rescuing and learn all about themselves in the process. Which is all well and good for those characters and their fans... but what about everyone else? Come to think of it, we haven't seen Bert in three months. Where did he go? Out of Focus is the flip side of Character Focus . When they show less and less of a character, seen in the background flying under the radar in obscurity with extremely little screen time, living in the shadows of other prominent standouts. While someone's hogging the limelight with a lot of screen time in abundance, other members of the cast fly under the radar with a serious decrease in screen time Particularly luckless characters may vanish for extended periods of time without any particular explanation, only to be brought back as if nothing's happened. A consequence of Creator's Pet . Sometimes Out of Focus is a necessary evil for the medium, as in webcomics. Sometimes, however, it's creator favoritism—they've got a brand new shiny character they want to flesh out, and everyone else is put on hold until they do so, or the comic has just changed writers and they prefer characters X, Y and Z to characters A, B and C. Occasionally though, it's just forgetfulness—the writer gets wrapped up in a Story Arc , and forgets that just because they know when someone is due to reappear, their readers don't. Deciding if a character is Out of Focus tends to be relative to the media in which they appear. In a daily webcomic, for example, two weeks may be a long time for an absence. In a three-days-a-week webcomic, it may be over a month before it's noticed that someone's missing. In television, however, a member of the main cast who goes vanishes without explanation for a single episode had better have a damn good reason for their vacation when they get back, unless the show has Loads and Loads of Characters . Likewise, audience acceptance is proportional as well. Webcomics are free, and therefore fans are generally more accepting if their favourite hero disappears for a bit. Too long, though, and the creator risks alienating a particular protagonist's fans. When someone has to hand over money to follow a story, however, as with comic books, they may get a little annoyed when fan favourite Mr. Terrific doesn't even make a cameo appearance

for twenty issues. Another good example for when this is a necessary evil is for Strategy games, in which Anyone Can Die and usually they're gone for good depending on the game. A good way to keep special characters in focus is to more or less program and write a lot of event data into the game, in the event that the player recruited the character and then still has them. But sometimes, the player may just dismiss them or let them die and they wind up Deader Than Dead , so in order to save time, the games are programmed under the assumption that they could be dead and that the only non-player characters that are still around are plot-crucial ones. A Real-Time Strategy game would often avert this by making it crucial (They die, you fail the mission and Game Over) or they die but are resurrectable. It's also possible to get around this where if they die in battle, they're merely knocked out and come back if needed. If a character is absent for too long, that character risks suffering from Chuck Cunningham Syndrome , dropping off the face of the Earth, never to be seen again. Alternatively, these characters may be Put on a Bus or Killed Off for Real when the creator decides (s)he has no further use for them. If they return after the nature of the story has changed in their absence — for example, the plot has come down with a nasty case of Cerebus Syndrome — and they don't seem to fit in with the tone any more, they may become The Artifact . Out of Focus can be averted, or compensated for, by using Rotating Arcs or by the creator reassuring the fans that Captain Superhero hasn't died and will be back as soon as he's relevant to the story. This also often happens for optional characters, but as you'll notice, they're...well, optional, so the events are written without them. When a sequel or adaptation shoves characters out of focus and removes their plot importance, it's Demoted to Extra . If a major character is out of focus from the start, then you got an Advertised Extra . Contrast Character Focus , Spotlight-Stealing Squad .

Writing drama is hard. Sticking to a popular formula is easy . That's why sometimes you can create a temporary</ Genre Shift in a series to fill up time in your story. For example, many television shows are general drama, but... with a character who is a doctor. You know that soon enough , there's going to be a central episode for that character , complete with a medical plot . This trope can be glaringly obvious or just a subtle genre that doesn't fit into the rest of the series. Medical Drama is used as an example because it is difficult to hide. A good test to see whether something fits this trope: If you turned on the television or opened the book at a particular point, would you be able to ? This trope is often paired with Mood Whiplash , and an Art Shift may kick in to better fit the brief genre change. Episodes that have these experiences usually get a Bizarro Episode reputation and may have either Fanon Discontinuity or Canon Discontinuity . For a permanent genre change, see Genre Shift ; when the plot starts out as something unrelated leading up to the switch it's a Halfway Plot Switch ; and when a work has a chronic case of this trope it's a Genre Roulette . When a non-romance story goes out of focus (either temporarily or permanently) due to a Romance Arc , that's a Romantic Plot Tumor . See Courtroom Episode , Noir Episode , Superhero Episode , Cowboy Episode , and the rest of the Episodes page for common sub-tropes. For the same principle applied to video game genres, see Unexpected Gameplay Change .

Seasons happen at different times per year in different parts of

the world. Add in the various different Time Zones, and chances are episodes of various different shows can come out at different times per year This occurs when the episode that airs at a time that is different than the time of year in Real Life A seasonal variant on (but not entirely related to) Out of Order , and occasionally causes/is caused by Short Run in Peru

A truly strange tendency that some broadcasters have is to air episodes of a television show in an order that disregards the order in which they were written. For some shows, particularly those of the episodic variety, this will make little difference. For a series with continuity, this can confuse the heck out of viewers Often executives do this to make an Action Prologue , using it draw in an audience for better ratings, while ignoring how many people desert the series later. Occasionally this trope is justified , or at least understandable, if a recent event or tragedy might make airing the episode so close to it need to be Distanced from Current Events . As often as not, it's just because they didn't really care - this was especially the case for local stations airing syndicated shows back when they were stored on physical media This trope is often a symptom of being Screwed by the Network . When the writers intend</ for a series to be this way, it's Anachronic Order Not to be confused with the "functional" variety of "out of order" ; for examples of that, see Phlebotinum Breakdown , Holodeck Malfunction , Plot-Driven Breakdown or Failsafe Failure . Also not to be confused with the common plot device for a Potty Emergency or justification for a Forgotten Superweapon NOTE: TV Tropes executives have decided that this article should not be presented in its proper order, and instead have shuffled around the example folders

So the heroes have finally defeated the villain and stripped him of the source of his power. All that is left is to make sure its power can never again be used for evil purposes. So obviously, at least to the heroes, the most effective means to accomplish this is by chucking the object off into the distance. ...Instead of just, ya'know, destroying it right then and there, keeping it with them or, if either proves hazardous, hiding it somewhere only the heroes could find it In many cases, especially within children's cartoons, the villain himself is disposed of this way . By doing this, the heroes ignore the glaring fact that the Made of Iron villain can and inevitably will just land somewhere, dust himself off, and try yet again another day. Might as well though, because if the show takes place in North America, the probably underage heroes aren't even allowed to kill their enemies, and if they somehow do, the foe will no doubt find some way to come back . As for jail, please, it won't hold him for five minutes All in all, the action deliberately leaves a wide open window for the villain to return , and thus, the status quo is maintained Not to be confused with "Blind Idiot" Translation

Ah, the ghettos of fiction. We're all familiar with them : cartoons are for kids (and comic books are for slightly </ older kids), SpecFic is for nerds , romance novels (and soaps) are for single women and housewives , black shows are for black people , rap is for gangstas, classical music is for snobs, new media, especially</ video games , are for unproductive deviants , printed works are for people with one foot in the grave , etc In short, the

medium, and to a lesser extent the genre, define the target audience. Entire classes of works are "pigeonholed" into "target" demographics, and woe unto any fan who happens to fall one day, dollar, chromosome, or lateral inch outside of these appointed bounds. Some works surrender and even embrace these holes, falling into unoriginality and Flanderization , so long as the money keeps rolling in . Then, you get something which blows away the conventional notions. A work that dares to challenge a genre's or medium's natural order , or even, dare we say it, threatens to expand its demographic ! </ (Even if it's to retain viewers it already had .) If it changes perceptions of the genre as a whole, then it could even be a Genre Turning Point Often a work that breaks out of the ghetto (and its fans) will attract its own hatedom due to outsiders rigidly holding the ghetto lines while upholding their personal "definitions" of " True Art "; along with the genre's/medium's "normal" target audience saying that the work makes their (ghetto-compliant/sustaining) favorites "look bad" and/or employing No True Scotsman . In the case of a deviation to a long-running franchise , They Changed It, Now It Sucks! often comes into play Remember ghettos are created by society, convention, advertisers and critics and have no bearing on how artists actually work. Artists actually draw influences from a wide variety of references and don't see their work in the way categories are created. Thanks to changes in society, evolving trends and growing sophistication (and vice versa) of audiences, this is very much a Cyclical Trope and subject to Popularity Polynomial . Contrast It's Popular, Now It Sucks! , wherein a work/creator who previously challenged established conventions accepts them to grow its fanbase or pocketbook

A strange situation where a character experiences a great deal of time relative to everyone else yet does not act any different Bob's particular Quest has driven him to use Time Travel , or perhaps travel to a world where time runs Year Inside, Hour Outside . After a long and arduous quest — and we mean long</ and arduous, as in months, years, perhaps even decades or centuries , he returns home. And... goes right back to being Bob. He might not have visibly aged; his friends, just as he left them, are still talking about their everyday concerns instead of the fate of the universe; his house may still be there where in the future was a barren ruin, he should experience some shock. Even if he doesn't have memories of a Bad Future , living for a few extra decades, regardless of whether the world is different, should lead to a very noticeable change in personality. But Bob's personality just about never does, except in the most trivial way A case of Status Quo Is God . Contrast Ripple Effect-Proof Memory . See Year Inside, Hour Outside , "Groundhog Day" Loop , and The Slow Path for causes of the extra time

A subtrope of Artistic License – Military (or Artistic License – Law , for police settings) in which officers are shown performing tasks well below their pay grade. A high ranking officer may be shown commanding a much smaller unit than their Real Life counterparts, personally leading small unit patrols, or even acting in the role of an enlisted man. In extreme cases, everyone</ in a unit will be an officer, regardless of their actual duties. This trope may also be seen in works involving law enforcement, which may depict lieutenants, captains, or even

Da Chief personally conducting investigations and making arrests There are a number of reasons this trope may be invoked. It may be done to establish a high ranking officer as a Colonel Badass who isn't afraid to lead from the front. In works that feature Do Anything Soldiers (or if the main characters simply do everything) if one or more of their battlefield roles would be performed by an officer in Real Life , the characters will frequently be officers even if this is completely inappropriate for their other roles. If a character is of appropriate rank initially but is later promoted into this trope, the creator may be trying to avoid Limited Advancement Opportunities while otherwise maintaining the status quo. It's also likely in works featuring a Suspiciously Small Army Contrast You Are in Command Now , the direct inverse of this trope, where someone of lower</ rank is forced to take charge. Compare and contrast the Overranked Soldier , who may be in a position befitting his or her rank, but is unqualified (or simply too young) to realistically hold either. Contrast Armchair Military , when high ranking officers are a little too</ far behind the lines. Can be related to Dude, Where's My Respect? , if the officer in question keeps being assigned menial tasks by his superiors, despite having been promoted. For "Outjobbing your Rank" see Almighty Janitor . When royalty</ are on the front lines, see Royals Who Actually Do Something See Common Military Units for an idea of the sizes of units Real Life officers typically command, though this trope may also sometimes be Truth in Television — see below Gaunt's Ghosts </ has Colonel-Commissar Gaunt leading large-scale operations from the front (a Commissar's job), given the rank of colonel to facilitate the paperwork In the Honor Harrington </ stories, the Solarian League Navy has ridiculous rank inflation. One eight-ship squadron is commanded by a full admiral, with a staff comprising a vice admiral, two rear admirals, and a captain. The marine major taking their surrender thinks, "At last, someone who isn't</ an admiral!" Later, Fleet Admiral Filareta notes that his staff astrogator is an admiral; it's a responsible job, but no way does it need flag rank Schlock Mercenary </: While the comic is usually good about correctly utilizing officers and ranks, the rather loose nature of Tagon's Toughs, and the fact that the vast majority of the officers were promoted from infantry , means that it's not uncommon to see captains and commanders leading individual squads. This leads to a small bit of friction in the "Mandatory Failure" story, where Kevyn tells Elf that she shouldn't have been the first one on an enemy ship, since that's what her grunts are for

A Time Bomb , superweapon, crashed car, etc. is about to explode. The heroes run as fast as they can and try to leap behind shelter, just as it explodes. Often features a cool shot of the heroes diving towards the camera Virtually every action series has had its share of these moments. In fact, it is easy to imagine that some remote civilization studying Earth through its television transmissions might conclude that Earthlings running causes</ Stuff Blowing Up , not the other way around Can also be done with cars, airplanes, spaceships, snowmobiles, mine carts... anything that moves, or doesn't, for that matter Though all are related to Non-Fatal Explosions , there are also two more directly related tropes . One is the Rocket Jump : an extremely hard-ass character may exploit the power of the blast as it propels them through the air to reach places they wouldn't normally have been able to. The

second is combining this with Out of the Inferno : for a moment it seems that the characters won't make it as the flames from the explosion reach and engulf them... then they come bursting through the flames, slightly charred but unharmed On a rare occasion, the characters will be made to look like fools by there being no explosion after diving into the dust (toward the camera). This will be followed by a four-count beat, to share an embarrassed moment, which will be punctuated by an explosion The badass often showcases just how cool he is by always calmly walking away from the building or car, and perhaps casually putting on his Cool Shades or lighting up a cigarette just as the explosion goes off. Badass characters don't have to run unless it's darned</ important Examined exhaustively at the website If this is performed by jumping into a body of water, see Dive Under the Explosion . For when a character doesn't outrun the fireball and walks calmly out of and away from the fire anyway , see Out of the Inferno . See also Convection Schmonvection . For when a character gets a head-start on the fireball, see Don't Ask, Just Run . In Real Life , the accepted reaction to an approaching fireball is to either jump down a deep hole and pull it in after you, or bend over and kiss your posterior goodbye. See also Bomb Disposal when this is done intentionally The fireball is often depicted in Slow Motion Contrast Riding into the Sunset . See also Advancing Wall of Doom for a slower-paced version of this trope

Alice makes a humorous observation, and waits for Bob to laugh. Instead, Bob offers a simple explanation. If Alice is present, she immediately realizes that the joke is ruined. She may be crestfallen, or angry, or simply say "Huh, I never thought of that." If not (for example, if Bob is watching Alice on TV) his friends may laugh harder at his response than the initial joke. If Alice (or Bob's friends) don't agree that the joke is ruined, it's not this trope. Bob may be a Straw Vulcan , have been Sidetracked by the Analogy , think the joke is Dude, Not Funny! (possibly because they've heard it way too often), or just not get it. If Alice was already well aware of Bob's explanation but was Comically Missing the Point , she may respond with " Don't Explain the Joke ". This is the opposite of an inside joke, where all participants have knowledge that the general public doesn't. In an outside joke (to be funny), none of the participants have knowledge that the general public does. Overlaps with Rhetorical Question Blunder if the joke was phrased as a question. Alice can do this to herself, in a strange form of Oh, Wait! — this is often an example of Anti-Humor . When a work causes this reaction from the audience, it's a Shallow Parody or Redundant Parody . Compare So Was X . Contrast In-Joke . No Real Life Examples, Please! . This trope is about Bob's reaction to the joke, not the audience's. If you want to complain about jokes you don't like , Take It to the Forums or a review. Literature Live-Action TV

Webcomics b Original stern Animation

Just because the car's locked doesn't mean you can't go along for the ride. Just hop on top or side of the car, and hold on. This is popular in many cop shows; our hero can be counted on to leap to the roof of a speeding getaway car at least once per season. Alternatively, he can jump onto the hood and glare at the driver while said driver tries to shake him off. Larger vehicles can also be used (particularly popular version is jumping onto a tall vehicle from an overhead bridge) — if it's a truck, for example, our

Hero will often need to climb forward to the cab somehow. (You can also climb about on trains , but they're a bit different since they don't swerve about.) Busted by the MythBusters , who found it much less safe in reality than on the screen. For example, in Real Life it is incredibly difficult to hold on to a car even at low speeds, and at high speeds it is impossible to do so. It may be slightly easier to hold on to a train, but all of your effort has to be spent in just</ holding on and</ you have to be on top of a car that isn't rounded or containing hot liquids — plus, tunnels can cut too close to the roof for a standing person to survive passing through one. Aircraft — at least when we're talking jets, spacecraft, or anything that is flying at a sufficiently high speed and altitude — are literally impossible to stand on the outside of, and doing so is certain death. Two variant forms have become outdated with modern car designs, but may be seen in older media. For a stealth Outside Ride, jump onto the back bumper and hold on tight (the technical term is Skitching). This is often a convenient way for the hero to get to the villain's hideout. A more obvious method would be to stand on the running board, though if the driver's not paying attention you might be able to crouch underneath the window before he sees you. See also: Hood Hopping , Traintop Battle , Underside Ride . Punk in the Trunk (the second option) is a more modern version of riding on the back bumper, which isn't to say characters in older works can't do it. May precede a High Speed Hijacking .

Whenever someone is strapped for time and needs to cook something, they will assume that the time and temperature listed in the recipe are inversely proportional; logic a Straw Vulcan would be proud of. For example, they'll assume a cake that needs 30 minutes at 200° Celsius (or 392° Fahrenheit) to bake can be baked just as well in 15 minutes at 400° Celsius (or 752° Fahrenheit), never mind that a normal kitchen oven won't go that high. Expect there to be flames, plenty of smoke, and for the Lethal Chef to pull out something resembling a forest fire from the oven. Or occasionally, a fireball that destroys the entire house, with a perfectly baked pie in the middle of the debris. Various examples show the oven dial go up to thousands of degrees. One has to wonder why the oven had a dial that could go up that high if it wasn't meant to be used that way . Hilarity Ensues . A subset of the horrible cooking skills of a Lethal Chef . This has probably been Truth in Television for some of us at one point in our lives . Also, notice that some processes do</ behave according to Oven Logic; milk pasteurization, for example, can be done in 5 minutes at 70°C, or in less than 3 seconds at 150°C — though again, the reduction in time is disproportionate to the increase in temperature (and doing it faster changes the taste by caramelizing the milk sugar). The biggest mistake most people make is believing that degrees is proportional to temperature, ie going from 100 to 200 degrees results in twice as much heat. This is not true because neither 0 degrees Celsius nor Fahrenheit indicates zero energy, or absolute zero. To find out how much you have to increase temperature by to actually get double thermal energy, you need to use Kelvin or Rankine. That said, the rules in cooking (and chemistry) are still a bit more complicated than heat x time That's not even counting the effect on chemical kinetics, which will greatly increase the rate of reactions such as oxidation (burning) at high temperatures. (The general rule of thumb is that every 10°C increase around room temperature roughly doubles the rate.) This trope is also a type of Logical Fallacy . Not (directly) related to Fridge Logic . The more extreme cases will require our chef to use

Tim Taylor Technology . See also Mismeasurement , contrast Instant Roast .

A popular strategy to destroy the Big Bad 's big doomsday device is to overwork it until it blows up. Overclocking any Applied Phlebotinum , especially the evil kind, won't just shut it down but will cause it to explode beyond repair. But in this case, the "explosive" part of Explosive Overclocking is not the risk but the goal. Then your job is done, since, of course, there are No Plans, No Prototype, No Backup A common way to achieve this seems to be to hit every button and pull every lever within reach as fast as you can The idea could be connected to how a computer will "crash" (that is to say, shut down or freeze) if you try to run too many applications at once. Of course, in the real world, a computer crash</ is very different from a car crash, and a computer - or any machine, really - is very unlikely to explode when it crashes . A closer analogy might be how a fuse will blow from using too much electricity on one circuit, but we have precautions to take for that in the real world. You'd think the Big Bad would be smart enough to take the same precautions for his weapons, but then destroying them wouldn't look half as cool Sometimes given a Hand Wave involving some Technobabble about "overriding the safety protocols " (which will usually entail typing the word 'override' into a nearby console , and if that doesn't work, typing it harder</) The opposite of Tim Taylor Technology . Goes hand-in-hand with Destruction Equals Off-Switch . Compare Logic Bomb and Going to Give It More Energy . Compare and contrast Pent-Up Power Peril when the lack</ of usage creates similar results. Next step up from Self-Destruct Mechanism Not to be confused with Overcranking an Attack Shot , a.k.a. " Snyder-vision " Somewhat similar to real life which increases processing speed at the cost of lifespan (although too much overclocking can achieve the same result as this trope)

A character makes an order in a restaurant or cafe that is so ludicrously complicated it'll be a wonder if the waiter/barista/cashier can remember half of it. This is frequently used to show pretentiousness on the part of the one making the order, though Rule of Funny is often just as likely an explanation This is done particularly often with espresso beverages, custom cocktails, and food with overly-precise details, although incidents of the character ordering off the menu also count. It frequently involves Hash House Lingo and/or Sommelier Speak for extra convolution See also Must Have Caffeine , Drink-Based Characterization , and Real Men Take It Black . May be a trait of an Unsatisfiable Customer . Compare Complexity Addiction which has a similar theme, but with plans instead of food/drink. Compare and contrast Cordon Bleugh Chef when it's the chef that likes to be overcomplicated (and with often disastrous results)

Trope Overdosed is when a series uses many tropes. The inverse, when a trope applies to many different series, is an Overdosed Trope. If you want a real challenge, look for a work page that doesn't use a single one of these tropes Many of these tropes are

popular because they are used as a verbal shorthand (Squick , Oh, Crap! , etc.), and others are popular because they're more ways of discussing works than they are part of the work themselves (Nightmare Fuel , moments of awesome and funny). In any event, the only requirement to be included on this page is that a trope is referenced by at least 2,500 other pages, as listed in the "related" page The numbers given here are for rough estimation purposes only, since the pages will inevitably have changed since the trope was added or updated See Also: Omnipresent Tropes , Tropes Of Legend , Trope Overdosed . For tropes that attract a lot of potholes , see Pothole Magnet

In fiction, one character will dictate something to be written to another. However, something silly might happen, making the first say something not meant to be written, which the second will obliviously write The inverse of Reading the Stage Directions Out Loud Compare Repeat After Me , Literal-Minded , Realistic Diction Is Unrealistic

Getting someone's attention in this day and age is hard. One way to do it big, though, is with an airplane banner - a banner attached to an airplane that shows a message Named after Overly Long Gag , this is where the "gag" is that the "airplane banner" is "overly long" , such that they need a second airplane to complete the thought. The second banner is sometimes only one or two words long It's also possible to use this trope with paragraphs of skywriting This can overlap with Cue Card Pause

Described in a GEICO radio ad — the GEICO Gecko and the Boss read the banners as they go by. The Gecko thinks it's a bit much.

The Brothers Solomon</ has this gag, and wins for having the longest one ever. It goes beyond ridiculous, beyond Narm , and on into stupefied "I can't believe how long this is going on and on with redundant crap in an airline banner. This is stupid!". But, of course, the protagonists are clueless, and it is a comedy. It's an important part of plot twists before the finale.

The Night Court </ episode "Constitution" actually does it without an airplane. Bull puts up a "Welcome Home Roz" banner that runs the entire length to the courtroom: 18 floors</ .

Red and Rover</ comic.

Done in Wondermark </ strip, using a bird rather than an airplane.

Family Guy </ : Neil sends a message to Meg via airplane banner.

A gag that goes excessively far and beyond a tolerable length. The concept is that something happens repeatedly, to the point of boredom. Then it keeps going</, to the point where it, in theory, actually becomes funny again. Essentially, the sheer length of the gag becomes</ the gag. This is very difficult to pull off well — there has to be the sense that the characters are themselves helpless to end the gag, and as exasperated as the audience Most uses of Broken Record might end up becoming this It's sort of like Crosses the Line Twice , only boring instead of offensive Compare

Overly Long Name . Not to be confused with Overused Running Gag . May invoke the Repeat Cut . May be invoked by Rhyming List Contrast with Rapid-Fire Comedy , which is built on multiple jokes and gags with very short span and little or no setup Not to be confused with Overly long gag The serious version is Leave the Camera Running (or Ending Fatigue , if the prolongated section is the closure). An overly long gag with a lot of tension built up as an actual story is a "Shaggy Dog" Story . When Incredibly Long Note is played for laughs, it might reach this If the gag itself</ isn't overly long, but the distance between the setup and the payoff</ is, it's an Overly Preprepared Gag or Brick Joke for Democratic Alaska Senator Mike Gravel's 2008 presidential campaign consists of him staring into the camera for seventy seconds, dropping a rock into a pond, and then walking away for the last eighty seconds. has him lighting a campfire, followed by seven consecutive minutes of footage of the fire

A.k.a. Incredibly Long Name to Have to Try and Say . In the broadest sense, whenever a character has more than the usual (in the Anglosphere) first, middle, and last name, they are in possession of an Overly Long Name . Also included are people who have the right number of names, but one or more of them is absurdly long, for example Ulla Inga Hansen-Bensen-Janson-Tallen-Hallen-Svaden-Swanson in the remake of The Producers </. (This is actually just</ her first name. They " don't have the time " to hear her last name.) Can be used simply as a humor device, getting cheap laughs out of an absurd name; played to the extreme this would be a type of Overly Long Gag , being so long as to be tedious and thus deriving its humor; or it can be a non-joke to the audience because characters with strange names are expected in the type of show/book/planet/whatever, but cause the characters involved trouble as they try not to react to, or at least comment on, the oddity of the person's name. And if someone wanted to go after the said person, it would be a nightmare for them to recite their full name and jot it down, which makes murdering a person with a notebook not always a good idea. If the character is not from around here, it might be an example of As Long as It Sounds Foreign . If there is one normal name when all the others are are ridiculous, or vice versa, it can be Aerith and Bob . In all cases, one of these makes for a good Unpronounceable Alias . A variation exists with Hispanic characters, for whom having at least four names is the norm. For these characters, the long name may be brandished as a funny part of the culture. Truth in Television : There are too many actual people, places and things with absurdly long names - it's really better if you just go to the , where there is a whole article dedicated to this. Doesn't that just simplify everything? Compare Embarrassing Middle Name , Overly Long Gag , Some Call Me "Tim" , The Unpronounceable , Sesquipedalian Smith , and Try to Fit THAT on a Business Card! . Often results in Fun with Acronyms and its sub-trope Shoehorned Acronym . Related to Long Title . Contrast One-Letter Name . A Name That Unfolds Like Lotus Blossom will almost always be overly long.

A character freaks out about something, and screams . And screams. And screams</, to the point where it becomes hilarious. (Although, sometimes it goes even longer than that.) Sometimes, the character takes a deep breath to continue screaming, and even comments something like " Why do they make buildings this tall? Everyone knows

you should be able to fall to your death in the same scream !" This is almost always intentionally Played for Laughs ; unintentionally hilarious long screams qualify as Narm . May result in an Inopportune Voice Cracking if the tone can't be sustained. May overlap with The Scream , Big "NO!" , Heroic BSoD or Faux Horrific . Reactive Continuous Scream is a subtrope.

This trope covers situations where something seems to be highly praised, and it's relative to an extremely small — or intrinsically awful — group (often a group of one), rendering the praise meaningless. Sometimes the intent is for the praise to be taken seriously (in which case it becomes a version of the Sharpshooter Fallacy), but the more frequent implication is that there isn't any larger category relative to which it can apply, making it a Stealth Insult (if the backhandedness of the compliment is not immediately obvious) or a form of Damned by Faint Praise (if it is). Sometimes the joke is that, even in such an incredibly narrow category, the thing being discussed still</ isn't first. Creators may describe their own works this way as a form of humorous Self-Deprecation ; it can also be a way to imply that a work, while bad, at least has a unique premise — it's better than any other of its type because there is</ no other. Sometimes it derives additional humor from the recipient taking it as a genuine compliment, either because they're dumb or because we the audience know something they do not . The stock piece of dialogue that fits this trope goes something like: Contrast Mathematician's Answer , which is equally meaningless because it's too broad, and Suspiciously Specific Denial , where the specificity is worrisome because of everything it doesn't cover. Compare Everything Except Most Things , Trivially Obvious , Damned by Faint Praise . Also compare the Low Count Gag ("Wow Alice, all your fans are out there!...All two of them.") See also Medal of Dishonor , which may be given out in cases like these. May figure in the plot of a Guinness Episode . The tagline of Ace Ventura: Pet Detective </ is "He's the best there is! (Actually, he's the only one there is.)."

Commonly referred to as "Flop sweat", this is when a character will break out into an excessive sweat when either nervous or scared. Another term for it is "sweating bullets". Can be associated with a character who is a Nervous Wreck or a Butt-Monkey . May sometimes be accompanied with a Loud Gulp , or as part of an Oh, Crap! moment. Truth in Television , especially for people with anxiety disorders. Might be caused by Perp Sweating . Contrast: Sweat Drop See also: Briffits and Squeans (where sweat is referred to as "Plewds")

Known in the entertainment industry as the Alphonse and Gaston Routine (named after the "Alphonse and Gaston" comic strip by Frederick Burr Opper), this is a comedy trope from the days of vaudeville . It's when two characters are overly polite to each other, often in a bumbling way and almost always done comically. Often these two will be of a lower class but wish to dress and act in an upper-class manner and therefore take things to extremes. Often one will offer the other his arm if they are walking somewhere together, especially someplace fancy. Almost Always Male , occasionally with Homoerotic Subtext Often this routine involves a door or gate the pair will need to walk through, each of them insisting the other goes first (and eventually they both do

simultaneously, and collide). The resulting deadlock is sometimes called a Canadian Standoff. This can also often lead to long lines of increasingly impatient and irritable people forming behind both characters who start urging them to get on with it. Occasionally the intent will be that neither really wants</ to proceed first, or at all, wanting his partner to endure whatever horrors might lie beyond the door first Since the comic strip originated in 1901 and was quickly also picked up in vaudeville routines, this trope is Older Than Television . In modern times, however, this has become a bit of a Forgotten Trope , though it still occasionally crops up Compare Politeness Judo , where this is being done as part of a passive-aggressive fight. May involve Outhumbling Each Other . Bantering Baddie Buddies often combine this with being Faux Affably Evil . See also Japanese Politeness . Inverted Trope of Vitriolic Best Buds

These are jokes that require so much setup and work behind the scenes that you would wonder why the effort was made, but you don't because it's just that funny Compare Friendly Scheming . Also compare "Shaggy Dog" Story , which is a long story or joke that seems like it will lead somewhere but doesn't; Brick Joke , which is a gag or plot element that simply comes back much later; and Henway , which is a joke specifically set up to "trap" the listener. The end result may get a Lame Pun Reaction . If the joke is specifically a short story with a pun at the end, it's a feghoot . If the punchline never comes or isn't necessarily humorous , see Anti-Humor See also Disaster Dominoes , which when Played for Laughs is a slapstick gag which needs a lot of events occurring in succession

In Real Life , wars are a messy and tiresome affair. Hostilities can escalate for months long before the sides even exchange the first shots. Even the best war machine in the world will still take its time securing the enemy lands, trench by trench, if not because of fierce resistance on both sides of the frontlines , then because marching in too fast will stretch the lines of communications and supply too thin for normal operations. In fiction, however, the dramatic rules require the invaders to appear larger than life, to establish them as a credible threat unbeatable by normal means. The simplest way to emphasize the superiority of the invader's military might and technology is to establish that they completed their takeover before the invaded state even knew they were there . The survivors will later refer to the invasion as the " One Week War ", or the like. Alien Invasions often receive this treatment but it is not limited to them; for instance, rogue AIs usually take nanoseconds of processing time to peg humans as the enemy and launch a Robot War . However, it is almost always some fantastic element that allows for this trope to occur and bypass the standard logistical problems . A large-scale subtrope of Curb-Stomp Battle . Often involves Easy Logistics . A common setup for Back from the Brink scenario. Home by Christmas would be when someone is expecting</ this kind of war, only for things to turn out much less than expected. Compare also Easily Conquered World , wherein the defenders fail to offer any resistance to much weaker invaders. Note that the title shouldn't be understood literally: to qualify, conquests don't have to take place within a single night; any improbably quick conquest (relative to the size of captured territory) qualifies.</ Anime & Manga Comic Books Fanworks Film Literature Live-Action TV Video Games Web Video Western

Animation Real Life

You know this guy. You might even be</ this guy if you're a father. Well aware of the sex-obsessed horndogs that teenage guys can be —probably because he used to be </ one—the Overprotective Dad wants to protect his daughter from being exploited. Unfortunately, he tends to take it all too far, holding the Eight Simple Rules For Dating My Teenaged Daughter as his personal bible. Once he gets over his denial that his baby is all grown up, the Overprotective Dad becomes convinced that her smiling at a boy, let alone kissing or dating, is half a step away from her having sex and getting pregnant. Parties are always an orgy if she is going. The Overprotective Dad tends to object to his daughter's fashion choices for similar reasons. It's not just a matter of a father/daughter variation on My Girl Is Not a Slut ; it's that he doesn't trust guys</ around her, and he's probably also displacing some angst about "losing" his little girl . Unfortunately for the poor young man who eventually attracts her interest, the Overprotective Dad isn't going to be inclined to give him an inch—he will receive No Sympathy for any chaos that results from their courtship, and even the slightest or most obvious misunderstanding or misconception about the man will have the Overprotective Dad warning him to "stay away from her!" On some occasions, it's obvious to everyone that the Overprotective Dad is merely using that as a (fairly weak) excuse to keep the suitor away from his baby girl. In the rare event that he finds a suitor he can tolerate, he will still threaten the boy with dire consequences If You Ever Do Anything to Hurt Her... . Oddly, we never seem to hear from the boys' parents, who, one assumes, might object to their sons being threatened with violence. This trope is especially common in stereotypes of the Deep South , where every sweet Georgia Peach has a very large (usually fat, hairy, and drunk) father in a white tank top that usually keeps a rifle or shotgun with him at all times. If Adults Are Useless , then he'll probably just be comic relief as he huffs and puffs ineffectually . Otherwise, he may serve as a Parent ex Machina to deliver the message that you Can't Get Away with Nuthin' and ground his daughter at some point. Somewhere between those two is the Overprotective Dad who ends up enforcing a Shotgun Wedding after the condom breaks . See also Twerp Sweating . Compare My Sister Is Off-Limits! . Spear Counterpart of My Beloved Smother . Contrast Fantasy-Forbidding Father . Also see Meddling Parents . Depending on how this is played and how much you want to dissect it, this trope can carry all of the same problems as My Girl Is Not a Slut and may imply that the woman in question is less an agent of her own destiny than her male relatives or, worse yet, that she's somehow their property. The concept can also easily become even Squickier with a Pervert Dad . Ironically, if the father has a son, he may applaud or encourage him if he treats girls in the exact way he doesn't want other guys to treat his own daughter. Gender Flips are less common, i.e. fathers more concerned about the girls/women their sons date. This is due to several double standards , such as Men Are Tough , All Men Are Perverts , and A Man Is Always Eager . Cougars are usually jokes instead of threats; men are subjected to pedo hunts . Overprotective moms</ are also very rare, typically not being all that concerned with who their kid of either sex dates. At worst they'll be My Beloved Smother , who's more likely to nag and nitpick the significant other, usually a woman, to death for not being good enough for her son/kid which isn't the same as threatening to kill

somebody for talking to your daughter. They're also just as, if not more likely, to wait until after </ the wedding before they start antagonizing their child's significant other. This character may or may not think he's being a Papa Wolf , but this is a different trope. If it belongs in the latter then don't put it here. The same person can be both at different times but those times are different</. However, this trope might overlap with Knight Templar Parent if the dad goes to dangerous extremes in their overprotectiveness.

However, writers can take this too far. WAY too far. Over-ranked Soldier refers to a character whose rank is, quite simply, impossible for him to possess. The character's rank is so high, it breaks the audience's suspension of disbelief . While the creator might just mean to use the character's rank to show his importance to the work, it shows the creator did not research the plausibility of the character possessing said rank. This trope manifests in certain ways: One thing to note: this trope does not refer to rank outside of the traditional structure followed by most of the world's armed forces. Honorary ranks, ranks based on privilege, or self-granted ranks do not count. A nobleman given a high military rank because of his high status, as unfortunate as it might be, is completely plausible, as are the extremely young appointments made during revolutions, such as Napoleon Bonaparte, promoted from major to général de brigade</ (major-general) at age 25, or to the inflationary handing-out of ranks such as by the Confederate government during The American Civil War (before 1860, the highest rank carried by an American soldier was lieutenant-general (three stars). Jefferson Davis started appointing full generals (four stars) shortly after the first major battle of the war). This trope is specifically about characters in fiction, within traditional military structure, that have a rank way beyond the realm of logic and possibility. Generally speaking, senior members of the British Royal Family hold military rank and Regimental commands, but these are strictly honorary - the real business of command is done by trained professionals and the royals are figureheads. Junior royals are expected to serve as junior officers in the Armed forces, and here their responsibilities and duties are consistent with rank. Prince Charles, for instance, commanded a Royal Navy inshore ship, HMS Hunstanton. (His father commanded a destroyer, with some distinction, in World War II , but that was before he married into the Royal Family. He died a Lord High Admiral, but that was an honorary rank.) Prince Andrew was a helicopter pilot in the Falklands War and was a full-time military officer for over 20 years; their brother Prince Edward wimped out of Royal Marines officer training (indicating that some standards apply to Royals as to ordinary joes); the current Duke of Kent served for 20 years on active duty. But older royals are ceremonial figureheads, not active soldiers and sailors. For instance, King George VI had generals' rank, but no generals' duties, in World War II (though he had served as a junior naval officer in World War I). Contrast Almighty Janitor , who is Underranked. Typically leads to The Main Characters Do Everything .

On Star Wars Dark Times, a reddit based Star Wars roleplay, the bridge crew supervisor (and effective 3IC) of the ISD Evictus is a 6”4’, one eyed, one armed, 24 year old Lieutenant Commander named Calvin Tiberiusolis who can’t remember anything before 14 BBY.

So you're off to see the Honorary Uncle in New Jersey , and your flight leaves in 15 minutes. As you get to the terminal, you bend down to tie your shoe which has come undone. To your left, you hear someone scream something about a shoe bomb, and instants later, 20 security guards have dogpiled on you NFL style. Minutes later, you've been strip-searched and have to justify the fact that you have a pair of scissors in your carry-on bag. You have encountered the Overreacting Airport Security Depending on the media, you can pretty much guarantee that any instance of this will have someone show up with a handheld scanner, complete with the iconic chirping noise playing when in use In the wake of 9/11, airport security in the United States has been ramped up significantly, and while random luggage checks, X-ray machines, and Metal Detector Checkpoints have been routine for a while, some feel that it reached ridiculous levels when water bottles and nail clippers were banned from flights. Many feel security is too paranoid in the modern day, and as a result, tend to drive or take Amtrak instead. This trope combined with the arrival of High Speed Rail has also spelled the end of "commute" flights on many corridors in Europe and Asia This phenomenon has become infamous, and in fiction, it's almost always Played for Laughs and Exaggerated . May involve He's Got a Weapon! or Police Are Useless (see also Suicide by Cop), as well as the security having Skewed Priorities in particularly extreme cases Not to be confused with Overacting Airport Security

Where in a show or game that features ludicrously powerful people, a certain character or group of characters are overshadowed by their superior fellows and end up looking like plain crap, even though they are still very competent in comparison to your average Innocent Bystander Similar to Badass Normal , except they rarely get a chance to actually be badass and they are not always considered "normal" in the first place. If the creator is cognizant of this, expect a few rounds of Training from Hell to remedy this Can't Catch Up . Occasionally, they'll get their own storyline among 'real' normals, just to show how objectively badass they actually are. Unfortunately, Hard Work Hardly Works , so you can expect them to remain overshadowed throughout the show.. Of course, this makes sense for human characters playing second fiddle to someone superhuman, or even a god. Unless.. See also Muggle Power , Tough Act to Follow , and In the End, You Are on Your Own . Can cause Always Second Best , Always Someone Better , Stuck in Their Shadow , Sympathetic Inspector Antagonist . Normal Fish in a Tiny Pond may result if they end up somewhere where their ability is actually potent. Videogame gameplay version of this would be Sorting Algorithm of Weapon Effectiveness and Power Creep

There are some well-known works that gathered controversy over the years, and there are also famously controversial works in which the controversy, justified or not, would overshadow most other aspects. Which isn't to say that works in the latter category have no other redeeming factor, just that most people would know little else aside from the controversial aspects. Bad reviews alone do not make a controversial moment, and in fact some works can be well-regarded by critics and those who watched, read or played the work, and not all of the works listed here are either laughably bad or straight-up abominable . Plot-related twists are generally not what makes up the category either, even if such cases are subjective—if a plot twist qualifies, it is usually an extremely major twist that dramatically changes the story and</ greatly polarizes or

alienates the fanbase. The major qualifier is that the works would be known beyond the fans of a particular genre that there's little knowledge of some other parts of a work to the general public. See also Never Live It Down , Colbert Bump , Dancing Bear , Just Here for Godzilla , Even Nerds Have Standards , Mainstream Obscurity , Complaining About Shows You Don't Watch , Watch It for the Meme , Ruined Forever , Contractual Purity , Music Is Politics , Yoko Oh No , Cowboy BeBop at His Computer , Audience-Alienating Premise , Why Fandom Can't Have Nice Things , Misaimed Fandom , Serious Business , Poe's Law , Jumping the Shark , Tainted by the Preview , Role-Ending Misdemeanor , and Best Known for the Fanservice . Compare and contrast No Such Thing as Bad Publicity (when a certain work remains popular despite the protests from Moral Guardians and other controversies), Controversy-Proof Image (when a person is popular and still has a positive reputation despite their controversy), Vindicated by History (when a work which wasn't popular in the past/since the release becomes more liked over time), Condemned by History (when a work which was very popular in the past/since the release becomes more disliked over time), The New Rock & Roll (when a whole genre gets held under controversy), Bile Fascination (when an audience is drawn towards a work specifically because of their curiosity about the uproar surrounding it , which may overlap with this trope), Undermined by Reality (when a creator's Real Life behaviour alienates their fanbase because it directly contradicts their own work's Aesops , which is closely related to this trope), and Walking Spoiler (an In-Universe form of this trope, when a specific character or object is deeply associated with an important plot point within a work that makes it very difficult to talk about them without mentioning their contribution to the plot). Keep in mind that, despite how it is usually used , "controversial" is not the same thing as "offensive." You can have a completely family-friendly and non-political work that still provokes dissent, especially if the work is aiming for realism. Additionally, since most scandals and controversies tend to </not overshadow a work in the long run, only add examples if the controversy in question is still the main point of discussion about a work after at least a few months (six months to be absolutely safe). Finally, please be cautious when editing this page , and don't to use this page for complaining about shows or creators you don't like . </

The heroes are looking for something suspicious. Possibly a murderer They find him busy at work on his grisly deed, but he perks up and notices our heroes Bonus points if the murderer is having lunch in the process This is pretty much always shot from behind the murderer for dramatic reasons—it partially obscures the victim, lending ambiguity and tension to the scene and helping the audience's imagination to fill in the grisly details . May involve a Face-Revealing Turn Magic: The Gathering </ has the of Shadowmoor

Many anime are based on manga , or Japanese comics . While simply making the anime into a completely Alternate Continuity is common (especially if the manga has No Ending), more often the anime at least tries to follow the major plot points of the original manga. However, if a series is especially popular (and/or marketable), its anime version will begin before the manga even ends. Because of medium conventions, it takes longer for events to unfold in manga

than it does in anime — the average conversion being roughly 2 (weekly) manga chapters to make 1 anime episode — and this often means that before long an anime will simply run out of source material. While some manga series are published weekly (e.g., Shonen Magazine<//Sunday<//Jump</, etc), others are published on a monthly schedule (e.g., Magazine/Nakayoshi</, Shonen Ace</). However, most anime are aired weekly, which only makes it worse, especially for manga that have just started recently. The producers of the anime are then in a fix: they can't just wait for the creator to produce more material because they have a broadcast schedule to meet. Japanese shows are almost always broadcast solely as original episodes without re-runs, so no new episodes is akin to being cancelled. This is something that is frequently lost in translation outside of Japan, with the result being that, unlike Western shows, television shows aren't really made in the form of "seasons", with breaks written into the production schedule. They just keep going and going and going until they finish/get cancelled, or stop at a predesignated point. This is also why lots of anime are only 12/13 or 24/26 episodes long, because that's all they were scheduled for, regardless of popularity. However, there are shows that are starting to break this tradition by adopting the "seasons" model, such as My Hero Academia </ . Unless they work in close tandem with the writer of the original manga – which is very rare since those writers are usually busy with the manga as is – the people in charge of the anime will have to come up with their own solution for this problem. The most common being that they just start making things up on their own, and create a unique plotline continuing from the point they caught up with the manga to base things on. Unfortunately, unpopular or unwelcome filler arcs and episodes may often be Misblamed as being the fault of the original creators, when in reality the creators almost always have nothing to do with the filler plot. Some fillers that were better received by fans are often cited as being opportunities to develop lesser characters (this helps a lot with anime that have a cast size near the size of the production staff). Another popular option is to just pad the episodes out and slow the story down . This was common in the Dragon Ball </ series, which unfortunately meant that many people thought the manga was exactly the same or that Akira Toriyama's writing was at fault, when in reality the pace of the anime was out of his hands . Finally, the writers can choose to just diverge from the manga entirely and do a Gecko Ending instead. An example of this is the 2003 adaptation of Fullmetal Alchemist </ , which was actually produced with this in mind due to the mangaka knowing that this trope was inevitable and feeling the other two options would ruin the story See also Wacky Wayside Tribe , Adaptation Expansion .

When the writers openly acknowledge that a Running Gag has run its due course, even as they are hauling it out again— gain— gain— gain— * WHACK

There we go. Anyhow, the use of a Running Gag is generally constrained over the course of one episode. But there are some jokes that the writers thought are just so funny that they should be used in another episode , and another, and another</ and another</. Even if it isn't Once per Episode , it's still squeezed into the series wherever they see fit— fit— fit— fit— fit— Okay. After a while, though, the writers will come to realize that the bit has started to peter out. Then one can be sure to start

seeing plenty of Lampshade Hanging and heavy subversion in the effort to keep the joke fresh, or tolerated. Once that</ wears thin, one can expect the bit to be dropped like a Christmas ham— ham— ham— ham— ham— Okay, that joke's really</ wearing thin. Before we continue, let's get that audio equipment fixed. One hour later....</ There, fixed. Anyhow, for this to be a trope, examples should not</ be subjective. They should be based on whether the writers have reacted to its overuse (lampshaded or used it less), rather than just a feeling that the gag has been used too much. The inevitable fate of many a comedy Catchphrase . Commonly confused with Overly Long Gag , which is when a single gag is stretched out for an irritatingly long time. That said, for any joke, good or bad, enough repetition can make people decide it's an Overused Running Gag. The next step after this is Running Gagged , where the joke is terminated with extreme prejudice, once and for all. Or until they bring it back. Compare Discredited Meme , which this often leads to— to— to— to— to— Okay, if it does that again, that audio equipment is gonna get a dose of C-4 . Note: This is for In-Universe Examples Only . Do not use this trope to Complain About Running Gags You Don't Like .

Animals, for the most part, don't typically talk. Despite this, one of the animals that comes closest to participating in a coherent conversation (not counting parrots) is the owl, its call of "hoo" being often mistaken for the owl asking "Who?" in English The confusion can also happen in French-language works and translations, except the "hoo" sounds like " Où ?</" ("Where?") instead. Dutch-language works and translations understand the "hoo" as "Hoe?</ " ("How?") A subtrope of Who's on First? . Compare Animal Species Accent and Pokémon Speak

Common Stock Phrases when someone suffers Amusing Injuries . Sometimes invokes Inherently Funny Words for added funny, a common one being " spleen ". There's also something amusingly askew about people's surprising level of biological accuracy when they're in pain. This can happen during fight scenes when someone targets a specific body part or even if the person bangs his head on something by accident . When this happens to someone's hand, expect some version of "Ow! That's my X'ing hand !", where X is some Overly Narrow Activity — ideally, one only that character engages in. See also Not in the Face! and * Crack! "Oh, My Back!"

It's a tiebreaker in the game that is being played, and it's up to the main character to score the winning point to win. He shoots, he scores!... Into his own goal A trope that sometimes occurs in any kind of sports genre where a character is given a chance to be a superstar for their own team, only for them to blow it so hard that they score in their own team's goal. It usually happens if the character is a Butt-Monkey , The Ditz , or an Idiot Hero within their own series that they accidentally do this This trope actually does happen in real life in many sports. It is what's known as an "Own Goal" and may occur near goals in melees where a player will accidentally score on their own goal from the ball ricocheting into it. Other factors may be from disorientation where it messes with the character's observational skills Usually Played for Laughs .

Subtrope of Nice Job Breaking It, Hero! . An example of Epic Fail . Related to Yank the Dog's Chain and may lead to a Downer Ending

When a character waits for someone or thinks about something really important to them, they will normally pace around the room while doing so. Maybe they will walk back and forth in a straight line, or maybe they will walk in a circle. That's normal But some characters tend to really</ like doing it. They walk along the same path so much that they actually wear down the floor, and if left to pace long enough, you might find them in a literal trench made by their own feet. Hopefully the plot might call them before they end up in China This is normally a comedy trope to show that the character has been thinking about their problem so much and concentrating so hard that they haven't noticed they have dug themselves into a hole

Pacing is critical to a good story. The writers' decisions not only on what happens, but when</ it happens and how quickly events transpire can determine whether your reader or viewer is going to make it to the end of the tale or give up in frustration. An even pace throughout the whole story is rarely effective, unless you're writing a Slice of Life , where the steadiness and ambling nature of the pacing is an asset. In most other genres, though, that same steadiness kills any dramatic tension, so the writer will make decisions on when they speed up the action to further the plot, and when they slow down to give their audience a breather. It can be tricky to get those choices right, however. Often, the audience will be faced with a glut of action (where they can't easily keep track of what's happening) or long stretches of time where it seems as though nothing's</ happening. The results are Pacing Problems, where the general feeling is that more sentences here and fewer there could have improved the whole book. However, Pacing Problems are generally one of the more forgivable issues a story can have. Very few of them will render a work automatically unwatchable or unreadable, unless the writer has really</ screwed up their timing. Exposition is closely tied to pacing. The audience needs to know what's going on and why, but explaining all this can make them bored or confused Show, Don't Tell might help get more exposition across while avoiding pacing problems, but if everything</ is shown through Flash Backs , that can be just as tiresome as hearing it all from Mr. Exposition . Most people recommend at least getting through the beginning of a story before you give up on it, since perhaps the writer themselves was just getting into the swing of things...but a clumsy ending is much harder to stomach. Thus, Pacing Problems are split up into the points they occur in the timeline:

Intro Dump : Altogether too much information thrown at the reader at once in a big, ugly blob. : Arc Fatigue : When there's just that one subplot, arc, or story that just. won't</, while all you want to do is get it over with and get back to the real plot. Often a case involving a Romantic Plot Tumor (characters would rather develop a romantic subplot than help save the world or stop the villain).

Cosmic Deadline : When the reader is hit with a glut of action (usually with a helping of Deus ex Machina) right at the end of the tale. Any dangling plot threads are solved here or totally forgotten about.

Our lovable protagonist flies right into the machine! The machine

shakes violently and makes strange sounds, but doesn't break from the strange input. Instead the packing machine now packs the hero into a package of Protagonist Cereal! Usually, the package's design will change through the power of Rule of Funny to reflect the unexpected contents. Compare Human Mail , where the character is (usually) voluntarily boxed up to be shipped to another location.

Alternatively, they do try their best to say what needs to be said, but the assignment or whatever requires more words/paper to be used What's their solution? Padding the Paper, of course! This is any tactic used to make a short document longer. It could involve writing or typing in a very large font, drawing pictures (sometimes to exploit the saying "a picture is worth a thousand words"), or adding extra words , like adjectives, adverbs, and "very"s (if they repeat "very" many times, it overlaps with Department of Redundancy Department). Sometimes, they will even add the words "The End" to the end of their paper to up the word count to 100 (or whatever the target count is) Usually, whoever receives the paper will be none too pleased, and if it's a teacher, they'll tend to give the student a C, D or even an F or an F-- . Usually Played for Laughs . See also Loophole Abuse and Exact Words which this can cover, and In-Universe Factoid Failure for another way to fail at an essay. The paper in question might be a Last Minute Project . Can overlap with Laborious Laziness if it takes so much time to pad it out that they could've actually studied, and it might be a Completely Off-Topic Report , and believe it or not, this is, in fact, Truth in Television , especially in college. Sometimes it works out surprisingly well. Other times...not so much

Nothing better to whip up some outrage in your story than making the bad guy a child molester. More cynical works about this trope will often note that getting people whipped up into a mob-frenzy — over any subject, but particularly one as emotive and genuinely shocking as this — can be a very good way to distract and manipulate them.

When a trope launches without a lot of examples, it may not get sorted right away. However, tropes grow , and when they do, a previously not-all-that-problematic block of examples can turn into an enormous thread mush of video games, TV shows, movies, commercials, Earthbound </ sprite comics that tanked after 7 strips , and what have you. These articles have reached that state. If you have some spare time and feel like doing a good deed, please go to these pages and sort their examples. There are 4 ways this is usually done. You can enter the media categories using the small caps font [[AC: (text)]], use !!Headings, make a new subpage, or you can create folders for the categories. Simply cut and paste examples into their proper categories, and then cut out those category links with no examples. It keeps things looking tidy. If you can't do them all, even partial sorting is a start. A note on headers: Folder titles no longer produce Wiki Words , even if they're used. Wiki Words in small caps headers are OK. And, of course, if you find a completely or partially unsorted page, add it </

Useful Notes pages without examples:

The gross over-simplification of the intricate network of biochemical systems that make up the human body in the interests of proving that one's product is the best at relieving some bodily discomfort Usually seen as an animation depicting the sole source of said discomfort as a throbbing or jiggling shape in the head or some other region of the body. This is accompanied by an animation of the product being administered, heading straight for the discomfort — and only there — and promptly eliminating it within seconds Related to the advertising use of Ghost in the Machine , but without the anthropomorphism. Pain Centers are impersonal components of humans rather than miniature individuals of malign purpose

Pain is funny. A lot of pain is funnier. Humiliating pain is the best of all So nothing can be funnier than watching a man getting his body hair waxed, especially if he screams, yells, or swears while the strips are pulled off. Though this trope can still work and be funny with both genders (say, a woman tolerating a leg waxing when she's not used to it), it's generally funnier with a man, especially if he Screams Like a Little Girl . For one, waxing Bob's bare chest or back can invoke Naked People Are Funny and</ be shown entirely on screen (can't exactly do the same with Alice's bikini wax), plus it's amusing to think of a man going into hysterics over something that women endure without complaint

In order to shapeshift , every part of your body would have to twist and contort. Typically, it’s not acknowledged that would hurt...a lot. In most media, Shapeshifting is done quickly and without undue pain for the shifter. But that isn't always the case. Sometimes, those who take on another form are really</ going to feel it. As the name implies, a Painful Transformation tends to be agonizing. While it probably won't leave permanent (physical) injuries, it's still not very pleasant. There are generally two ways transforming can be painful: Physical</ - The body is tortured during the transformation process. This is rather understandable, as one would imagine the bones and organs shifting around as having some sort of impact on the nerves. Expect a lot of Anatomy Agony tropes to come into play here. I.e. the character transforming might have their teeth fall out , their fingers convulsing violently , their feet stretching out , etc. If "painful" doesn't begin</ to describe the transformation, see Transformation Horror . Usually not associated with Voluntary Shapeshifting , where the user generally knows enough to pick a quick and painless method of transformation. It's much more common with Involuntary Shapeshifters and Baleful Polymorphs . That said, it can be great drama to have a shapeshifter know a transformation will be painful but chooses to do it anyway. Done properly, it is always Worth It .

A common Amusing Injury in cartoons is for a character who receives an injury to the posterior to jump impossibly high into the air, usually accompanied by a drawn-out YEEEEEOOOOOWWWWW! Occasionally happens in live-action wacky comedy as well Though it was used in other cartoons, Looney Tunes </ is the one that most people recognize as the source of the popularity of this trope, as well as the reason that perhaps its most common method of execution is needle pricks to the hindquarters A character just jumping away from the source of pain is not this trope - the leap has to be something he or she never could have achieved if not for the

painful experience. Also, it doesn't have to involve needles or cactus spines or that sort of thing - it also often coincides with a Rump Roast or a Literal Ass-Kicking , or perhaps a Butt Biter . May cause secondary effects such as Right Out of My Clothes Contrast with Surprise Jump and Death Throws

One difficulty for training soldiers is to try recreating the conditions of a battlefield, because you don't want people to go into shock once they hear things whizzing past their head. You also don't want to be using live ammo to get them used to that sensation. So playing paintball is one of the few ways to recreate a battlefield scenario without all the messy carnage involved. In fiction this scenario is often used for those same purposes, creating a battlefield situation without the genuine worry of a character being killed. There are many different stories this situation can create: As with many things, those who are familiar with the game will likely be frustrated by the inaccuracies done, sometimes just in the name of Rule of Cool . Among these include: Mistakes are more excusable when it's not a regulation game (i.e. a bunch of dudes just throwing everything together for shits and giggles). While not as widely known in fiction much of the same format can be applied to airsoft , which is the use of small plastic BB's as ammo with both gun and ammunition being generally cheaper for an avid player. In even more extreme cases, typically played for laughs entirely, laser tag may also be used for the same purpose. This is Truth in Television , as military and law enforcement use special "Simunition" rounds for training that are fired from an actual gun, while still being relatively safe to use. A number of paintball guns are designed to look, feel and have the same heft as a regular firearm. In any case, skills and tactics used in paintball (regardless of equipment including the gun and headgear) translate rather well to an actual combat engagement.

If you're looking for something comfortable, sexy , aerodynamic, sexy , chic, and sexy for your characters to fight in, party in or just walk around in, look no further than skin-tight pants, preferably spandex or leather so that they can be shiny too Unless</ they're spandex, the "fight" part doesn't really work. Seriously. Female characters with nice legs and buttocks almost always feature a fanservice-heavy fighting style with lots of high kicks . Ask your local taekwondo coach to teach you some high kicks. Now put on some skin-tight leather or denim pants. Now do your high kicks. See the problem? That problem arises only if we're assuming our superwoman hasn't broken an ankle running about in stiletto heels or thrown herself to the ground from her own forward momentum , of course These are gold mines for having fanservice without looking too blatant and seeming hip at the same time: they're tight and shiny, which means that they show off every curve and contour of the wearer's body, and, in games, allow for heavy Jiggle Physics . Extra points if the wearer is wearing a top made out of the same material, covering all the fanservice bases These really became popular in the Seventies and Eighties . See also Most Common Superpower , as clothes like this are used to emphasize that See also Superheroes Wear Tights Full skintight bodysuits are a different trope altogether , as are cases when the outfit really is painted on . Form-Fitting Wardrobe is for when clothing clings like this but is made of materials that shouldn't Not to be confused with clothing that is literally painted onto the body like and

Artists who use traditional paint media in their work. This includes users of oils, watercolors, opaque, acrylics and other mediums See also Album Cover Designers , Cartoonists , Comic Book Creators , Illustrators , Mangaka , Photographers , Production Design , Sculptors and Webcomic Creators

Painting the Medium is modifying the presentation of a story in order to convey information about the story. A comic book might give a character special-looking Speech Bubbles that reflect on their personality. A TV show might change to black-and-white or sepia-tone during flashbacks. A video game might change its GUI to show a change in the player character or the setting By Painting the Medium, a creator turns a transparent tool—meant to show the work behind it—into a part of the work

Some of the most popular variants have become so conventional that we stop noticing them completely—for example, dialogue written in ALL CAPITAL LETTERS is shouted. Heck, even we do it (check the entries in Self-Demonstrating Article why not?) See also Rule of Perception . Unless the characters themselves remark or interact with the audio or visual effects, then it can't be concluded they occur within the setting, so they must only be presented to the audience's side of the fourth wall. The characters who do remark on these tropes may be uncommonly Medium Aware , or they may know that their particular universe is governed by metafictional laws, in which case the 'paint' isn't just on the medium, it's integrated into the text. Please note: This trope is 'Character interacts with the pages of the book/panels of the comic/film camera/suitable alternative for their story'—that trope is Medium Awareness . This trope is 'The setup, layout or presentation of the book/comic/film/whatever is changed to reflect a change in the characters' situation'. Please don't put incorrect examples on pages they shouldn't be on, thank you. Splatter on the camera lens may be acceptable as a way of showing just how much rain/blood/liquid is flying around the scene at that point.

In the course of a Cruel and Unusual Death or even when it's just that Everybody Was Kung-Fu Fighting , things get messy. And the things that suffer most are the buildings (inside and out) in town that get covered in everyone's blood. It's usually also the sign of a particularly violent person walking around just doing what they do best . Someone may help the job along by leaving a Bloody Handprint . High-Pressure Blood could also do the trick, as well as a victim dealing with a gaping head wound . Particularly shown when a director takes creative liberties on death scenes If a hero comes running back home only to find their family and friends used this way, it may lead to a Heroic BSoD Usually goes well with Gorn with a side of Ludicrous Gibs for in-your-face action. Contrast Bloodless Carnage Not to be confused with Paint the Index Red

If a show features two dumb or ditzy characters, there are high chances they will be paired together in a romantic relationship, often for comedic reasons or because Strange Minds Think Alike Sometimes it happens because the token dumb character needs a love interest, so why not introduce a possible love interest who is just as dumb or even dumber than him? Hilarity Ensues . Very

often, the two token idiots are minor characters who are just there to form a funny Beta Couple . Sometimes it may happen that they break up very soon because they are Too Much Alike Sub-Trope of Birds of a Feather . The obvious inversion is Pair the Smart Ones

If a show features two highly intelligent characters of similar age and compatible sexual orientation, chances are they'll end up together. Works particularly well if they're Teen Geniuses . An in-universe invocation of the Geeky Turn-On It's common for such relationships to start cleanly and quickly, avoiding Will They or Won't They? altogether, and proceed somewhat more smoothly than whatever other characters may be in a relationship, thus often turning them into a Beta Couple . Apparently, love doesn't</ make you dumb if you're a genius . There's some Truth in Television in this - Commonality Connection often makes relationships run more smoothly If the writers don't do it, the shippers will Subtrope of Birds of a Feather . Contrast Pair the Dumb Ones . See also Genius Breeding Act , which is where a government tries to force or motivate this

Charlie has an unrequited crush on Alice; meanwhile, Doris has been desperately trying to win over Bob's affections. However, Alice and Bob are the ones who ultimately end up getting together When Alice and Bob finally go from Unresolved Sexual Tension to Official Couple , Charlie and Doris are left in the cold. Still, both of them have experienced the pain of heartbreak and unrequited love — so why not hook them up together? They may not have any initial attraction to each other, but they can always hang out and reminisce about their similar failed romances, and somewhere along the way, they might just find mutual love with each other like their former partners have While it's nice to see Charlie and Doris get a happy ending of their own, this device can very easily reek of red string puppetry and make viewers suspect that the creator just paired them off to permanently get them out of the main couple's way Differs from No Loves Intersect in that the leftover pairings are not immediately obvious and the involved people are initially just part of the Love Dodecahedron . Results from Conservation of Detail , since many viewers (and some writers) simply wouldn't "buy" the spares getting over it by, say, dating outside the closed social circle of the cast to get away from the drama See Ship Mates for when the fandom does this in Fan Fic . Compare Sexual Karma , Lonely Together , Beta Couple , Everyone Must Be Paired (where the majority of the cast ends up with a love interest, whether or not they had been involved in the Love Dodecahedron). If the 'spares' were originally after the same love interest, see Pair the Suitors

In which a Love Triangle results in the two suitors, who had previously been competing over the same person, developing romantic feelings for each other instead. Might happen in a Harem Genre romance, if two of the leftover suitors end up together At least one character in the love triangle needs to be gay or bisexual for this to work. For that reason, it's most commonly seen in works with lots of LGBT characters, such as Fanfiction , New Media , and the yaoi / yuri genre

In 2D game development, the creation of sprites is labor-intensive. One cost-effective method for increasing the variety of game characters is to reuse the same sprite, but using a different color palette This is seen in some platformers, but it most often appears in Role Playing Games and Fighting Games . In fighting games, this is commonly used to differentiate players using the same character, but it is also employed to create "new" characters. In the 8- and 16-bit era RPGs, it was pervasive: because of console limitations, disk and screen space were serious concerns. Palette Swapping was used to create a large variety of different enemies , often using different colors for various power levels . The most famous group of these are probably the Slimes, topped by the powerful Metal Slime , of Dragon Quest </ fame A more elaborate variation found in 3D games is the Texture Swap, where the textures on the character's uniform are changed, but the actual model used remains the same. While the concept is a little different, these are often called Palette Swaps anyway as they're still easier for developers to make than a full-fledged alternate costume or character. The Head Swap is another tried-and-true technique for making more out of less Massively Multiplayer Online Roleplaying Games (MMORPGs) are often set in a very large world that must be populated by monsters. Palette Swap to the rescue! By changing the size and textures used on the same model, the designers can make many types of monsters from only a few basic meshes. Sometimes even bosses are simply re-textured and are huge versions of weaker monsters Some fans of fighting games use the term to refer to characters that use the same animations and move sets, even if the characters look very different. Such characters are also known as "clones". Individual characters may also have a choice of several different colors or costumes (or both) Caution: Tropes Are Tools . Palette swapping may be a shortcut, but it does allow designers to create enemies that keep pace with the player's progress while still hinting that the enemies will follow a familiar pattern. This is especially important when a given area is intended to be fast-paced or lead up to a climax, and the designers don't want the player stopping constantly to study "new" enemies. Also, can be used for worldbuilding: using palette-swapped monsters can hint at connections between otherwise disparate locations. In the case of bosses it can be used to hint at relationships between creatures that might not otherwise be apparent to the player One of the best ways developers found to make this trope smarter and loved by the audience, is use it as references , usually to other aspects of a franchise , when videogames have sequels, characters can have their original clothes from previous games back, superheroes in videogames can have multiple uniforms from their history in comics, TV shows and movies, characters who were completely redesigned over the years or with reboots can get reverted to their original designs, characters who appeared or debuted in the early days of 3D graphics like the PlayStation 1 or the Nintendo 64 can get turned into their low-poly models from those times, and even pallete swaps that are just alternate colors can work as references, this trope can also be used to reference other unrelated works Palette Swaps are also used in Sprite Comics , where they're known as recolors. They are frequently looked down upon. Outside of videogames, nearly all toylines will reuse parts with some colors changed, as much of the cost of a new toy comes from making the steel injection mold used to create parts. This can sometimes result in most of

the line effectively being the same character with a different head and accessories, and is a major reason for the prevalence of the Environment-Specific Action Figure For a similar time-saving technique, see Ambidextrous Sprite . See also Colour-Coded for Your Convenience . Often associated with Moveset Clone in fighting games. For the level/world equivalent, see Remixed Level and Hard Mode Filler Palette swaps can be used to make Underground Monkeys , different colors to show different elemental affinities with Color-Coded Elements , Palette-Swapped Alien Food , or just a different variant

Maybe you live in a Fantasy Kitchen Sink . Perhaps you're the proud resident of a world with a Crossover Cosmology . Whatever the case, you need to put the kettle on the boil and biscuits on the tray because your pal Jesus , or your old buddy Krishna, is coming over for tea in twenty minutes This trope is about the tendency of fantastic fiction and ancient myth to have completely</ mundane mortals (often of the heroic variety) be on a First-Name Basis with the movers and shakers of the universe. The reasons vary: maybe the Physical God , Anthropomorphic Personification , or (surprisingly personable) Eldritch Abomination have taken a liking to the character for their own reasons. Maybe their portfolios coincide a great deal, so they share the same interests. Or maybe the god just wants to chill out with someone who's not depressed due to Time Dissonance , or because they don't identify with their vainglorious "equals" . Then again, if your hero is actively fighting Dracula and his minion The Grim Reaper across several games , it's only natural they get to get friendly after a while Whatever the case, the character has a direct line to the Powers That Be Though not limited exclusively to these types of characters, the following tend to attract deific attention most often: The Unfazed Everyman and Weirdness Magnet Compare God Was My Copilot , where this is used as The Reveal , and Reasoning with God , where higher powers can be talked to but only on extraordinary occasions. See also Did We Just Have Tea with Cthulhu? , Olympus Mons , and Enemies with Death . If they get involved in the characters life, may become a Sidekick Ex Machina or Monster Roommate . If the relationship involves more than just friendship, may lead to a Divine Date . Contrast Egocentrically Religious for conceited characters who believe themselves to be pals with Jesus. The situation can get even more</ interesting if Jesus' Pal happens to be a Flat-Earth Atheist . For a more mundane example, see Interclass Friendship

One of the oddities of creating art is the nebulous relationship between the fans of the media and the creators of that media. In theory, the creators, producers, and distributors are the ones calling the shots; they decide what's happening in the work, and the fans follow as they will. But that's a bit naive; it's the fans who keep the ratings up, the sales high, and the money flowing in. And if you displease the fans, they can just go elsewhere and take their money with them. The existence of things like Fanon Discontinuity , Dork Age , Author's Saving Throw , and Fanon means that any property successful enough to cultivate a group of intensely devoted fans is going to be at least partially concerned with satisfying their wishes; to some degree, you have to give the people what they want. So, just give the fans exactly what they want, and everything will work out. Right? Wrong. Generally speaking, the more intensely devoted fans in a fandom are usually outnumbered by the casual fans

But the more devoted a fan becomes, the more active (and louder) they become in the fandom. So while a few million casual fans might enjoy an episode of a show without ever making that fact widely known, a handful of devoted and occasionally unhinged fans are screaming about how the show is Ruined FOREVER , which can be seen and heard by everyone... including the people making the show. The creators may then start pandering to these voices exclusively, believing them to be the voice of everyone watching (which these fans will often claim to be) — but "everyone" in this case may in fact consist only of a handful of people, and what this minority wants and what the less-noisy fans want can differ drastically. This presents a major problem. The property can end up becoming a private club, accessible only to a select few. Excluding the casual fans means they'll simply drift away to find something else to spend their time on, and raising the entry bar too high means you run the risk of locking out new fans who may have been interested in the property, but now find it too difficult to access . While the vocal minority might now be satisfied (and you can't even count on that), they rarely translate to enough ratings and/or sales to justify the property's continued existence — and to make matters worse, even this hardcore minority that you catered to may begin to drift away for numerous reasons (changing tastes, burnout, lessened interest , etc). This results in diminishing returns, ending in eventual cancellation if unchecked. Furthermore, the overall quality of the property can begin to suffer if you just listen to the vocal minority; just because someone is intensely committed to a particular work of fiction doesn't necessarily mean they know what makes good fiction work</. The hardcore fans are generally fascinated by the backstory, mythos, trivia, and continuity which can build up around a franchise, but this doesn't necessarily make riveting entertainment to anyone less interested in all of this stuff . And if you somehow get the story's continuity tangled up or make any mistakes in your established lore , this makes things worse</ ; not only have you lost the interest of the people who don't care about this stuff, you've annoyed the people who do, and it's now guaranteed they won't be shy about saying so. In many cases, pandering to the base rarely succeeds in making anyone happy, not even the fans it's supposed to win over. This is because what most devoted fans ultimately want is the same as the casual ones: interesting and engaging stories, not just constant pandering There's a certain kind of irony here: by trying to give the fans what they say they want, you fail to give them what they actually want. A wise producer understands a simple rule that helps them avoid all of this; generally speaking, you've got the hardcore minority regardless — they'll usually keep following the story, even if they're dragged in kicking and screaming. You need to win over the undecided. A good producer understands that for every one fan who writes a frothing invective on the Internet or a rabid email, there's probably ten fans who are perfectly content with what's happening. On the flip side, tropes are not bad ; pandering to the base can and indeed in many cases does work out just fine. Sometimes giving the fans what they want is the same as giving the wider audience what they want as well. And while they can at times be annoying , the fans are still part of your audience, and if you're deliberately pissing them off, you're still pissing off a potentially significant segment of your own audience, who will desert you if you go too far; make them angry enough, and they may become so loud that they scare away more casual fans or potential new fans. Furthermore, relying on the approval of the silent majority over the noisy fans presents its own pitfalls — in particular, you might not actually have that approval</

The fan criticism you're receiving may have a point. Compare Vocal Minority , which usually is the bases being pandered to. Sometimes the base in question is the Lowest Common Denominator . Can result in The Chris Carter Effect , Better on DVD , Continuity Lock-Out , Continuity Porn . Compare/contrast Running the Asylum , which is sometimes the writers pandering to the fans, and sometimes pandering to themselves . Can also result in fans screaming Ruined Forever as well as an Unpleasable Fanbase . When the pandering actually does work, it's And the Fandom Rejoiced . This phenomenon is sometimes called "fanservice", but don't confuse this with our definition of said trope (although the two can often be related, depending on what exactly the fanbase being pandered to is demanding). Not to be confused with Panda-ing to the Audience ; this trope has nothing to do with pandas.

A Panel Game or Panel Show is a variation on the Game Show in which celebrities and comedians compete in teams to win points. Panel games are a mainstay of British television, perhaps due to the continued UK popularity of radio entertainment, from which the format was adapted; or to accommodate lower UK production budgets . The games are a useful way for up-and-coming — or fast-descending — comedians to pay the bills The celebrity contestants are usually paid an appearance fee, but there is rarely a prize as an incentive to win, although the contestants may still be highly competitive. The focus is on comedy ; The Points Mean Nothing , and some shows feature a joke prize that is mundane (Have I Got News for You </), bizarre (Shooting Stars </), or non-existent (I'm Sorry I Haven't a Clue </) Panel games feature a host who asks the questions and adjudicates, and often some of the panelists are regulars who appear every week. The host makes jokes between the rounds, of which there are up to six, some more gimmicky than others, including video clips and minigames Not to be confused with Celebrity Specials of a Game Show , where the celeb accrues prize money and donates it to a charity of their choosing The one that is most familiar to American viewers is Whose Line Is It Anyway? </ , which had four comedians who would perform improv comedy to win points from host Clive Anderson (later replaced by Drew Carey for the somewhat-louder American version)

I'm Sorry I Haven't a Clue </ is a parody of the panel show genre (featuring many intentionally surreal rounds where scoring points would be completely impossible even if they tried) and has been broadcast with most of the original panelists since 1972 David Firth of Fat-Pie.com doesn't appear to much like panel shows, as displayed in a cartoon he made for Charlie Brooker's show Screenwipe</ that mocks the pre-written jokes many of them use. It also makes a few jabs at internet videos

Guest starring on a Panel Quiz Show is a way for your up-and-coming star/starlet to earn money (and fame) in Star Dream .

When the Delivery Guy is</ the father of the baby, and has been preparing for this for the last nine months, he's often every bit as badly prepared when the time comes as some random guy would be, and usually a lot less calm. Sometimes he's over</-prepared, so that he's still reading his checklist while his wife is having a Screaming Birth , sometimes his mind just goes blank at the thought he's going to be a father. On being told by his partner that the baby is coming, he will often charge off immediately to

the hospital only to return a few seconds later to collect said pregnant partner. (It's a comedy trope.) When they finally get to the hospital, expect the wife to have to push said husband in to the building in the wheelchair, instead of the other way around, since by this point he's likely fainted, hit his head, or possibly fallen downstairs in a panic A fairly modern trope , as older works generally assume that the father will have as little as possible to do with the birth— possibly because if he was there, he'd only be flapping around like a headless chicken . In fact, in olden times, it was strongly frowned upon for men to be present when their wives (or female partners) are in labor, and pretty much anything with pregnancy and childbirth was left largely to the women in society. Until doctors (who were mostly men in olden times) started becoming more involved with pregnancy and childbirth, much of that was handled by midwives (who, even in modern times, are predominantly women) . Having a doctor present would probably be the one exception to the general "no men allowed" mentality of the childbirth process—and even then, a doctor would usually only be present in the case of an emergency In the United States, it actually wasn't until around the 1970s that it was considered "okay" for men (including the pregnant woman's male partner) to be present during the time a woman was in labor; men, with the exception of medical professionals, were basically all but flat-out banned from most delivery rooms Frequently, a father may be given something ostensibly helpful to do by someone more competent, with boiling water and finding clean sheets being fairly common tasks (which may actually be useful). Or, if he's been kept out for whatever reason, he's shown pacing outside the delivery room (quite possibly wearing a groove into the floor); in older stories, he may well be smoking like a chimney — an increasing number of cigarette stubs may be a way to indicate the progress without having to actually show the woman in labor. In either traditional or modern childbirth scenes, once the baby is born, expect various celebratory traditions, including handing out cigars and/or buying A Round of Drinks for the House

Lots of people wonder about the origins of life on Earth. Were we placed here by a benevolent god? Did we arise out of a primeval soup of microbes? If the former is the case—well, why? And who? And how? And if it's the latter, how exactly did the vast chemical stew of hydrocarbons and proteins somehow get together and become self-replicating? And then how did those cute little squirmy germs grow and change and evolve enough to become, well, us? Some stories attempt to answer these questions. But others decide to skirt this touchy ontological issue entirely, by bringing into it a different element: Outer space. In other words, they propose that life on</ Earth is not of</ this earth. Panspermia</ (get your mind out of the gutter) is a scientific idea which proposes that life on Earth came to it from outer space, as aliens. This is a real scientific hypothesis, mind you. It's considered very unlikely, but not so much so that supporting it necessarily makes you a crackpot. (That Other Wiki , of course,) This isn't the " Little Green Men "-style of alien, either. We're talking more along the lines of "cosmic pond scum hitching a ride in some water vapor in a comet." In fiction,</ panspermia (or exogenesis, which is similar but not identical) tends to gravitate toward the former, though—that aliens of some kind were actually the origin for life on Earth, or some other planet. In fiction, this idea tends to pop up in one of two forms: Microbes from space landed on Earth (or another planet,

in more sci-fi oriented settings), and evolved into the lifeforms that now populate that planet. This can be used both to get around the idea of having to answer how life arises in the first place, or as a justification for the similarities between life forms on very different planets. Frequently, this as used as part of a Reveal , and can lead to navel-gazing. Occasionally leads to Mars Needs Women , in cases of literal</ panspermia. See also Transplanted Humans , which is this trope in reverse (alien life coming from Earth); and Humanity Came From Space , which is only about the human species being extraterrestrial in origin. It may be worth noting that while this theory may offer an explanation for how life got its start on Earth</ (and/or other relevant planets), it ultimately does not in and of itself answer the question how life arose wherever and whenever it did so for the first</ time. Due to its nature as part of The Reveal , examples for this trope are frequently full of spoilers. Be warned.

They're godlike, they're (usually) all related, and they're stuck together. Since they're so powerful that none of them can significantly hurt the others (most of the time</), the plot is mostly about their sibling squabbles and Big, Screwed-Up Family moments.

Pantomime ("panto") is a slapstick comedic stage play aimed at children (though it is not unusual for the material to be laced with subtle adult humour and double entendres) and performed in Britain and Ireland mostly around Christmas time. See Theatre/Pantomime for details. This is a staple of A Very British Christmas , and is therefore referenced throughout British culture; hence, it qualifies as a genre and a trope Not to be confused with miming things (as in Enemy Mime or Mime and Music-Only Cartoon), which is what "pantomime" means in America. Also see Mummers , another British theatrical tradition

A specific variety of Fanservice , the Panty Shot is exactly what it sounds like : a gratuitous exposure of a female character's panties This form of Fanservice tends to be uncomfortable (and incomprehensible) to the poor souls accustomed to underwear exposition of the Comedic Underwear Exposure variety. Often averted by using a Magic Skirt or Modesty Shorts No examples, please. This only defines the term

This is a staple of any work of fiction dealing with celebrities - especially those aiming to show Celebrity Is Overrated . The characters will inevitably have to deal with media-folk who are looking for a story to sell at some point, no matter how it affects the lives of the story's subjects, or what laws the paparazzi break in the process of getting the story. This can be considered the Jerkass flipside or Evil Counterpart to the Intrepid Reporter . Particularly bad ones fall under Immoral Journalist Rich source of Paranoia Fuel The paparazzi are Acceptable Targets and may well be victims of a Take That! . Typically they are working for a Strawman News Media outlet "Papped" has become a verb for being photographed by these people Compare Tabloid Melodrama , which often overlaps, and Groupie Brigade when the invasion comes from fans. Also compare Media Scrum . For some reason, most people who do this wear a Press

Hat Grammatical note: technically "paparazzi" is the plural and the singular is "paparazzo", but in English "paparazzi" is often used as a singular

Paternal instinct can transform a Bumbling Dad into an Action Dad . If someone threatens his kids they will soon wish they'd never come within a mile of them. This is because fathers are expected to take care of their family and this naturally extends to keeping them safe. Such occasions serve as a way for a father to prove his worthiness—see A Real Man Is a Killer . Expect his children to have a newfound respect for their father and for them to brag that My Dad Can Beat Up Your Dad . If their relationship was previously strained expect it to improve Often Papa Wolf incidents serve as a way to reveal that a Non-Action Guy is really a Retired Badass or a Crouching Moron, Hidden Badass (or even a Retired Monster). In contrast to an Overprotective Dad (who sometimes thinks</ he's this; there is no overlap between them), a Papa Wolf is always portrayed heroically because the latter is defending their kids from genuine threats instead of imagined ones A Team Dad may display a streak of this, but the Papa is more likely to be related to his children by blood or through formal adoption, and the children tend to be younger, which may be part of why the Papa Wolf is more oriented toward protecting them rather than training them to defend themselves . However even completely grown children can summon this response in the face of crisis because they are still</ his children no matter how old or strong they get This is the Spear Counterpart to Mama Bear . When Mama Bear and Papa Wolf team up </ , no force on earth can stop them Subtrope of Beware the Nice Ones . See also A Father to His Men and Family Man . Combining this with Disproportionate Retribution can lead to a Knight Templar Parent . If the guy is a teacher instead, he's a Badass Teacher . If the guy doing this is a sibling/cousin, you get Big Brother Instinct . Inversely, see Parents in Distress for the kids rescuing the dad. Evil characters can use this too; after all, Even Evil Has Loved Ones . A subtrope of the Papa Wolf is the Badass and Child Duo , where an adult male badass takes it upon himself to protect an orphaned, unrelated young child. See also Cub Cues Protective Parent for examples from the animal kingdom, which might include a literal</ wolf Remember when adding examples that this is a male only trope. The female equivalent is " Mama Bear " so all Distaff Counterparts should be placed there. When Mama Bear and Papa Wolf team up, it's a Battle Couple and all pairs should be placed there. Parents in Distress is the inversion, when Papa needs to be bailed out by the kids, and Extremely Protective Child is when the child exhibits this kind of general protectiveness over one or both of their parents Also, note that this is not</ the trope for being protective of one's friends, unless of course it is something like an Intergenerational Friendship . In that case, it is okay. Otherwise, don't do it. Tropes about helping friends should go to A Friend in Need , The Power of Friendship etc

One character finds that his friend is asleep, so he tries various ways to wake him up, but nothing works. Finally, he gets the idea to blow up a paper bag then pop it while standing by his sleeping friend. POP! The paper bag is popped and the sleeping character is wide awake. A common gag on cartoons is for one character to set up

explosives to destroy another character and hide at a safe distance, then for the second character to sneak up from behind and pop a paper bag so the first character will think the explosives went off and run out, just in time for the explosives to go off in their face. Put more simply, this is a method to either wake up a sleeping character or to surprise another character, which may culminate in Surprise Jump . There are also some cases where instead of just using a paper bag, a character will blow up a balloon and pop it with a needle, but it still has the same effect. Compare Banging Pots and Pans

A character that the other characters should</ recognize (or at least recognize as out of place) dons a disguise and is treated as neither recognizable nor conspicuous. This disguise is so completely transparent that the audience wants to shout "For the love of God, it's him!</ " The external reason for the flimsy disguise may be that the creators want to signal the presence of a disguise to the audience before the other characters catch on (a sort of Reverse Whodunnit). Sometimes, the character may also be a Special Guest the director wants to get their money out of. All the same, you often get The Reveal staged in such a way to make it clear that the director really thought you wouldn't have worked it out by now . For the more perceptive viewers, it's a case of The Un-Twist . While not a Dead Horse Trope , these days Paper Thin Disguises are parodied as often as they are used seriously . Many Stock Parody Jokes involve a person appearing who coincidentally looks just like the person wearing a bad disguise, usually seen in cartoons. The trope is still an important dramatic convention in live theater and opera productions — where a really good disguise would render the character unidentifiable from the cheap seats, and be beyond the scope of the prop budget to boot — but is usually employed along with some kind of nod to audience acknowledging the absurdity This can sometimes be exaggerated for comedic effect, for example wearing bunny ears and becoming indistinguishable from a real rabbit, or pretending to be an ancient statue by simply standing still in a specific pose . Children's shows still employ this trope regularly without any parody element. This trope differs from the general case of Wig, Dress, Accent in that a Wig, Dress, Accent disguise is always plausible. Paper Thin Disguise also includes the element of being staged as if the disguise really is convincing, which is not generally present in Wig, Dress, Accent . Common selections include hooded coats or cloaks thrown on over the character's standard outfit , which can be played seriously, or the classical Groucho Marx glasses-and-mustache prop, which never is. Some consider a pair of glasses or sunglasses Paper Thin Disguise, but research showed that it is rather useful to mess with people who don't really know you well. (Research is done by showing pictures of people with and without glasses and asking others to recognize them, and people got a pretty bad score in glasses while worse with sunglasses.) Sometimes, the trope is present when someone is mistaken for someone else, but it isn't an intentional disguise, it's just someone that appeared for no reason and is not trying a disguise, but has slight similarities that are enough to fool someone unintentionally. It's becoming a bit common nowadays to subvert this trope by fooling the viewers instead, showing what seems to be a terrible disguise, but then it's revealed that it isn't, you thought that Bob was badly disguised as an old man, but then Bob in regular clothes appears next to that old man that looks like him. Compare with Clark Kenting and Newspaper-Thin Disguise . Contrast with Full-Body Disguise , Suddenly Obvious Fakery

, and Latex Perfection . Also see Charlie Brown from Outta Town , Conspicuous Trenchcoat , Holding Both Sides of the Conversation , Hugh Mann , Most Definitely Not a Villain , Mr. Smith , Easy Impersonation and Not a Zombie .

Index for paper stuff: letters, documents, contracts, reports, homework, notes, messages, notebooks, posters, newspapers, toilet paper and so on, and various related plots Compare Bookish Tropes , Box Tropes , Mail and Delivery Tropes and Photography and Illustration Badass on Paper , Paper Cutting , Paper People and Paper Tiger are unrelated

It's the final quarter. The game is still too close to call. The clock is counting down. There are seconds to go. You have the ball. It's all up to you. And you stand there. Think back to your training. Analyze the best response. And do absolutely nothing in the meantime. Friend, you just choked. Any time you're doing something you're accustomed to, something you're good at. Hell, you can be a recognized master in your field, but as soon as the pressure is on, you can choke. It can happen in sports. It can happen on game shows It can happen in bed. Expert athletes often talk about getting in "the zone", when they stop thinking about what they're doing it and just do it</ . This usually leads to perfect performances that crush the other team easily. Choking occurs when, instead of getting in the zone and shutting off the thinking, the expert starts thinking about what he's doing. He starts trying to control everything</, trying to account for every last variable. He gets in his head and because there's just too much to think about, he can't do anything. He's got the yips or, as The Other Wiki calls it, Compare with the Centipede's Dilemma . Contrast Awesomeness by Analysis .

Film Literature Live-Action TV Tabletop Games Video Games Web Comics Web Original Western Animation Real Life

Alice is celibate and might even come across as if she was Asexual . However, her sexuality is actually very strong, it's just that she can't express it because she is too burdened by shame, fear, and/or guilt. Thus, she might be unable to take initiative herself or to consent to things she actually does want. Even if she does</ manage to take initiative or give consent, it might still backfire horribly as the shame, etc reasserts itself. This is a subtrope of Internalized Categorism : Alice really can't stand the thought of being one of those</ people—the "perverts" , the "sinners" , maybe even including anyone who actually likes</ sex instead of doing the proper thing . However</, the character does not</ necessarily think that Sex Is Evil . Instead, she might simply doubt her own ability to handle it There are many reasons why this might be, whether it's treated as funny or not. One of the most common is virginity, where a character who has never had sex before is nervous about it for one reason or another—sometimes because they don't know how; are worried about finishing too early or not at all (especially with teenagers); or they're just nervous about having sex for the first time in general. Other examples may be a fear of intimacy, leading to them fearing the inherent physical and emotional vulnerability involved in sexual situations, or low self-esteem. Another frequently used explanation for this is a character having been raped/sexually assaulted and developing

a fear of sexuality as a result of the trauma. Note that in Real Life and in fiction alike, not everyone reacts this way, but both are reactions seen in survivors of rape and sexual assault and will vary from person to person When a character struggling with this overcomes it, the problem might be resolved by entering a simple stable relationship . However, this could turn sour if the character hasn't really dealt with the underlying issues, or it could result in a counter-reaction, where the character turns overtly sexual. This can be a good thing or a bad thing , depending on how the character handles it. In a balanced story, both paths are possible. There also might also be some zig-zagging as the character learns to cope with their sexuality. However, in an Anvilicious work, only one of the two paths are possible, since the author has already decided either that Sex Is Good or that Sex Is Evil Note that while this trope and Sex Is Evil, and I Am Horny are sometimes caused</ by the same social and psychological mechanisms, they have two very different ways of handling it: Sex Is Evil And I Am Horny is about acting out</ in a way that is self-destructive and/or abusive, while Paralyzing Fear Of Sexuality is about avoiding expressing one's sexuality at all. See also Celibate Hero and Windmill Political . Compare Heteronormative Crusader . Contrast Does Not Like Men and He-Man Woman Hater This trope is much more frequently applied to women than men , and when it is applied to men, it’s often considered funny . In Real Life , it’s widely believed to be far more common among women than among men , along with a perception that if a man suffers from it, it's often partially built on a fear of being abusive . Another common belief is that all gay people are promiscuous (though Armoured Closet Gay characters have been known to overlap with this trope — whether they're repulsed by the idea of sex with The Beard , afraid that acting on their true</ orientation would corrupt them, or both). However, it’s important to note that there is a vast range of reasons someone might feel this way, and anyone can be nervous about sex, regardless of gender or sexuality. When a kid is too shy to express their (usually nonsexual) Puppy Love , they may appear to be an Affection-Hating Kid on the surface

When things that should be harmless, or on the viewer's side, turn nasty, stripping away all sense of safety. How can a viewer sleep easy in their bed, when they've seen how toys can come alive when all is dark and wreak unspeakable vengeance? What trust can they have that anyone will protect them, when they've just seen some cheerful kid's program where a kid just like them was bloodily slaughtered by his own possessed mother as she sang a sweet lullaby? This is perhaps the main reason why the Monster Clown , and especially Bad Santa , are Tropes unto themselves. He sees you when you're sleeping...</ Paranoia, by definition, requires a level of suspicion and distrust. A monster chasing after you in broad daylight is probably not Paranoia Fuel, but a shape shifting murderer targeting you who may</ be hiding among your friends or family or the clothes in your closet most likely is. A good rule of thumb is if a show or commercial makes you double check the people or objects around you (or triple check, or quadruple check, or...) then it fits here. One of the most psychologically devastating forms of Nightmare Fuel , because of its mental persistence and perception of inescapable omnipresence . He knows where you live...</ Other paranoia-inducing concepts include: Invasion of privacy (from Big Brother Is Watching to literal Telepathy): One of the most pervasive forms of Paranoia

Fuel, since we basically know they can use our secrets against us (Black Mail , Room 101 , etc). Fear of the dark is related, but falls under Primal Fears . Not directly related to the game Paranoia </. Or, at least, that's what they want you to think. See also The Paranoiac , for whom </ is Paranoia Fuel (and whose paranoia tends to be a Self-Fulfilling Prophecy by virtue of making them evil jerks who anybody with any sense will want to slaughter ASAP), and Improperly Paranoid , which is when paranoia drives a person to do something stupid and/or reprehensible without necessarily being a recurring occurrence.

BEHIND YOU </ ... Sleep tight.

Alice tells Bob that she will "get him". Bob freaks out and goes to great lengths to avoid falling victim to her plans. In the end, it turns out that Alice wasn't going to do anything to him and that her whole plan was to just sit back and let his paranoia make him do stupid things to himself. A variation commonly occurs where the gambit is not intentional, and Alice admits that she actually was</ going to do something to him, but everything Bob did to himself was much better than what she had planned This is usually a case of Restrained Revenge , although it can also be a practical joke with no prior provocation. It may overlap with Self-Fulfilling Prophecy when paranoia of a specific event (even if it's unlikely) causes said event to occur. The nastier versions may overlap with Fright Deathtrap Since it relies on the mark's paranoia, it resembles a Batman Gambit . Compare Confound Them with Kindness , where Alice acts nicely towards Bob after the fact to confuse him. Often this relies on making something innocent look like Shmuck Bait

By definition, gambling is an uncertain enterprise. There are odds you can calculate and factors you can consider in the outcome, to be sure. But assuming you don't have insider intel on a rigged event, there's no guarantee that you'll be a winner in betting or gambling. Meaning that it's an unreliable way to make money If you have Psychic Powers or some other way of telling the future, however, the equation changes. In theory, then, you can increase your winnings to your heart's desire. Alternately, you might have a magical gift, superpower, or arcane bit of technology that can bring the same result. Winds of Destiny, Change! may come into play as a talent of the character. The ability to sense deception or emotional states may come into play in games where bluffing is a key component In practice, things are more complicated, especially if the author wants to deliver An Aesop about how cheaters never prosper . A character who uses their abilities to make just enough money to get by might do better in the long run A sub-trope of Mundane Utility , in that gambling in itself is a common activity in Real Life . Compare to Muggle Sports, Super Athletes , where people use superpowers in games of physical skill rather than luck and probability. Related to Compound Interest Time Travel Gambit , which uses similar inside knowledge for savings and investments. Compare Born Lucky , in which a character always wins at gambling because they were, well, born lucky

Items with mystical properties are commonly assumed to look antiquated, bearing associations with ancient civilizations, the Middle Ages or some other time period no later than late 19th-early 20th century . Common examples are magical staffs, manuscripts, mirrors, potions, etc. This trope instead is about paranormal

items that look like they were bought in a shop nearby. They are usually labeled with either an unfamiliar trademark or a familiar trademark with a strangely altered label. For example, it may be a chocolate bar which would transform you into a monster if you eat it or a video game cartridge that would teleport you into the game's realm as soon as you put it into your console Such items can often be found in Urban Fantasy . They may be used by a Blue-Collar Warlock , and are frequently sold in a Little Shop That Wasnt There Yesterday . Often overlaps with May Contain Evil , in which case they may be a Cursed Item ; also compare Haunted Technology and What Do You Mean, It's Phlebotinum?

Paranormal Romance is the subgenre of romance where, instead of being a Fantasy or Science Fiction story with a romantic subplot, the relationship is brought to the front and the heroine finds her true love when supernatural forces or sci-fi Applied Phlebotinum are involved. (For this genre, what's "paranormal" is defined as broadly as possible .) So instead of the motley cast of misfits heading out on a journey to slay the Evil Overlord with two characters suffering from UST , the heroine gets zapped back in time. She's lost, lonely and confused with no known way of getting back. To add to her worries, she doesn't realize she has romantic feelings toward that man standing over there with the top hat and monocle . Using sci-fi and fantasy to create an exotic location for your romance story is fine, provided that the budding romance between the two lovers is the main focus, rather than the magical or scientific Applied Phlebotinum . The story can even take place in the Standard Fantasy Setting . Setting it in any established fantasy or science fiction universe is also fine, provided it's just Fan Fiction , or you have permission from that franchise's copyright holders. (With permission from Paramount, for instance, you could set a paranormal romance in a Star Trek </ Extended Universe novel.) That being said, Paranormal Romance can be combined with almost any other genre out there. These stories can sometimes blur the line between focusing on the relationship and focusing on the setting, plot, and action. Common plots include: Compare Urban Fantasy , which is a (very) similar genre but without the focus on romance. (A common joke holds that the difference between the two genres is that Urban Fantasy has a half-naked woman on the cover, where Paranormal Romance has a half-naked man on the cover.) Compare Fantastic Romance .

Tropes for the paranormal: those things that are spooky but not outright magical. May require investigation . Frequent in the horror genre . </

Parasites are organisms which depend on feeding off living hosts for their survival. For sapient creatures such as humans, this is an inherently horrific concept as it violates all our ideas about bodily autonomy and how we interact with other creatures. While "normal" predation is at least intelligible to a species of former hunter-gatherers, parasitism seems to us both pestilential and insidious, not an acceptable part of the circle of life but some abberant perversion of nature In fiction, this often takes on far more extreme forms, being infected by parasites the size of your fist , ones that take over all of your motor functions , or horribly mutate your body . It may be the offspring of some other lifeform implanted into you against your will , based off the

similar behavior of parasitic wasps. Sometimes they will get inside your body through Orifice Invasion , otherwise they'll just burrow into your skin. In some cases the parasite might even be both intelligent and malevolent Sub-Trope of Body Horror Super-Trope to Puppeteer Parasite , Chest Burster , Parasite Zombie , Parasites Are Evil , and Womb Horror

Everything that is an element of the whole package immediately encompassing the text and not part of the text itself. </ In other words, all that stuff that isn't a part of the show/movie/story itself, but still comes with it. The stuff on the box, the stuff that comes before the show/movie, etc. See also Text Tropes .

About the Author

The Science Fiction cousin of the Unusual Euphemism . Much like the frelling Foreign Cuss Word , even though everything else aliens say is translated perfectly, krutzing profanity will remain in the speaker's native language. Silflay hraka ! If this results from the Translation Convention , it's purely a smegging transparent attempt to appear edgy without bringing down the wrath of the zarking censors. Lalabalele talala ! If Translator Microbes are at work, we're left with the sense that there are gorram Media Watchdogs even in the future. Blitznak! Then again, would you</ want your Belgium translator-microbes to tell the alien precisely what the zentraidon you've just slipped up and called its flurking mother? D'Arvit! Alternately, the alien swear words might not translate cleanly into the audience's kriffing language, much the same as with actual flarf-narblin' swear words and insults in many languages in Real Life . Kogec mjaaš ! One common literary use of the splitten flitten trope involves common words from Earth languages misheard by aliens as swear words in their own languages — oh, shef'th ! — much as the English "foot" resembles a . What in yaolin ? Or the French word for "seal" is pronounced exactly the same as the F-Word . Siripat sulat ! Or , how the Russian word for "book" sounds like an English racial slur. Go ghuhg yourself! Curiously, Aliens Speaking English seems to be the least intrusive mechanism for this trope, as we can easily imagine a non-native speaker lapsing back into his native frakking tongue for an expletive. E chu ta ! You bosh'tet ! Shazbot ! See also: Translation Convention , Translator Microbes , Aliens Speaking English , Informed Obscenity , These Tropes Should Watch Their Language , sæælyulát ! Did you get all that, petaQ' ?

A stunningly large number of heroes and their coteries are lacking in the parent department, either through death or in that they just aren't talked about. Even if both parents are alive, they may well be emotionally or physically distant (although that's just Parental Neglect). Everyone is, for the sake of the plot, Conveniently an Orphan , whether they actually are or not This is a very convenient way for characters to be able to run off in the middle of the night to fight Evil, get sucked into another world, etc. without having anyone responsible for them making a fuss. In fact, one of the first things a creator of stories about children or teens having adventures needs to do is explain a lack of parental involvement It also allows for the Ordinary High-School Student to be revealed as a super-powered demon fighter, or intergalactic being without

the need for a messy Retcon answering the question an alert viewer would ask about why the parents didn't know about this. It's simply a case of the child following in their parents' Secret Legacy Of course, if you go back far enough, you'll reach a time when most young adults in Real Life actually were orphaned or abandoned. Adults died younger than they do now, and people with chronic diseases like schizophrenia or tuberculosis were often sent away from the family to recover or die. It was also easier to abandon a family member, given the poor communications of the times, sparse documentation, and the lack of a police force. Because of all this, it's quite common for a fictional character from the 19th century or earlier to mention being orphaned with no more emotional reaction than a shrug, since the experience was considered a normal part of real life. A good example is Jane Austen's Emma </ , where the title character's mother died years earlier, but is barely mentioned Note that the parents in question don't actually have to die for this Trope to be in effect. Note also that in a few cases listed below, parents are hardly even mentioned — which makes things incredibly awkward If only one parent is missing or dead, then it's a case of Missing Mom or Disappeared Dad . If the specifics of their absence aren't explained, they're an Ambiguously Absent Parent . When several siblings lack their original parents, the first born will receive a Promotion to Parent . Parental Abandonment is also a leading cause of Dark Magical Girls . One standard method for achieving it is to make your characters Blitz Evacuees In families with servants, this can lead to the Old Retainer acting as a Parental Substitute . If they were traveling abroad when both parents died, the child may be Raised by Natives . If the parents die in the wilds, their surviving child may be Raised by Wolves . It is also possible the parents left them out there to die, expecting them to be a meal, not an adoptee When the parents had to separate from the child in order to protect it, this results in Moses in the Bulrushes . When the parents had to leave the child in order to give it "a better life", then it leads to Give Him a Normal Life In animation, cases of parentis absentia</ can be caused by budgeting; it's cheaper to animate one character (usually Dad) than to have two characters basically doing the same thing Parental Abandonment is a common feature of a Dark and Troubled Past (though children lucky enough to find a Parental Substitute generally avoid such a fate). It is a common feature of a Tear Jerker It should be noted that parental abandonment does not always mean either or both parent(s) leaving, but also the child being ignored by the parent, knowingly or unknowingly May entail Tell Me About My Father . Or rarely , mother. For reasons of economy , the child is seldom interested in both parents. See also Parental Neglect , Hands-Off Parenting , When You Coming Home, Dad? , Missing Mom , and Disappeared Dad . Parental Abandonment en masse may create a Teenage Wasteland Compare Free-Range Children when it's the children who voluntarily go out on their own accord. The reverse form is the Missing Child , but there can be interesting crossover: the child may seem to go missing because of the abandonment of/distance created by their parents, and the parents either don't notice or get concerned and finally realize they love their offspring For the opposing extreme, contrast Meddling Parents , My Beloved Smother , Overprotective Dad and Fantasy-Forbidding Father

A joke in a work marketed toward children that kids of the appropriate age would likely never get, but which their parents

would. Serves as a way to keep the adults and older kids entertained and usually takes the form of a Homage to a movie or TV show that children would not normally be familiar with. This is the master trope to other "subliminal" tropes like a Double Entendre , Does This Remind You of Anything? , No Celebrities Were Harmed , or Getting Crap Past the Radar . It could also count as a Genius Bonus since most children would have to be educated above their general age level to understand these Popularized by Sesame Street with characters like Sherlock Hemlock and the Count , and thus most common on educational shows. Surprisingly, the barely intelligible Cookie Monster seems to get the most Parental Bonus lines, at least in recent history: "Me undergo sea-change," etc Of course, a badly done Parental Bonus will entertain neither the kids nor the adults and may terrify the latter that the former actually will "get" it.. Golden Age animated shorts , especially those from Fleischer Studios and Warner Bros. , often had material which would be considered Parental Bonus today (if people still got the references), as they were intended for all audiences (see Animation Age Ghetto). As a result, many cartoons had numerous double entendres and pseudo-cameos which were expected to go over the younger viewers' heads These jokes also give the shows rerun value years later when the original viewers are old enough to get the jokes that once went over their heads: see Late to the Punchline . Might be Fridge Horror for some if they think the joke is disturbing and that supposedly lewd joke might just be Accidental Innuendo A Super-Trope to Parent Service , Demographic-Dissonant Crossover and Demographically Inappropriate Humour

It's tough being a kid in Fiction Land. Bad enough when you're an only child, but if you're among a pack of siblings, this particular trope is nearly guaranteed to raise its head at some point in order to make life even more difficult. Parental Favoritism is just what it sounds like — one child is given preference over their siblings. In order to qualify, this has to be consistent. One child being asked to do the other's chores because their sibling is sick is not favoritism, although that won't stop the kid lumbered with the extra work from grumbling. But one child having to do all the chores on a daily basis, while their sibling sits and plays video games, is definitely</ favoritism. It may show itself in a variety of ways. If there is an argument or fight, the parent(s) will always take the side of one particular sibling, and the other(s) will be the ones being scolded/punished. The parents may brag about one child in particular and be admonishing or dismissive of the others for their faults, regardless of the achievements of the brothers and sisters. A regular line that may be entailed with this is a variant of, "Honestly, (insert name), why can't you be more like (insert favorite's name)?" There may always be one particular kid who gets out of doing their chores, even if the other kids get pulled up for forgetting to tidy their room. Sometimes, there may be more than one "favorite," or the mother and father will have different "favorites", making life even more of a headache for their siblings There are a few different versions of the trope and a few different "explanations" as to why one child is preferred over the other. These divisions can be by: Birth Order Any of these criteria can backfire For example, one child might be the favorite because they look and act just like their saintly, deceased mother. Another might be just the opposite — The Un-Favourite — because of their</ resemblance to the mother that walked out on the father — or

even because they remind the father of the saintly mother. If the saintly mother died in childbirth, then the poor kid who was birthed this way usually has a hell of a lot of resentment to get over, no matter what the physical similarities, often due to the father, consciously or unconsciously, blaming them for the mother's death. Occasionally, parents have a child that naturally requires more care and attention than the others, because they're very young, disabled, or psychologically damaged. This will still seem unfair to the other kids who get less of their parents' time, but it's a necessity rather than favoritism... usually. This is a favorite plot for children's books and television, where the lead character is jealous of a new baby sister or brother only to be reassured that "we love you just as much." On the other hand, if the favorite is Too Good for This Sinful Earth , the parents may never learn to appreciate their living children. Sometimes, the parents are reasonably handing out the privileges and responsibilities with age. When the older child looks only at the responsibilities and the younger at the privileges, both can come to the view that they are The Un-Favourite . Or they may responsibly differentiate, but the musically untalented child may resent the lessons as favoritism, and the talented one, the other's free time as favoritism; or the child who must do all the chores resents the sickly child's confinement to his bedroom and inability to play. Cue Sibling Rivalry . Of course, it is common that the parents are not aware of their favoritism and may be appalled at themselves upon realizing it. Very few parents would actually pursue favoritism with the knowledge of the other children's hurt feelings In fact, the obligatory "talk with the parents" is normally part of a Parental Favoritism plot...but that does not guarantee it will solve anything. If the writer is trying to Hand Wave the glaring bias of the parents, there will be a scene where mum and dad will give a long speech on how they value all their kids equally and will tell The Un-Favourite child that making them live in the basement and forcing them to bow whenever their sibling enters a room is really a mark of their esteem. The words "you're the responsible one" will be mentioned in some form. A more realistic version is where the big talk is honest, and the parent doesn't bother trying to justify their actions but do realise they were wrong and attempt to make amends. This is regularly done to "humanise" the hitherto parents — but it's too late. By the time of the talk, most of the audience will already be set against the parents, and it'll take a hell of a lot of good writing to redeem them. If the parents have clearly realized their foolishness and have shown to be really sorry, then this MAY take a lot of weight off them. Parental Favoritism can have a huge impact on characters even when they become adults. The Favorite will either be spoiled and throw a tantrum if (s)he doesn't get his/her own way, feel that they were a sort of "experimental" child and develop insecurities, or be a Nervous Wreck who permanently fears that he or she won't meet the parents' expectations; kids at the bottom of the pecking order will usually be bitter and cynical about relationships and family life (and often blame the favorite children alongside the parents), or have serious self-esteem issues, leading to self-deprecation or clinginess as ways to compensate. This is all too often Truth in Television . The friendship version of this trope is Friendship Favoritism and the grandparent equivalent is Grandparent Favoritism (though it's not unheard of for the two tropes to overlap).

You've probably heard that old saying, "Do as I say, not as I do." Mom just doesn't understand! She tells our heroine off for going out

with the wrong boy or having a secret life, etc. Then, we find out in a dramatic twist that she did the same thing when she was her age! </ What a hypocrite! But, of course, having seen her hypocritical ways, we love her again or she sees her wrong-doing and allows the act to continue. Or doesn't. The other case is when the parent has forgotten what it's like to be a teenager. In this case, some other adult their age will remind them, "you were a teenager once, don't you remember?" prompting the parent to guiltily admit they remember, and that's why they're being so overprotective. Note that this trope isn't necessarily a bad thing: the parents went through the same thing their children are facing, learned from it, and now they want to keep their kids out of the same situations. The parents look upon the situation with regret and want better for their children. Not stopping to remember how much they'd heed such advice in their time, of course. This trope only focuses on the fact that the parent did the same as the child and it is considered a "twist" in the story. On the other hand, the unsympathetic side of this is when the parent disciplines the child for doing something that they still do</ as a parent, rather than something they did</ as a kid, learned a lesson from, and don't do anymore. No Real Life Examples, Please! While this trope is indeed Truth in Television , it would be filed with natter and complaining about parents who engage in hypocrisy. This can be a subtrope of Generation Xerox , as the parent or guardian involved is often a Former Teen Rebel . It can also be a subtrope of Hypocrite Has a Point , where someone is still shown to be right in spite of their hypocrisy. Compare Evil Parents Want Good Kids . Naturally, this can make it harder to Honor Thy Parent . The classic 1987 PSA where the teen son is being blasted by his dad for taking drugs, asks him where he learned to do that from, and the son starts screaming "It was from YOU, alright?! I learned it from watching YOU!"

One Piece </: Garp is about to beat on his grandson Luffy when they both fall asleep. When Garp wakes up later, he then wails on Luffy for falling asleep</ despite having done so himself.

Something often depicted in media as much squickier than Brother–Sister Incest , Twincest or Kissing Cousins is incest between a parent and their child. Sigmund Freud had a lot to say about the Oedipus and Electra complexes, and could find subtext in quite a lot of places. But in Big Screwed Up Families , Deadly Decadent Courts , particularly abusive households and elsewhere, one is likely to find examples of this trope When this trope shows up in media, it's usually used to highlight the specific psychological issues that a character has, particularly if it features in the Backstory of a Serial Killer or other psychopath, or to give an already nasty villain that extra bit of shudder factor . When the parent is the aggressor in the relationship, it is usually quite predatory in nature, and in many cases (particularly in the case of fathers and daughters), it's a crossing of the Moral Event Horizon when it's revealed. If the child is the aggressor in the relationship, it usually means he or she is seriously twisted in some way or in the very least has serious issues. Sometimes this is played for Black Comedy , particularly in the case of mothers and sons, with the son understandably freaked out due to the mother's advances This trope appears with step, foster, or adoptive parents as well as biological ones, sometimes to Bowdlerise it somewhat, although the power dynamics are still much the same as in parent/child incest.

Wife Husbandry is one way to Bowdlerise it still further — though not out of Squick range This is a type of Unequal Pairing , since the parent is almost always at least psychologically if not always physically in a much more powerful position than the child. See also Rape as Backstory and Abusive Parents Also see Surprise Incest , where the couple involved do not know they're related, as well as Brother–Sister Incest , Creepy Uncle , and Kissing Cousins . When children innocently suggest this, it's Father, I Want to Marry My Brother . See Pervert Dad for parents who don't quite</ go this far, but still have an (un)healthy dose of weirdness, and Lecherous Stepparent . See I Love You, Vampire Son , when the "parent" is the vampire that sired his "son"

You are a grown adult. You've found your true love, and they love you back. You want to get married. Everything's great, right? Wrong! Your parents are convinced that you've picked the wrong person, and will do almost anything to prevent the marriage. This is different from an Arranged Marriage . Your parents don't want the right to pick your spouse. They just want to veto your choice. In some societies, your parents may have a legal right to such a veto. Maybe your true love is penniless (or Unable to Support a Wife), or is in a lower social class. Maybe your true love is of the "wrong" race, religion, ethnicity, or gender. Or maybe their family is somehow disreputable Or maybe your parents just don't like your true love. (Especially if they have a Betty they prefer to your chosen Veronica.) But all is not lost. If you and your true love can stay true to each other, and be persistent, your parents will eventually notice your true love's good qualities, and will change their minds. Alternatively, you may hear the words " I Have No Son! " (or daughter, depending) addressed to you in no uncertain terms. Sometimes, it will turn out that your parents are attempting to see whether or not your feelings are genuine. If you cannot overcome the obstacles put up by your parents, then they were wise to delay things. If you and your true love find a way around the obstacles, then that's becomes proof that it really is true love. In rare cases, your parents are right. You really have picked the wrong person to marry. If you are in a Fairy Tale or a Fantasy story, your parents may give your true love an Engagement Challenge . In extreme cases, your parents will be not be above Offing the Offspring . In appropriate settings, they may instead take the slightly less drastic step of packing you off for Taking the Veil . You may have to fight in order to be together. Even though most people in the western world choose their own spouses, this isn't</ a Dead Horse Trope . It can still appear in historical fiction, fantasy, in stories not set in the western world, or in any story where parents believe that they have a right to meddle in their grown children's lives. Contrast Child Marriage Veto . See also Love-Obstructing Parents , Dating What Daddy Hates and Meet the In-Laws .

In fiction, we have parents who are nice and kindly to their kids. Then we have those who are downright bastards to the kids. Sometimes, they're not there at all . Or they have no clue what their little ones are up to . Other times they try to be there but it doesn't always work. And, finally, we have the parents who are there, but for the most part, don't seem at all interested in their child Parental Neglect happens when the parents are shown not to pay a lot, if any, attention or care to their children for

some reason. Maybe they're just busy with work. Maybe they and their children aren't particularly emotionally close, or perhaps they're just obsessed with their own attempts to save the world. Nevertheless, for some reason, their children are not the highest on their agenda This can be set up for a Freudian Excuse . Also an excuse for kids who go off to save the world not worry too much about their parents, seeing as they don't give two cents about what they're doing anyway. It should be noted that neglect is in no way a less extreme form of abuse than the forms on the Abusive Parents page; extreme neglect in the care of infants has been known to put dampers on mental and cognitive development, and in children it can induce severe psychological damage In regards to the parents themselves, Parental Neglect does not necessarily mean they are terrible or unpleasant people, they may in fact just fall into the category of Parents as People Obviously can be Truth in Television , though it's usually</ not as extreme as fiction portrays it A Super-Trope to When You Coming Home, Dad? and Daddy Didn't Show Compare and contrast with Abusive Parents , Adults Are Useless , Parents as People , and Parental Abandonment

Parental Obliviousness would be best described as a subtrope of Adults Are Useless . The kid is either trying to tell the parent something or trying to hide something, but the parent misses this completely, as well as other significant cues about their child's state of mind or personality. Sometimes the parents are oblivious because there's something going on and the parent is a Muggle who can't know because s/he isn't Secret Keeper . Or perhaps the Extra-Strength Masquerade seems to be hitting them especially hard. Sometimes it's just a mundane reason for the cluelessness, like work causing mom or dad to be absent too much. Occasionally, it's a case of the parent thinking too much and not being able to see the forest for the trees; or the parent not wanting to see and going deep into denial . And sometimes the parent is actively contriving to not know something they consider brain breaking . Denial is handy to maintain obliviousness. Usually the trope is played for comedic effect, and often in animation to allow child or teenage characters to go off adventuring without their parents knowing and freaking out about it (The alternative being the parents not being there.) There's often a scene where the kids are in trouble and the parents finally find out and ask why did the kids not come to them about it. To that, the parents are always</ stunned to hear that their own children fear their reaction more than the trouble itself and cannot understand how their role in family discipline made them an object of fear that helped allow the problem to escalate into a crisis. The flip side is Open-Minded Parent , where they figure out what their kid is up to... And seem strangely untroubled by it. Compare and contrast with Mama Bear , who knows what's happening in her child's life, and nothing will hurt her child. Then there's the Reasonable Authority Figure , who may not believe everything they hear, but will invariably hear them out and humor them. Parental Obliviousness is often required for a Don't Tell Mama situation to work, or at least helps it along This trope has an older, more senile relative in Grandparental Obliviousness .

An amazingly large number of children in the media suffer from Parental Abandonment . Other children are "lucky enough" to have both parents, but unfortunately live in worlds where there are no Happily Married families. For most such children, life is an

endless series of disappointments and let-downs. A lucky few, though, manage to find a Parental Substitute A Parental Substitute is an adult friend who fills the children's lonely life with guidance and (often) love . They guide the child and teach them how to stand on their own feet, how to have fun, and how to not be so bothered by the fact that Mommy or Daddy are never around (or ignore them). If the parents in question are dead , they may have known them and are able to answer when the child says Tell Me About My Father . They often tell the kid they are So Proud of You . Usually, by the end of the story, the Parental Substitute leaves as well, but at that point the kid is able to stand on their own two feet This trope is often a feature of Tear Jerkers , especially if it follows Take Care of the Kids . If it's an older sibling who's taken over the parental role, that's Promotion to Parent . The Old Retainer may take over this role in event that his employer's children are suffering from Parental Abandonment . If an entire society has teens become parental substitutes, that's a Teenage Wasteland . If the child gets into a big argument with the substitute, expect to hear " You're Not My Father " by the time things get really heated Imaginary Friend is often involved. If the Parental Substitute decides to make their status official, as it were, the kid becomes Happily Adopted Compare and closely related to Promotion to Parent (when it's a sibling), Nephewism , and Adoptive Peer Parent (for non-relatives), Like a Son to Me , Team Mom , and Team Dad

Regard the classic Love Triangle , where someone has to choose between two prospective suitors. This is a difficult decision to make under the best of circumstances... but it gets a lot trickier when the parents take a vested interest in who their offspring ends up with In these situations, the character's parents will want them to get together with one suitor over the other. This could be because of the parent personally liking one more than the other, or because they genuinely believe their offspring will be better off with them. And as for the suitor they don't like? They usually hate that one with a passion, regardless of what their offspring thinks of them In some instances, the parent will actually grow to accept the other suitor, and grant the pairing their blessing Contrast Dating What Daddy Hates . Compare with Love-Obstructing Parents , Overprotective Dad and Parental Marriage Veto . See also The Matchmaker , Shipper on Deck and Shipper with an Agenda . If the parents have complete control over their offspring's decision, this could lead to an Arranged Marriage . Often a case of Rich Suitor, Poor Suitor with the parents pushing for the rich suitor. A stereotypical trait of the Jewish Mother , especially if her preferred suitor has better social standing/is better off

Some youngster over the age of understanding takes a friend to whom they might be sexually attracted to their room. At some point, one parent or both will inevitably find some reason to barge in and will do so. This tends to play out in a couple of different ways: Related to Moment Killer , Amazingly Embarrassing Parents , Caught with Your Pants Down . A subtrope of Interrupted Intimacy . For children walking in on their parents , see Primal Scene .

According to US government regulations, certain products are

considered commodity items (in technical jargon, parity products</), with no noticeable variation in quality from manufacturer to manufacturer. As far as the government is concerned, there is no functional difference between one product and another in a given parity class. Aspirin, toothpaste, toilet paper and a host of other consumer goods fall into this category. Economists call these items homogeneous products. This presents an issue for the manufacturers, since they have to differentiate their product from competitors to sell their brand. Paradoxically, this allows a manufacturer of any of these items to legitimately and legally claim in advertisements that their product is "the best". The logic behind this is that if all varieties of aspirin on the market are equally good, then they are all the best by definition. The really counterintuitive part is that the makers of these products are not allowed to claim that theirs is "better" without substantial proof that it is somehow an improvement upon the commodity level. The result is, in American advertising at least, that "better = best" and "best = mediocre". In German television, this problem is often solved by claiming a product of some category is better than "ordinary" products from the same category, which is basically a way of saying "better than crud". A similar phenomenon is the extinction of moderate adjectives. No longer are drinks available in small, medium and large; now you have a choice of large, huge, gargantuan and colossal! Compare Absolute Comparative — when "better" is liberally spread, without saying what it's supposed to be better than</. See also, Damned by Faint Praise . Please do not add examples to work pages, this merely defines the term .

In Real Life , seeing someone park where they shouldn't (like a disabled parking spot) or stealing the parking spot you've been patiently waiting for is incredibly frustrating . In fiction, a character might choose to take immediate revenge on the parking infringer, often in a humorous fashion (giving the audience vicarious satisfaction) A subtrope of Disproportionate Retribution Note that these actions are often things that could get you arrested in Real Life

Before Board Games , Card Games , Tabletop Games , Video Games , and Web Games came along, people just had their own persons to play games with guests. These are known as Parlor Games. In the past, these were used in fiction for the same purpose as Board Games are these days. Nowadays, it's either a Discredited Trope used to show how boring or geeky the people playing are, or it's used as an actual Plot Device , a children's game where someone gives orders (usually silly things like "clap your hands" or "jump up and down"). Everyone playing has to follow the commands as long as they're preceded by "Simon says". So if "Simon says clap your hands" you have to clap, but just "clap your hands", you don't. You're out if you either follow the command without the "Simon says" or don't follow it when they do say it. One variation has Simon do an action in addition to saying one, but you must do what "Simon says". Usually, Simon will do and say the same thing, but it could lead to situations where "Simon says clap your hands" but he physically jumps up and down as a trick; the proper action is to clap your hands. Last of the group still in usually gets to be the next one to call out the orders. This game can be challenging enough that it can still be used legitimately in fiction

The periodic table of the elements is one of those mysterious things that everyone sees in science class and almost nobody actually understands, so parodies of it are common. These generally break down into these categories: Puts non-elements into locations in the actual Periodic Table, so that their names reference the names of the original elements. Generally, this ignores the actual point of the Periodic Table (namely, the fact that elements are not arbitrarily</ placed, but placed based on their common characteristics). This may overlap with Artistic License - Chemistry , and sometimes E = MC Hammer . Tables that put new "elements" in columns based on common characteristics. You know, like the real thing. More often than not, these will have a shape unlike the real Periodic Table. For a similarly irreverent take on the classical elements , see Bizarro Elements .

Sometimes it's just fun to make fun of a trope. It's fun to screw around with it or find the humor in those tropes. Thus we have the Parodied Trope Writers can even spoof their own tropes as a form of Self-Deprecation Sometimes this comes in the form of an Exaggerated Trope , or even a Downplayed Trope . Sometimes it overlaps with Zig-Zagging Trope , Inverted Trope , Averted Trope , or Subverted Trope (if the context makes it clear the aversion or subversion is a joke). If the trope is called on by the author, but still used, it's a Lampshade Hanging Compare other kinds of Playing with a Trope , Satire/Parody/Pastiche , Parody , Played for Laughs , Spoof Aesop Not to be confused with Parody Tropes (a list of tropes that are parodies themselves)

This comedy trope is a kissing cousin of both the Show Within a Show and the Commercial Switcheroo . Typically placed immediately at the end of a segment, it seems like the show you're watching has just cut to the mid-show commercial break. However, it quickly becomes evident (ideally in about the time it takes most folks to start getting out of their La-Z-Boy) that the commercial is actually a fake-out, for an absurd or grotesque product. It may also figure into the plot, especially in shows about people in Show Business who would do anything for a break When done as part of a Sketch Comedy show, the product can be pretty much anything. When done as part of a more typical comedy, the mock product usually ties into the plot of the show in some fashion. In any case, the commercial itself is a practical field guide to various Advertising Tropes , although this tends to be more pronounced in the case of a Sketch Comedy Compare/contrast with Show Within a Show , Commercial Switcheroo , Trailer Spoof . Real Trailer, Fake Movie is a subtrope For more parodic content, see what The Other Wiki has to say about

A parody is a twisted imitation of another artistic work. An intentional mockery, though often a loving one , it imitates the style of the original in order to puncture its mistakes and point out its flaws. Some aspects may be exaggerated, and others downplayed. Usually comedic, but occasionally dark and deconstructive . Can be sublime, or worse than the original. Sometimes a Homage or Shout-Out doubles as a parody. And sometimes the entire work gets parodied Lack of respect for the source material is the most common danger of parody. Not all parody is satire . As satire is usually pursuing an intellectual point , we

expect it to be critical. On the other hand, most parodies are watched by people who liked the original stories, so pointing out too loudly that something is stupid (or that it broadly seems to defy the premise) can subconsciously insult the viewer. In fact, many successful parodies still use the situation or design that they mock. They simply point out that it doesn't make sense , but let the appeal be in the eye of the beholder Another danger is the assumption that the audience is familiar with the subject matter being parodied; extensive parodies have multiple layers of comic gold. This can be shaky ground, depending on the age of your audience, and writers sometimes resign themselves to broad, widely known characters and situations . The problem is that such things have probably already been parodied to death. Enough parodies can cause a shift to that version of the character becoming the archetype, leading to later subversions of subversions The most basic idea is, of course, that a parody is essentially something you've seen before in a different form. Your audience hopes you bring something new to the table, and will not be impressed if all you do is regurgitate tropes The nature of parody can lead to unfortunate Misaimed Fandom See also Satire , Pastiche , Farce , Meta Trope Intro , Parodied Trope (spoofing a trope) For a list of tropes used in</ parodies, see Parody Tropes

Product Placement is a fixture in media, for good or ill. Like any pervasive concept, especially one that is criticized so often, writers love to play with it . The result is Parody Product Placement, which can take several forms: A work promotes a made-up product, which sometimes exists In-Universe , using over-the-top or absurd claims that would never pass modern advertising standards. "Drink Boka Bola ! It cures hangovers, takes off weight, and cleans your teeth!" Obviously, these aren't the only ways to accomplish the trope, but all share an essential aspect: poking fun at product placement. See also Bland-Name Product , Product Displacement , Shoddy Knockoff Product , and Trade Snark .

A parody retcon is when a creator, in response to negative critical reaction to his or her work, handwaves the work's failings by claiming that it was supposed to be a parody all along , and that in fact the critic is wrong for taking it seriously . It's a subtrope of the Deliberate Flaw Retcon In general, people won't believe a creator who says this. However, with Poe's Law being what it is, sometimes this will happen even if the creator really did</ intend the work to be a parody but was too subtle with it or didn't go far enough with it . Bottom line — if you have to explain to people that they shouldn't take it seriously, you'd better have solid evidence that this is the case See also I Meant to Do That , "Just Joking" Justification , External Retcon , and Author's Saving Throw . The direct opposite of a Denied Parody , which is when people think it's a parody when the creator intended it to be taken seriously

Parodies, also called spoofs, imitate the mannerisms, style or appearance of a work in a silly way for comic effect Of course, there's more than "pun" type of comedy .. See also Meta Trope Intro for a comparison with many other ways that a trope can be used

An index of tropes either about parties, or that often take place in one. The kind of party could range from a birthday party , to a house

party, to a school dance, to a nightclub, to a royal ball.

Cue the rolling of a bus full of moral types (nuns, children, etc) past the character and the resulting mouth gapes and bulging stares from the formerly unblemished people of judgment. It truly becomes Comedic Sociopathy for the unlucky character when said bus is a tour bus</ . Complete with flashing cameras and narration from the guide. Should the bystanders choose to mock and jeer, congratulations—The victims might have picked up their very own Freelance Shame Squad . Lucky them!

The Hero wishes to leave the business. Perhaps the thrill is gone. Perhaps he wants to settle down and marry more than he wants to adventure. Perhaps he knows that age or injury has slowed him down too much; he can not do the job anymore But the job has to be done. It's time to pick a successor The Hero , therefore, formally hands the work over to someone else who can do the job. Perhaps a sidekick promotion or a former apprentice . A Legacy Character may involve this Usually, the immediate</ problem is gone, and the hero is leaving on a high note, but both he and his successor are aware that the problem or that type of problem will happen again; he has not fixed the world. Therefore, the Master-Apprentice Chain is about to take effect If the hero wants to leave, this can form a Happy Ending . The less he wants it, the more a Bitter Sweet Ending it is Differs from Take Up My Sword in that the hero is still around and may be up to the role of Old Master . If the hero dies very quickly afterward, it can overlap with Take Up My Sword . However, it usually happens in the beginning or middle of a story; Passing The Torch is usually an Ending Trope . The only time it can happen at the beginning is if he were the hero in the backstory (or prior installment) and in the main story is already the Mentor Archetype May be physically embodied in an object that the retiring hero gives the new one Opposite of 10-Minute Retirement and He's Back Subtrope to Changing of the Guard , where the role of main character changes for any reason or by any procedure. Passing The Torch requires either the Hero to be part of the succession planning and/or handing off the office either personally or by explicit proxy See also Spinoff Sendoff ‎, a way of "passing the baton" from one series to another

In fiction, male athletes are usually either dumb or mean, whereas female athletes are usually portrayed sympathetically The passionate sports girl can put the Jerk Jock in his place by beating him at his own sport, and also protects the Non-Action Guy from the Jerk Jock as well. She can vary from being a sweet and shy yet diligent player, to being a dark personality who just wants to play football. The specific sport she pursues is often dependent on personality; tomboys generally prefer soccer, basketball, swimming, martial arts, baseball and softball, whereas girly girls generally prefer tennis, ice skating, gymnastics, cheerleading and volleyball You can tell that she is passionate because this girl lives for one sport at which she excels, or perhaps for any opportunity to show her strength, despite what anyone else thinks. In the first case, if it's a traditionally male sport, her desire to prove herself could lead to Sweet Polly Oliver as she attempts to get

on an all boy team. If she plays a variety of sports then she's more likely to be the Girl Next Door . If it's a boys' team then it's You Go, Girl! She is also a more accessible Love Interest for the hero, since he can get to know her better by playing sports with her. There is a bit of Wish Fulfillment here for both the guys (who want a girlfriend they can talk about sports with) and the girls (who want to associate themselves easier with sporty guys). Making sports her priority can be intimidating or relatable and/or attractive depending on the setting and the characters within it In works focused on female characters, she is sometimes subjected to Even the Girls Want Her since her sports heroics impresses the girls, but without being as intimidating as a boy. This is particularly common in Anime. When taken to the logical extreme this can turn her into a Lesbian Jock . She can also form a Masculine Girl, Feminine Boy pairing with a Non-Action Guy who is more artistically cultured than athletic, and in some cases, the passionate sports girl may also have some artistic talents herself as well, and she will also protect the non-sports guy from the (usually male) Jerk Jock as well Unlike male athletes who are usually not depicted as stellar at academics (unless it involves natural sciences or mathematics), female athletes are more likely to be an Academic Athlete who has excellent grades as well Compare Gamer Chick , another example of a female in a traditionally male-dominated form of entertainment. May cross over with Action Girl , especially if her chosen sport is a combat sport

In Speculative Fiction , whenever there are two innate forces at work (usually Black-and-White Morality or Order Versus Chaos), the "Light" side (that is, the heroic side) will be transcendent, calm, and rational; the "Dark" side (the antagonistic side) will be passionate, impulsive and chaotic. Rarely are the two inversed, with the good side being the emotional one and the evil side being the enlightened Related to Villains Act, Heroes React , although that particular trope is more about how the events of the story are motivated by the villain's actions. Also, do not confuse with Ambition Is Evil , in which you can tell the good guys from the bad guys because the bad guys are the ones who want to change the Status Quo. This trope is specifically about when there are two metaphysical forces in opposition and one of them motivates through passion and emotion and the other through peace and enlightenment This trope is more common in Eastern works than Western ones thanks to the influence of Buddhism, where passion is linked to obsession and therefore, a temptation to be avoided. Meanwhile in Western works, a lack of passion tends to be linked to a lack of value for life and as such, a villainous trait Tends to be a common trait for a Strawman Emotional . May invoke a Superpowered Evil Side and, inversely, a Helpless Good Side . This trope can also be considered the opposite of Order Is Not Good because order (as in, discipline and self-restraint) is important for keeping passion in check and prevent going to The Dark Side Compare Emotions vs. Stoicism and Harmony Vs Discipline Contrast Straw Vulcan , Japanese Spirit

When a character is treating a certain scene as pure entertainment, they will often be shown eating popcorn or other stereotypical movie-theater food. Where they get it is a mystery. Usually, the scene will be something like a fight or a private conversation between lovers, that generally isn't intended for anyone's amusement (at least not in-universe). Almost inevitably, the character will be too fixated on the entertainment to actually look

at what they’re eating This is always used for humor; it often indicates that the character in question, rather than offering to help , is callous enough that they are deriving amusement from someone's anguish or anger . It may also indicate that the character in question has no stake in the outcome. Alternatively, perhaps they do</ have a stake in the outcome and are confident that somebody they don't like is about to receive a well-deserved comeuppance, or that their side is winning in the case of a fight, or that their Evil Plan is about to come to fruition if it's a villain doing it. Sometimes the character becomes an Audience Surrogate , giving an in-universe voice to the audience's feelings towards the scene This is ubiquitous enough that " " and similar remarks are a common response to Internet flame wars Compare and contrast Long Speech Tea Time (where the audience has a Spot of Tea or something because they're bored) and The Snack Is More Interesting (where someone is</ involved, but acts strangely unconcerned). Come to Gawk and Bile Fascination are often contributing elements. For more catastrophic occurrences, there is While Rome Burns . If the situation is in really </ bad taste, the spectator is probably a Nightmare Fetishist . A variation on the trope is "Pass the Joint", in which a situation is so strange that the only way to cope is Sure, Let's Go with That and pass around a joint to mellow out

Rather than animating a critical moment in a battle, and perhaps giving away a plot point too soon, some animators cut to or dissolve into a still image designed to look like an action shot, often blurry with motion, that shows the important hit, or dodge, or other action, without revealing anything crucial. The most attractive of these are made to look like they were done in pastel chalks, although simple black line-drawings are also used. The Ken Burns Effect is frequently employed. These are also frequently used to emphasize especially dramatic moments, especially during cliffhangers This technique was invented by the late, great, and highly influential anime director Osamu Dezaki The term of art for this type of frame is "Harmony Cel." Other common terms include "Postcard Memory" or just "a Dezaki". The color is usually painted with gouache like a background would be. (Although any media could potentially be used, chalk pastels or charcoal are messy and tend to cling to paper very loosely, increasing the likelihood of smearing during handling or photography. No matter what it looks like, they were almost certainly not used.) The lines might be done as they would on a normal cel, or they might be painted in as well See also Picture-Perfect Presentation

A pastiche</ is a work done In the Style of... another artist. It may reflect a single work by a single artist, or a body of work by one or more artists, or even an entire genre. The difference between a Fan Fic , which reuses characters or settings from another work, and a pastiche, is that the pastiche copies the tone</ and flavor</ of its original. A work can, of course, be both a fanfic and</ a pastiche, but pastiche is all about the style</ . A pastiche may be created as an homage to the original artist, or it may be intended as a gentle parody . The distinction is not important—although an exaggerated parody that did not actually reflect the style of the original would not</ be a pastiche. A pastiche which doesn't show some</ respect for the original would be a very difficult thing to pull off. Most pastiches are created in a spirit of fun, which can often make it hard to determine whether the creator intended

parody or homage—or even, possibly, both. (An exception to the just-for-fun rule is in Academia, where a pastiche may be created as a Deconstruction of the original, but such works rarely reach—or are intended for—a broad audience.) A good pastiche can be a hard thing to pull off, and many an excellent artist has crashed and burned in the attempt. Using someone else's style is simply not an easy thing, especially without avoiding accusations of They Copied It, So It Sucks! . In fact, it's often inevitable that good pastiches will still get this accusation. Nevertheless, a decent pastiche is enjoyable enough for both artist and audience that there is no shortage of artists willing to give it a try. See also Musical Pastiche . Compare Fan Fic , Original Flavor , Parody , Satire , Whole Plot Reference and In the Style of... .

This is a relatively long work which started its life as a bunch of shorter works in the same continuity, which were then edited together to form a single more-or-less coherent narrative. Sometimes this occurs through the addition of a Framing Device or Encyclopedia Exposita to tie the different narrative threads together; sometimes it just means the stories themselves are edited to increase continuity and remove redundant exposition; sometimes they are just put in chronological order (or left in Anachronic Order for artistic purposes) This is very common in literary science fiction, especially from The '50s and The '60s when there was a shift in the genre from publishing in short-story-dominated magazines to publishing novels. In those circles it's generally referred to as a "fix-up", a name coined by science fiction writer A. E. van Vogt Compare Adaptation Expansion , Arc Welding , Clip Show , Compilation Re-release , and especially Compilation Movie . For the inverse, see Divided for Publication Not to related to Patchwork Fic , which is when a fanfic combines characters and/or other elements from different adaptations of the same single story; or to Patchwork Kids , which is when a child's personality and appearance are essentially just a mashup of their parents' own

These are tropes that have to do with paternity. If you get past the questionable paternity to actual parenthood, see The Parent Trope Chocolate Baby : A supposed father is obviously not the biological father, because the baby looks very</ different

The villain, or The Great Gazoo , or just a misguided member of an advanced race comments on how weak, pathetic, cowardly, worthless (or just un-powered) humans are. "Why do you care about them?" Or, the villain will be more direct and point out that Humans Are the Real Monsters and thus not worth saving. This will lead into the hero responding with the Patrick Stewart Speech, in which he may concede that humans are weak (at least for the moment), but there is much that is noble about humanity, as well. He notes that they have much potential, and he admires humans' capacity for love / friendship / loyalty / courage / persistence /whatever virtue it is the writers want to Aesop . If you hear the sentences "There is much that we could learn from them," or "We were not so different , once," you're likely in the midst of a Patrick Stewart Speech. Note this is not just defending humans out of a general respect for life, or even for sentient life : the Patrick Stewart Speech notes specific qualities of humanity itself which make it worth saving, above and beyond</ simply being a sentient lifeform. In short, Humans Are Special and Rousseau Was Right . One variant of

this speech will praise our flaws </ instead, pointing out how in overcoming/fighting them we grow better and create beautiful things. When done well, can give the viewer a sense of pride . When done poorly, comes off as overly preachy , pretentious , or even ridiculous . For a lighter-hearted version , end the Patrick Stewart Speech with some relatively minor accomplishment of humanity : "And they came up with jelly-filled donuts! How can you hate a species that invented jelly donuts? Have you tried these things? " So named because Patrick Stewart has delivered such speeches many times, both as Captain Jean-Luc Picard from Star Trek: The Next Generation </ and as Professor Xavier from the X-Men Film Series </. (He was trained as a Shakespearean actor, after all.) Do note, however, that although the Patrick Stewart Speech is always superb, with a perfectly balanced combination of precise logic and emotional appeal, a five-minute Patrick Stewart Speech barely holds a candle to a twenty-second Whoopi Epiphany Speech , just in terms of pure wise clarity. See also Kirk Summation , "No More Holding Back" Speech , Heroism Motive Speech , and Intrigued by Humanity . Contrast Shut Up, Kirk! and Shaming the Mob .

The dark, logical corollary to The Golden Rule So the character descends upon the settlement, burns their buildings, kills the inhabitants, takes their money and resources, and leaves, pleased that now he'll be able to buy that shiny new whatever-he-was-wanting Is this the new Big Bad ? No! It's The Hero ! ... oh wait, did you know that it was a settlement of demon worshipping cultists that supports their activities with banditry ? A more Wretched Hive of arsonists, murderers, and jaywalkers never blemished a countryside Welcome to a special kind of morality where otherwise evil actions are considered okay because the victims deserved it . Like all tropes, this can be played with any number of ways. It can be played straight , defied , deconstructed , or left disquietingly gray depending on the author. This one's very common with Revenge stories in general, since revenge at its core is a viciously personal case of Paying Evil Unto Evil, and when one is broken to the core by the suffering brought by the evil, even a desperate Revenge by Proxy becomes justifiable (or at least it will seem that way to the one taking revenge). Alternatively, the hero may use such tactics as part of a deliberate and calculated strategy to break the villains' morale Expect an extra heavy Villain Ball complete with kicking dogs by the Asshole Victim if the author especially wants you to know it's okay. The plot often uses this with a "people whom the law let get away" Karma Houdini combination. The villain may call out a "Not So Different" Remark to the "hero" as a final insult This sort of character often gains an Inspector Javert opponent, whose rightness depends from case to case It is also a common and effective way to give a Sympathetic P.O.V. to an Anti-Hero in works with Black-and-Gray Morality . In darker Crime and Punishment Series , this is often the reaction of the police department to Cop Killers (to the point of becoming Police Brutality) And should a person have trouble doing this on their own, they can always ask for a helping hand If a victim of evil, or a Badass Pacifist , chooses not to Pay Evil Unto Evil, they may decide to Turn the Other Cheek . How effective either response is will depend on where the work falls on the Sliding Scale of Idealism vs. Cynicism Compare with Strike Me Down with All of Your Hatred , in which the villain deliberately</ goads the hero into doing the same terrible things he did to him. Usually as a plot to get them to sink to their level Contrast with If You

Kill Him, You Will Be Just Like Him , The Farmer and the Viper , and Kick the Son of a Bitch (when the victim in question isn't recognized by the person victimizing them for the bad things they've done; the lines may be blurred in cases where the person inflicting harm was, at the core, just looking for someone to hurt and decided to use the victim's scumminess as an excuse to harm them). Depending on the depiction, Hell may also serve as an extreme example, where those who do evil are punished forever with various torments you certainly wouldn't call good</. May overlap with Disproportionate Retribution . See Revenge Is Not Justice which is a possible deconstruction of this trope in which the hero is held accountable for victimizing the wrongdoer See also Bully Hunter , Good Is Not Soft , He Who Fights Monsters , Just Like Robin Hood , Karmic Thief , Screw the Rules, They Broke Them First! , Serial-Killer Killer , Unscrupulous Hero , Vigilante Man , and Wife-Basher Basher In real life, the sort of thinking behind this trope is called " "

A hero or Anti-Hero gets in a scuffle in a bar , a restaurant , a banquet hall , or another establishment not fit for battle and, after the chaos is over, decides to pay for the destruction left behind. Hero Insurance would typically still be in effect but the hero decides to give the owner a little bit of money in order to pay for the mess. More often than not, this is to make the character look like a total badass, or perhaps a gentleman . Not only did they just beat up or kill an enemy in a typically awesome manner but they decided to toss in a few extra bucks to pay for collateral damage. This can often be an Establishing Character Moment since the audience can tell the person is not to be trifled with, but is also generous enough to take responsibility for the damages. There might also be the possibility that the payment is too small to cover the charges. A Bond One-Liner is optional Sister trope to Action Insurance Gag

A term used in show business to describe the minor roles and drudge work one usually needs to do before hitting it big The name comes from paying dues to a union one belongs to, but even big successes need to pay dues if they are part of a union Naturally applies as much, if not more so, to Real Life as well as fiction Compare Money, Dear Boy , because even big stars have to pay their bills. If this work is exceedingly terrible and the artist does make it big, these often become their Old Shame , often with the excuse, " I Was Young and Needed the Money ." Fuel for the eventual Retroactive Recognition reaction. See also Waiting for a Break and Fallen-on-Hard-Times Job . Can also be necessary to achieve Career Resurrection if fame/high profile work was earned and then lost beforehand

A Spear Counterpart to Gainaxing , where a male character's pectoral muscles jiggle and bounce, except that they flex them to make it happen. However, generally it is used not so much for Fanservice as it is used as an often comedic demonstration of "manliness". Other names for it are the "Pec Bounce", the "Pec Dance" (usually this name is used if people flex their pecs in time to music), and the "Pec Pop". A character with a Bodybuilding background would probably do this while hitting some variation of either a "side chest" or a "most muscular" pose (Armstrong pictured hitting the MM), since those are

the ones which most emphasize the pecs. Another variant is the "Ab Wave", where a character with a well defined six pack will flex their stomach muscles like a wave. Generally, this isn't so much saying "look how strong I am" as it is "aren't I sexy?" For cases of Pec Flex when the flexer has less-than-impressive pecs, see Flexing Those Non-Biceps .

Very simply , this is when a priest is depicted as or accused of being a pedophile or child molester — in short, a holy man with an entirely unholy</ interest in children. Given the implicit trust associated with the profession, this is typically portrayed as the ultimate betrayal of innocence and a Moral Event Horizon for everyone involved. Due to the cultural impact of the late-twentieth to early 21st-century child molestation scandals in the Catholic Church, Catholic priests are by far the most likely to be involved in a molestation accusation in modern media, although neither Protestant ministers nor the clergy of other religions are by any means immune, and, of course, in real life a pedophile also can be a parent or other relative, a a babysitter, a neighbor, a family friend, or even a random person online, although for this to happen, a meeting must be arranged first</, and personal information given that any parent worth his/her salt teaches their children to never</ give to strangers, making the terrible internet Death Trap not nearly as much of one as those who fear it believe simply because — as with murderers, rapists, muggers, or any other type of violent criminal — pedophiles exist in all professions and at all levels of society. Hell, they can even be a children's TV presenter protected by having friends in high places . The main reason why abuse cases in the Catholic Churches drew far more media attention than, for example, cases in schools was because the Catholic Church cases were systematically covered up. This cover-up was exacerbated because, when clergy abuse accusations started to become more common in the mid-to-late 20th Century, it was believed pederasty could be cured with therapy, which is where offending priests were sent (instead of informing the authorities). Depending on the tone of the work and whether it regards the church as inherently good or evil, the initial accusation may be treated as the aberration of a single sick individual, or may lead to the uncovering of a corrupt or actively malevolent church hierarchy. Taken to the extreme, the church is nothing more than a Wretched Hive of child abusers using their religion as a shield. By contrast, in a comedic work, the trope may be Played for Laughs as a stock joke without exploring the Unfortunate Implications . The accused need not even be guilty; the simple accusation of pedophilia/molestation is usually enough to set off a Pædo Hunt , which a villain may take full advantage of as a Red Herring to cover up or distract from their crimes (or to justify a crusade against the priest's entire religion). Another way this trope can be used on a non-villainous character is that he has joined the church not only to get an excuse to remain a bachelor, but also as a way to fight against his urges and remain chaste . Needless to say, the subject is extremely </ controversial in Real Life . Therefore, No Real Life Examples, Please! Just let The Other Wiki See also Dirty Old Monk , Corrupt Church , Religion of Evil , Sinister Minister , Pædo Hunt , and Rape as Drama .

Common in modelling as well as fiction, this is when a person's

hair intentionally covers one of their eyes. Sometimes it's just for style, while other times it might function as an Eyepatch of Power , or cover a disfigurement such as horrible scarring or a blind eye (in which case its removal may serve as The Reveal). It frequently serves as some kind of symbol: In real life, the style is called "peek-a-boo", or, more recently, " emo bang", and was popularized by actress in the 1940s (who was asked to change it when it proved impractical for women working in factories during the war). It may only happen for one scene, or it may be a permanent feature of a character. May be a consequence of Slipknot Ponytail . If the style sticks through all sorts of action, it veers into Improbable Hair Style territory. A person with this hairstyle may also be victim to some of the same jokes as characters who actually have only one eye, such as lacking depth perception. A common emo hairstyle for males also features this and calls it emo fringe</ . Contrast Hidden Eyes , where a character's eyes are temporarily in shadow to indicate a change in emotional state — this is usually a more permanent effect and can mean many things. If both</ eyes are covered by the locks, then those are Blinding Bangs . For the real use of hair in a Scenery Censor situation, see Godiva Hair . Compare Oddly Visible Eyebrows . Played for Laughs in Vandread </ The resident Bishōnen Duero wears long hair covering his right eye at all times. In the second season finale, Parfeit sneaks up on him and briefly brushes his hair aside, exclaiming "I knew it!" with a content smile. Too bad the audience only sees him from behind in that shot . In Yu-Gi-Oh! </ , Pegasus's hairdo hides the Millennium Eye that allows him to steal souls and read minds. He still has it that way after losing the eye; it fills in for an eyepatch.

Freya in Final Fantasy IX Lumine and Layer in Mega Man X8 </ . Layer has them over both eyes, but her eyes are visible during certain reaction shots. Sialeeds from Suikoden V Leon S. Kennedy from the Resident Evil

The heroine has just escaped from the Serial Killer or the gruesome corporeal manifestation of the Cosmic Horror and is running through the Haunted House , desperately trying to find a means of escape. She's managed to avoid tripping over her own feet and falling like an idiot, and if she can just make it through this next upcoming door, she may</ just be able to make it to the outside world and sweet, sweet freedom!</ She opens the door... only to find herself standing nose to nose with a decayed, maggoty, slack-jawed corpse... Cue Scare Chord . Cue also a huge scream from the heroine and from any traumatized 8-year olds who may have the misfortune to be watching this show. Yes. Once again, the Peek-a-Boo Corpse — the bane of squeamish horror movie watchers everywhere</ — has made an appearance, rearing its ugly, eyeless, wormy head and worming its way into the nightmares of kids and adults alike. If you're a naive moviewatcher (e.g., a child), there is</ no defense from the Peek-a-Boo Corpse, for there is no way to see it coming. Even if you've had some</ experience watching horror movies (and you can pretty much tell if a desperate Damsel in Distress is going to run into trouble), there are still times and places when the Peek-a-Boo Corpse will pop out unexpectedly, scaring the bejeezus out of even the most hardened of horror fans, especially if it's a particularly hideous one. Most Peek-a-Boo Corpses like to hang around haunted houses and cemeteries, but occasionally they'll turn up in clean and innocuous environments where you'd least expect them (and where

they'll have maximum shock value). A common way to find out if an ordinary, non-suspicious character is actually a villain is to have the heroine stumble upon a Peek-a-Boo Corpse hidden in their closet or basement. (Unfortunately, for the heroine, the villain is usually close by, watching this development, if they're not actively chasing her already.) You can expect the identity of the Peek-a-Boo Corpse to be: In order for a body to qualify as a Peek-a-Boo Corpse , its appearance must somehow jolt the viewer and the person finding it should either be (a) actively engaged in a search for something else or (b) running to escape some real or perceived danger. Note: In the event that the half-destroyed corpse-like body of the villain should pop out and scare the heroes after they had mistakenly thought that they had laid it to rest, it technically doesn't qualify as a Peek-a-Boo Corpse moment (the main reason being that... well... the villain isn't entirely a corpse</ yet...) Compare Cat Scare and Spring-Loaded Corpse . If the corpse playing peek-a-boo was hidden in an extremely odd location, that's Body in a Breadbox . If they were found on the ceiling, that's Ceiling Corpse .

It has many names. Kitchen Patrol (aka KP). Spud Bashing. Whatever your detail calls it, it seems you Can't Get Away with Nuthin' , and once you're caught it's a Smash Cut to sitting on the floor of a drab kitchen somewhere next to a sack of potatoes, peeling them one at a time The</ stock Punishment Detail in the military in fiction, presumably for its instant-recognizability factor as opposed to, say, digging holes in the ground (read: latrines) No longer Truth in Television , at least in the U.S. military, due to heavy use of third-party contractors who employ civilians to do this kind of stuff. Well, that and there are machines that peel potatoes these days

What to do with criminals is a problem for societies real and fictional. One common solution in times past and perhaps future is the Penal Colony. This is a self-contained society consisting mostly of prisoners and those who guard them, usually separated from the civilized world by natural barriers in addition to (or instead of) prison walls; this can often be a remote island far out in the ocean, or some piece of land in the middle of nowhere, but in science fiction it may be a whole Prison Planet whose Hat is an orange jumpsuit Typically the prisoners will be required to do some sort of hard and dangerous labor; mining is a favorite in science fiction. If the colony is isolated, loosely controlled, or has no guards at all, it will resemble a Wretched Hive , with the prisoners more or less running the place The Penal Colony can be a rich source of story ideas; if you're recruiting for a Ragtag Bunch of Misfits , you might do it here. If a Rebel Leader is captured by The Empire and sent here they may have to fight their way to the top of the prison hierarchy, then arrange an escape. Need a source of people you can dispose of without anyone caring ? Have your Xenomorph invade the Penal Colony . Is the place too loosely supervised? If so, it may become a base of operations for a crime lord These jails are often a type of Hellhole Prison . Compare Wretched Hive and Death World (which may be what separates the Penal Colony from civilization). Particularly inescapable ones can overlap with The Alcatraz or Phantom Zone . Often related to Settling the Frontier . See also Reassigned to Antarctica . The Super-Trope to Sentenced to Down Under , which is specifically the old British practice of sending their convicts to Australia between the late eighteenth and mid-nineteenth centuries

A classic Death Trap , tracing its origins to Edgar Allan Poe 's " The Pit and the Pendulum ". The hero is strapped to a table beneath a blade mounted on a pendulum. When activated, the pendulum descends slightly with each swing, gradually getting closer to the hero Compare Smashing Hallway Traps of Doom

During The War Sequence , well, there's a war</ going on. This means that a lot of people are eagerly going at it at once — something that is extraordinarily difficult to film in any satisfactory manner. There's just so much going on at any given moment, and the reader or viewer or player can only see a small part of the action. There's also the fact that many stories with such a sequence are essentially heroic stories — the dehumanization and intermittent back-and-forth of a battle doesn't really fit so well into the theme of such a tale. Because of this, many battle sequences in works of fiction seem to go in one of two directions with the Advantage Ball being passed around — either the Redshirt Army is getting clobbered, or the Evil Minions are. It almost seems like armies in television, movies, or games can only be in one of these two extremes — there are never intermittent stalemates or indecisive exchanges. The actions of the heroes, furthermore, are often disproportionate to their actual effect in the battle. No random extra achieves anything in the battle; only named characters can be militarily useful . Of course, given the power of many heroic or villainous characters, this is somewhat more believable — especially if the series is Fantasy or Science Fiction, where a single individual may just have the power to destroy entire cities with a thought. In any case, this effect will swing this pendulum back and forth; usually, until The Cavalry arrives, scenes of carnage and tragedy will dominate, until they crest the hill and suddenly the Evil Minions who just moments ago were rampaging unchecked are now fleeing in disorder. This trope has some basis in fact — many real-life battles are decided on morale and momentum — but it still sometimes feels vaguely manipulative to base the fates of so many on the actions of so few, in such a literal sense. One-sided encounters are perfectly reasonable when those involved have radically disparate technology levels, resources, and/or training. Not to be confused with the backstory war of the Gears of War game series. See also: Redshirt Army , Evil Minions , Conservation of Ninjutsu , Only I Can Kill Him !

A Pen Name (also known as a pseudonym or "nom de plume" if you want to sound fancy) is a made-up name a writer or artist (in the case of performers, this is called a Stage Name) produces works under for whatever reason. Often due to Rule of Cool , but other reasons also abound. In the case of famous actors / people, it's sometimes a way to find out whether or not they'd be successful even without their star power attached to it. Many writers have used a fictional name in order to avoid the typecasting associated with their name and particular genres, allowing them to write outside the expected genre that they've become well known for. Some manga creators use a pen name to avoid legal difficulties due to rules of their regular employment (school teachers and civil servants in Japan are often forbidden from pursuing other sources of income and it could be scandalous if a high school teacher was also a mangaka). A pseudonym may be used to protect the writer for exposé books

about espionage or crime. Many female writers have used male pen names when writing in a male-dominated genre, and male writers have used female-sounding pen names when writing in a female-dominated genre, due to public expectations or the avoidance of potential scandal Supertrope of Moustache de Plume and Same Face, Different Name , so please don't repeat those examples here. See also House Pseudonym

"One more outburst like that and I'll clear this courtroom!" Device used to indicate shock at the events of a trial. Note that the courtroom is never actually cleared. Therefore, once the Penultimate Outburst is heard, it's a signal that the trial's drama has reached its climax. Also the punchline of a joke about a flatulent judge. See also: Courtroom Antic

A character has just encountered something so surprising, shocking, or hilarious that he falls off the chair on which he was sitting. Occasionally, the entire chair may tip over with him. The character may have just been told not to lean back in his chair May be a consequence of Swivel-Chair Antics . Compare Face Fault , Breaking Bad News Gently (when it involves saying "You better sit down"), and Dramatic Drop , though in this case the thing being dropped is yourself. Sister Trope of Spit Take , Forgot to Mind Their Head and Dramatic Sit-Down . It's named after the non-trope People Sit on Chairs

Want to show that the bad guys (or possibly the Alien Invasion) are really, truly evil?</ Want them to cross the Moral Event Horizon without having to do much work? Want them to just terrify everybody into oblivion? Easy! Just state — or really heavily imply — that they breed humans like livestock, or keep them like animals in vast People Farms. Their purpose needn't be specified. Eating us? Harvesting our souls? Being bred for our skills in magic? Human Resources ? Because they like to watch or more sinister reasons ? Doesn't matter. Just the implication is enough to squick people While it's true that humans are just another species of animal on this Insignificant Little Blue Planet , we tend to think ourselves above mere animals</ — among other things, we believe that all of us have an inherent right to freedom, safety from imprisonment without due cause, or abuse both physical and emotional. People Farms play to lots of Primal Fears and Squicks at once — fear of imprisonment, enslavement, death (if we get treated to a culling of unfit stock), rape (if there's a "breeding program" going on, which participants have no choice in), mutilation (branding/tattooing/tagging with a number or Mark of Shame , neutering on occasion, and so on) and the general sense of being controlled. If it's our fellow humans doing this, you can be certain that their contempt for their fellow men is absolute. If it's an alien race, you know they obviously didn't get the memo that Humans Are Special . Of course, other sapient species can be substituted for humans, provided that they're sympathetic In reality, though, humans do not make a good farming animal for anything</, even if you somehow manage to keep them from trying to escape or fight back every now and then. Humans are slow to mature and reproduce, while economically an animal that requires over 3 years of growing is largely inefficient. We cannot convert inedible</ biomass such as grass, as human body needs a complex

diet to develop properly. A huge part of our energy is wasted on the brain, and it cannot be just shut down and prevented from growing. Unless humans are literally the only available source of a given product, it makes no sense whatsoever; and the price of any human cultivated product would be obscene</ for any mass production What really is scary about the idea of wide-scale human imprisonment and abuse puts people in mind of historical setups resembling this trope, including The Holocaust , The Gulag , and many other infamous instances of slavery , Hellhole Prisons , and Final Solutions , where the goal was not to farm</ people but to methodically exterminate them A major example of Industrialized Evil

There is something creepy about people in jars. Jarring , even So just like most everything else people find creepy for various reasons, writers like putting people in jars. Experimentation, containment, study, incubation , medical reasons or just plain old sucking out their Life Force . Some writers just love putting people in jars and especially love comparing them to insects or pickled specimens The people themselves are almost always alive, but unconscious, usually in some form of suspended animation If these are being used to make better soldiers , it's often easy to tell when they're at full power, as it's quite common for the specimen to break out and start killing everyone Oh, call them pods, tanks, containment units or chambers all you like. These are people in jars If the goal is specifically to extract some resource from the people, it's a form of Human Resources This is often how cryonics is depicted in fiction , but is absolutely nothing</ like any Real Life equivalents Compare Brain in a Jar , Soul Jar , Crystal Prison and Girl in a Box , a gender-specific form of this trope. Contrast to Man in the Machine , in which the subject (while still physically constrained by a container of some sort) is typically conscious, mobile, and/or able to express autonomy. See Our Homunculi Are Different for a common application of this trope See Uncanny Valley for the audience's reaction

A Heroic Fantasy trope. Also found in Hollywood History In fiction hair colors are often used to easily identify a character. They're usually meant to identify personality traits, such as the Fiery Redhead or Brainy Brunette . However, hair colors being used to distinguish a character's ethnic background are not uncommon As in many historical eras, many fantasy writers divide their humans up into finer ethnic categories than are common nowadays. One of the most common is 'races' that would in the USA, South Africa, and other places all be called 'white' (after their pale-ish skin and the legal names for prior ranks of citizenship) but, in the work, are categorized by their hair color, of which blond and dark are the most common. These hair colors are often depicted as remarkably uniform throughout the different populations There is a certain amount of Truth in Television here. Before widespread genetic diversity, with people meeting and mixing between different countries or continents, the traits of a single tribe or village or other group of people were often common across the entire population. One group of people, who haven't been mixing with outsiders, will generally share the same general appearance. It's part of why, for instance, there are two main stereotypical depictions of Irish people, the 'black' Irish, like

Colin Farrell, and the 'red' Irish, like Colm Meaney (Miles O'Brien from Star Trek </). Of course, with black hair and brown eyes being dominant genetic traits a focus on these (admittedly very visible) characteristics isn't very helpful for differentiating between ethnic groups outside of Europe and the Middle East In all too many works, however, the races are absolutely uniform, living in an ethnic Patchwork Map . Even at the borders, half-breeds are unusual and physically distinctive. Phenotype Stereotype usually prevails: blue eyes for blonds, green eyes for redheads, gray eyes or brown eyes for dark-haired people. Furthermore, the physical appearances are also used as a short hand for Planet of Hats traits. Sometimes two characters sharing a hair color may be a Hair Color Spoiler , especially if their connection is supposed to be revealed later The prevalence of Medieval European Fantasy makes the subdivisions of European ethnic groups somewhat plausible, but other ethnic subdivisions are known, and, sometimes, a blond race will contrast with a dark-haired race with darker skin. Often, the mere presence of whites and blacks in the same area will not preclude their regarding themselves as more finely divided than that — which is also Truth in Television And, of course, racism follows the racial divides the cultures use. Compare Fantastic Racism Phenotype Stereotype applies to Japanese media where European or North American characters are blondes, while Latino Is Brown usually goes hand-in-hand with latinos having dark hair colors Not to be confused with You Gotta Have Blue Hair . Compare to Facial Profiling . Sub-trope of Group-Identifying Feature

Exactly What It Says on the Tin , a zoo created by some alien race or just a plain crazy person that puts live specimens of humans or other intelligent life on display. This is one of the more likely places you'll go if the Egomaniac Hunter doesn't kill you after Hunting the Most Dangerous Game Could be called the slightly more civil version of People Farms . Super-Trope of Human Pet . If it's humans exhibiting unusual specimens of their own species, then that's The Freakshow (though the "exhibits" in a circus sideshow may in fact be there of their own volition, simply because it's the only way they can make a living among All of the Other Reindeer). See also Living Museum Exhibit

Bob is about to do something that Charlie considers stupid — attempting a Heroic Sacrifice , becoming The Bait , or otherwise putting himself in danger. Charlie could try to reason with Bob and persuade him not to go, but he takes a much faster and more direct option. He punches Bob in the jaw. (The gut and/or solar plexus are also popular areas.) Nine times out of ten, this will put Bob out like a light , but even when it doesn't it still subdues him long enough for Charlie to take his place or forcibly remove him from danger. Bob may be cursing and raging (or even attempting to return the punch), but Charlie will brush him off and insist that he only did what he had to do . A subtrope of Cruel to Be Kind , since this sort of treatment hurts</, even if it saves Bob from worse. Since one hero attacking another looks really</ bad out of context, this is a common source of Superdickery . See Kind Restraints for a softer version of this. Compare Percussive Shutdown when this tactic is used against an object rather than a character. Can result in Percussive Therapy if the recipient of the hit has been a source of frustration for the person doing the hitting. A common reason for this is that

the character punching you out is More Expendable Than You . Compare Get a Hold of Yourself, Man! , Dope Slap and Don't Say Such Stupid Things .

Characters never sneeze, cough, belch, blow their noses, or in any way display less than perfect health unless it is central to the plot (as in Annoying Patient or Nurse with Good Intentions). A simple cough might warrant a subplot to handle the ramifications if it is not itself a symptom of terminal disease . If ever such symptoms have no plot significance, it's probably because the actor is actually sick . However, they'll usually try to work around that Occasionally either justified or subverted when it turns out that the fact the character has perfect health is significant — it may be due to a superpower (often a Healing Factor), or they may be a robot One of the few exceptions is Catch Your Death of Cold , where temporary illness is a harmless effect of going out in cold weather. This is a fairly modern development, however; the same situation was once a popular way for fragile young ladies to catch an Incurable Cough of Death Sort of a medical incarnation of The Law of Conservation of Detail . Compare: Soap Opera Disease See also Ideal Illness Immunity , where never getting sick is justified with fantastic means, and We Will Have Perfect Health in the Future , where it's justified by Science Marching On

A character quotes a seemingly made-up word that no one has ever heard of before then. This is usually a word the writer just made up but is occasionally a real obscure, archaic or obsolete word; for instance, 400 years before we had computers, we had email</, which is a raised or embossed image pressed into metal (and pronounced EM-eye, because it's French), and "unfriend", which meant exactly what it does today (just at the tavern, rather than on Facebook) A type of Neologism (for the many cases where the word is</ new), of which Scrabble Babble is a subtrope. Some examples are another form of Malaproper . See also Delusions of Eloquence and Informed Obscenity . Characters who primarily talk in these are known as a Neologizer . Not to be confused with Buffy Speak which is a lack of nuance and sometimes making new compound words, not entirely new words. For words that are actually not</ new, it may be a case of either Accidentally Correct Writing or Shown Their Work Named for an exchange from an episode of The Simpsons </. Incidentally, the word embiggen</ was later used in a completely cromulent paper on string theory. It has also been added to Webster's dictionary and Dictionary.com

This trope describes one of the most common forms of Utopia : a society, nation, or world that has ascended so far beyond petty divisiveness that everyone is a pacifist living in peace and harmony This is generally a starting point for stories; either someone's bored of the Sugar Bowl life and would rather live In Harm's Way , or invaders think it's ripe for conquest, or someone discovers an Awful Truth about it. Needless to say, such a setting is easy pickings for Author Tracts and Strawman Political characters This trope can be either played straight or subverted. When played straight, the Perfect Pacifist People will be Actual Pacifists , shunning all physical violence even when their society is threatened . In these cases, a common plot point is for a character to learn the ways of war (so he can teach it to his people), or find others to do the fighting for them. On rare

occasions, they'll break out the Superweapon Surprise to justify why they're able to live as pacifists Subversions happen when the perfect pacifist utopia isn't actually perfect. Perhaps they're pacifists in name only who have no qualms fighting outsiders , or it's a façade for the elites, with lesser citizens relegated to a Dystopia Beneath the Earth . Or perhaps they preach and (non-violently) enforce pacifism at the price of any individuality whatsoever . Or, if they aren't planning on blaming human nature and ending free will, they might condemn emotion as a weakness , refusing to acknowledge any meaning in others' lives It's worth noting that the utopian society described in Plato's The Republic </ both subverts this trope and plays it straight. The Republic has a general pacifist attitude, but its citizens are ready to fight if necessary; on the other hand, it's not above hiring mercenaries from its neighbours as well, both to defend the Republic and to weed out their most violent members Also see Rousseau Was Right (which believes that such a future is inevitable), Crystal Spires and Togas , No Poverty , and Mary Suetopia . May overlap with Veganopia . Crapsaccharine World is the trope for utopias that aren't what they seem See also City in a Bottle , Space Elves , and more specifically Proud Scholar Race Guy (Type I), which is a sister trope. Contrast Proud Warrior Race Guy

When murder by poison is depicted in fiction, it never takes more than a drop of liquid or a pinch of powder for the victim grip their throat, cough a bit, and keel over. Quick, clean, and quiet. The reality is not so simple. To kill someone with poison, either quickly or without arousing suspicion, can be a surprisingly complex process Outside of highly controlled chemical munitions, there are very few substances available to the average murderer that can kill a human being as quickly and easily as the poisons of fiction. Famous poisons like arsenic, strychnine, cyanide, etc. require small, repeated doses to build up enough concentrations to kill without arousing the suspicion of the victim. In significant quantities, such poisons can taste extremely bitter, hence why many historical rulers had food tasters. The mechanisms by which these poisons kill can also cause dramatic physical reactions in the victim. While it is true that they were once very hard to detect, these old standby poisons are easily and routinely detected by modern forensic pathology The sort of poisons that can</ kill very rapidly at small doses tend to be staggeringly dangerous to the poisoner himself, not to mention exceptionally hard to come by and hazardous to manufacture There's also the matter of "getaway time" — a fast-killing poison is more dramatic, but a slow-killing one is harder to link to its source This is generally assumed to be the kind of poison used in a case of Finger-Licking Poison . Frequently has an Improbable Antidote . May or may not be purple or green . Naturally, part of its perfectness is usually that it works on everything. If ingested, expect to see the spilled drink to dissolve the table

He's an Old Soldier , all right—a very</ old soldier who is adamant he's Made of Iron and good for another battle, even though it's woefully clear that said iron is showing a lot of wear and tear and his fighting days are behind him To fit this trope, the subject must be far too old and feeble to do battle anymore,

or perhaps seriously disabled (either from previous battles or illness), or both. The subject must also</ be in denial and insist they're good for another round . Remember: Perilous Old Fool</ Quite often, did have a well-earned badass reputation way back when, but has suffered some very literal Badass Decay . Very often ends up with a bad case of dead, and Curb Stomp Battles are pretty much the norm If the soldier is willing to sacrifice himself because</ he's old and infirm and the others have their lives ahead of them, or knows he's too old for a fight but wants to go out in a blaze of glory, that's Death Seeker — or More Hero Than Thou — not this trope. If they're going to die anyways and decide to fight to the last breath, that's Face Death with Dignity and possibly Taking You with Me . If someone's old as dirt but still has the chops, that's an Old Soldier , Old Master or whatever and should only be listed here as a subversion if they're believed</ to be this. Definitely related to (and possible Sub-Trope of) Too Dumb to Live and Fearless Fool . If what they know is past its prime instead, they're an Obsolete Mentor

You know those things. Takes place in the past. Invites lavish production values like art direction and costumes — and usually cinematography while you're at it. It's kind of hard to define what defines "period" films per se</ — something that took place a decade ago could count, technically, but period pieces set in the very recent past are rare unless it's to poke fun at the era in question. Big budget period pieces are often dramas, frequently big epic ones, and take place at least thirty years ago - because any period of time greater than 25 years tends to shade into "when your parents were kids", which would obviously be pretty unrecognizable to you Very often Oscar Bait . Sometimes it's based on literature that was contemporary when published, but feels like a purposeful attempt to recapture that era for new audiences. (Adaptations of the Brontë sisters, Jane Austen , or Charles Dickens are especially common.) Useful if the period predates a Trope Breaker The BBC makes a lot of these, and PBS imports them wholesale. The BBC have sometimes even been accused of "falling back" on costume dramas when they've gotten into trouble for something or when the licence renewal is coming up and they need to show they can do some "proper" drama. That said, they're very good</ at making them: they usually garner a lot of praise, and the end result is packaged into box sets for sale during PBS pledge drives. As a side effect of their decades of Period Piece production, The BBC has accumulated a vast stockpile of costumes and expertise, which is occasionally raided by sister shows such as Doctor Who </ when they decide to do a historical episode Expect to see lots of Gorgeous Period Dress and if it's a 20th century setting an Improbably Cool Car or two More specific genres include Sword & Sandal , Wuxia , Jidaigeki and The Western Compare Historical Fiction . Closely related to the Costume Drama . Contrast Unintentional Period Piece There's no real need for examples. Just about any show set in the past counts. You'd know one if you saw one. Some Tropers restrict this trope to "any show set in the past that could have been set in the present", but that ignores the fact that it's impossible for most period pieces to be set in the present day because the plot and the characters' motivations would be nonsensical due to Values Dissonance . For example, setting Pride and Prejudice </ in the present day as is would make the crisis (Wickham's eloping with Lydia) seem inconsequential and the reaction silly, since the entire point</

of the crisis is that if Lydia doesn't marry Wickham and clear the family name, the rest of the sisters will end up as impoverished old maids because no gentleman will marry them. That's the way life was in 1812. (Even further proved that, in The Lizzie Bennet Diaries, they had to change Lydia's scandal to make the plotline work). Tech Marches On can also lead to a period setting; in Super 8 </ the titular media's three-day minimum turnaround time was a load-bearing Plot Point that meant the characters working in instantly-viewable digital video simply wouldn't serve the narrative On the other end of the scale, if the story would make more</ sense set in the present because the characters exhibit modern values that's Purely Aesthetic Era ; if it's set around a specific event in the recent past, enough that the lack of distance from the era leads to sloppy set mistakes it's Present-Day Past Extra credit if they use the studio logo from the era the work is set in Not to be confused with a piece about having</ a period . Or a period . And the song "Period Piece" by Lloyd Cole is only vaguely this trope

A notable bunch of audience members outside of the intended (i.e., marketed) demographic . Western Animation has arguably been interwoven with this idea for most of its existence, and for a lot of reasons. First, the vast majority of what is produced is aimed at children and families . Second, despite more and more animation for older audiences being created, the only genre really represented is comedy (and usually of a darker, raunchier nature). And third, there's still a severe lack of cartoons specifically directed towards teenagers. As a result of all this, unless they only want to partake in the occasional independent film here and there, fans of the medium are guaranteed to find themselves watching a lot of content that isn't geared towards them (but probably has enough Parental Bonuses and good writing to make up for that). Another very noticeable instance of this occurs in the anime fansub community. Digital recorders/encoders, which effectively remove the timeslot and language constraints to a program, make it accessible to anyone, and the series audience is largely drawn only by the perceived quality of the show itself as opposed to any marketing. Divorced from judgement-affecting advertising, a show packed with girls may be enough like " a show packed with girls " that the same fan will find themselves watching both, barely aware that said shows have wildly different target audiences. This likewise holds with male characters, who are often deliberately drawn as pretty boys in order to attract fangirls who were reading similar stories anyway (e.g., Bishōnen Jump Syndrome </, because Shonen Jump </ was infamous for it). Sometimes this is taken a step further and you get a cleansed rough adaptation of the premise marketed directly to them</ . It is also common for a popular franchise that is marketed towards children to gain an older fanbase if it's been around for a while ; many of these older fans enjoyed it when they were young and simply never outgrew it. The companies making such shows may give little nods to the older fans (and sometimes even make new installments that cater exclusively to older fans). Some fans, perhaps because of these nods, seem not to realize that these popular kids' series are still made mainly for kids, and that doesn't change just because the older viewers are not kids anymore. Unfortunately, fans like these may cause negative stereotypes about nerd fanbases. In another example that is similar to the above one, while the show might be targeted towards young boys or girls, those who are older and/or of the opposite sex may enjoy it instead and it may generate a large fandom (* AHEM!

</), just to give one right off the bat as one of the more recent exaggerated examples of this occurring with a kids show. Going in the opposite direction, a periphery demographic that is younger</ than the target demographic may arise from the fact that children and teenagers are liable to view media classifications as more a challenge than the warnings/suggestions they are. After all, engaging in media intended for mature audiences (like First-Person Shooter and Wide-Open Sandbox games) means that they can be considered mature themselves, right? Can also be due to many demographics simply having wider ranges of interest than they're given credit for. Series with strong marketing sense usually profit from being at least slightly aware of these fans, if not outright cultivating the work's newfound Multiple Demographic Appeal . Unfortunately, this creates the danger of an annoying Periphery Demographic being viewed as a Misaimed Fandom , if not outright Fan Dumb . Also, some fans within a show's main demographic may consider the work in question a Guilty Pleasure . When the Periphery Demographic is in another country, then you've got Germans Love David Hasselhoff . For a specific type of Periphery Demographic, see Estrogen Brigade , Testosterone Brigade , LGBT Fanbase or Popular with Furries . If a fandom forms around media that was not intended for entertainment purposes in the first place, it's Fun for Some . Compare Misaimed Fandom and Just Here for Godzilla . Contrast Periphery Hatedom . Not to be confused with fans of Periphery </ .

Periphery Hatedom is when a character or show receives scorn and hatred from groups to which it was never meant to appeal in the first place. It inspires an anti- Periphery Demographic , who respond to them in such a way that you'd think they had committed some unspeakable atrocity . This stems from some specific trait that draws ire in these groups: a Necessary Weasel they don't understand or appreciate, a trope that's designed exclusively for its Target Audience (e.g. the Kid-Appeal Character), or a notorious Fan Dumb that ruins the work's reputation. This is not to say that the dislike is always undeserved. We live in a mass-media world now, and any major pop-culture phenomenon is going to make at least some in-roads into the mainstream and show up on our radar whether it's aimed at us or not. When a work's popularity reaches far beyond its Target Audience , it becomes susceptible to Hype Backlash as it draws in audiences it was never intended for. The hatedom is likely to be amplified if the work leaves a bad first impression upon first being announced, as they wouldn't have been as forgiving as the Target Audience in the first place. In the worst case scenario, it may become inescapable, or prove so popular in its demographic that those attempting to Follow the Leader choke out any innovation in other programming for a period. Of course, a Periphery Hatedom can help make things even more inescapable , even well after the pop-culture phenomenon's popularity has died down. Given enough time, even an otherwise benign Periphery Hatedom can look fanatical to disinterested third parties, who are as likely to direct their pleas of "Will you just shut up</ about it already?!" to the haters as to the fans. Keep in mind that some of the stuff that was marketed towards you when you</ were a kid had a Periphery Hatedom at the time, and the kids who love a kid-oriented work with a Periphery Hatedom may grow up to become the adults who hate some new kid-oriented work, while still viewing the stuff they themselves enjoyed as kids as pure quality . Also, keep in mind that just because something is intended for a specific audience that won't

recognize the flaws of the work, that doesn't mean the creators have an excuse to be lazy . If the Periphery Hatedom proves that the work relies too heavily on on Public Medium Ignorance and isn't good even for its intended audience, then they can have a point ("Just because something is made for kids, that doesn't mean they are free to treat them like idiots"). A work that isn't good enough to develop a Nostalgia Filter risks having its Fleeting Demographic join the Periphery Hatedom once they become of age, if they didn't already hate the work by then. Compare Bile Fascination , a primary reason for people outside the target demographic to investigate. Contrast Hype Backlash , where a backlash occurs against something people have been told they'd like. Many music examples overlap with Dead Horse Genre . Can lead to Condemned by History when a work's target demographic stops liking it and joins in on the bashing. See also Americans Hate Tingle for regional examples. Can be caused by What Do You Mean, It's for Kids? Moral Guardians are a specific type of Periphery Hatedom, who sometimes subvert the trope by directing their complaints at how they think the work will affect its intended</ audience. However, they often play it straight by getting the target audience wrong , typically by assuming that everything of a particular genre must be kid-appropriate. Tangentially related are Straw Hypocrite (hating someone for not sincerely holding beliefs that the hater never admired in the first place) and Straw Affiliation (criticizing someone for not being a "true" exemplar of a group to which the critic does not belong). There's also the targeted race in cases of Acceptable Ethnic Targets and National Stereotypes , who all</ hate said subject matter, which is always justifiable. Remember, this trope is specifically for examples where the hate comes from not pleasing a group that it never planned to reach in the first place. Complaining About Shows You Don't Watch when you're within</ its intended audience is not this trope. And cases of former fans rejecting newer versions of their preferred work/genre almost never</ fall here unless the work has a Fleeting Demographic (such as a lot of kids' shows, teen pop music, etc.) and the fan has grown out of it. Otherwise, move it to They Changed It, Now It Sucks! . Also, don't confuse this with the haters of a certain progressive metal band. Please do not use this page as a place for Complaining About Shows You Don't Like or Complaining About People Not Liking the Show . You have to explain which demographic hates it and why. </

My Little Pony </ has such a colorful history of hatedom that it has its own section:

When a TV show, video game, or movie is being created, sometimes temporary content is created to fill in as a placeholder. Less often, the placeholder content ends up becoming permanent, either because the creators decided they liked it, or they simply couldn't do anything better Often overlaps with Descended Creator , particularly in Western animated productions. When preparing an animatic from the storyboard , the staff records a "scratch track" to be replaced by the final voice track later in production. Sometimes, however, the scratch track for one character comes out so well that they decide to have the artist who recorded it do the actual voice Similarly, a songwriter might string together a "guide lyric" or "dummy lyric" consisting of arbitrary words that happen to fit the tune, and then decide to keep some or all of it as the actual lyric of the song Not to be confused with Left It In - that , with the intent of replacing them later A subtrope of Throw It

In! . See also Working Title , "Untitled" Title and Regent for Life . Compare and contrast with Glitch Entity , which can possibly result from a placeholder that wasn't</ permanent per se, but stayed in the code anyway . Compare Fake–Real Turn , which is when something that was started as a deception grows into what it was pretending to be

A Stock Phrase In the military, due to the chain of command, there is rarely a time where a rank and file soldier can speak his mind without disrespecting his superior. Cue this phrase. If the commander grants the request, it is understood that the soldier will not be disciplined for anything he says. This is often adapted to "Permission to do X," if used for comedic effect. A similar phrase, " Off the Record ," can be used for similar purposes (usually in non-military situations) Another related Real Life phrase is, "With all due respect, sir…" After which an NCO tends to say something nasty about the addressee officer Compare The Consigliere , who is employed to always speak with Brutal Honesty Note of caution: using it in Real Life is not a good idea . Neither is granting it , really. If subordinates are not speaking freely anyway, it is a pretty serious failure of leadership. Subordinates on the other hand need to know how to get the point across respectfully and unambiguously

The cops have found the perpetrator of the crime they're investigating. The thing is, he's got a gun—perhaps one whose magazine is dripping with ammo. Or he's got a bomb. Or he's poured petrol (gasoline if you're American) all over the place and has a lighter. The sequence goes like this: A Cowboy Cop will probably do worse than slamming perps against the wall.

A character whose default or most frequent appearance/model is him/her with a serious upside-down smile, even in the most pleasant of situations. Though it can be compared to The Stoic , Perpetual Frowner differs in the simple fact that rather than wearing a face of indifference, the character perpetually expresses the biggest, ugliest frown he or she can make on their face Usually comes in three varieties: mopey and listless, angry and angsty, or focused and serious. In many cases, the look of extreme tension continues even when they're asleep. For series where character background and development is allotted, it may later be revealed that the person expresses the demeanor as a result of living or having lived a harsh or tragic life Extra points if the character also displays a habit of keeping his arms crossed along with the constant frowning for that extra pouty look If the Perpetual Frowner actually does</ smile, it either signifies that the character has found a reason to be happy and enjoy life again , or it is one of the most potent sources of Nightmare Fuel you will ever come across . The smile may also be forced upon another by someone If the expression is not voluntary but the result of damage to nerves or the like, it falls under Frozen Face Compare the Aloof Big Brother , the Deadpan Snarker , and The Eeyore . Contrast Perpetual Smiler . See also the Death Glare and the Clint Squint

In the Fifties, a desk lamp in an interrogation room would be turned so that a perp would have the light in his eyes and stern questions would come out of the dark as sweat poured down his face. Sometimes, there might be a nice, cool glass of water just out of the perp's reach to "aid" his concentration. This was Perp Sweating There has been some escalation since the Fifties. Now the perp has to withstand any number of mind games from Good Cop/Bad Cop to False Roulette Two character types on whom Perp Sweating almost never works include The Sociopath and people with Asperger's Syndrome : two totally different types of people, both on different levels of communication than you. The Sociopath will be two steps ahead of you and retaliate with a Hannibal Lecture . An autistic person will be seven or eight steps behind (or ahead, depending on how they function), and get confused by subtle questions, annoyed by a Good Cop/Bad Cop routine, and clam up if you start lying to them. The savvy ones will Be as Unhelpful as Possible to get back at you. Either way you're going to have to rethink your techniques with them One major problem with Perp Sweating is that it is often done in an effort to elicit a confession in the absence of evidence actually proving the person's guilt. In other words, the interrogator is assuming the questioned individual's guilt even without a concrete reason. At best, this can be called poor investigative technique and at worst, it can be called a violation of the principle that everyone is presumed innocent until proven guilty See also Perry Mason </, Columbo </. But beware any attempt to try this on the Psycho for Hire , lest you be reduced to tears by a Hannibal Lecture . Also, just 'cuz it happens on teevee doesn't mean it's legal — depictions in media often skip the suspect's Miranda Rights or similar warnings (though this can be excused if the setting is in jurisdictions that lack these rights)

All of the threads have been pulled , The Summation has been made, the suspect has given his Motive Rant , and the lead detective has given the order to make the arrest, homages/shout-outs to Hawaii Five-O </ ("Book 'em, Danno!") optional Cue the walk of shame , i.e. the Perp Walk, to the police car, past a group of onlookers that may include family, friends, enemies, or the media . In Fiction Land, this is often done in Slo Mo , and poses a much more significant risk for a Vigilante Execution than in Real Life . In some places (like Japan, for instance), the suspect is often offered the "dignity" of a cloth covering their cuffed hands and underaged suspects' faces are blacked out; in America, only shows like COPS </ will blur suspects' faces (to avoid any possible jury pool poisoning), but any objects covering hands and/or faces are generally self-provided In Great Teacher Onizuka

In Kingdom Come </, the superhero Magog kills the Joker as he is escorted to court—a subversion of Joker Immunity .

Parodied in Lady and the Tramp </ when dogs at the pound pause as "poor Nutsy's taking the long walk" (i.e., being led away to be euthanized), with the oblivious Nutsy skipping all the way.

In S.W.A.T. </ , the bad guy yells out a reward of one hundred million dollars to the person that frees him as he walks to the police station, setting up the story in the rest of the film.

Just about Once per Episode in CSI </ and its spinoffs In The

Simpsons </ episode "Bull-E", Homer is arrested and walked for being a bully. However, Homer had just set up a Slip 'N Slide in the front yard, and so he slips and slides straight into a police car

Lee Harvey Oswald was shot during his Perp Walk.

When most writers want to write about discrimination and oppression, they stick to real-world examples — after all, there are plenty of those. Some writers, however, wonder: " What if it were the other way around ?" What if Black Africans had enslaved Europeans? What if India had colonised Britain , or the Aztecs had colonised Spain (perhaps giving rise to a Modern Mayincatec Empire)? What if women had all the power and men had to Stay in the Kitchen ? And so on and so forth. There may be a semi-plausible Alternate History explanation for the switch, but just as often it simply is that way Often this is not just an interesting what-if, but a way of making a point, saying to the privileged group "well, how would you</ like it if...?" This tends to be Anvilicious , though not always in a bad way. The message may also be that power corrupts, and no matter who's on top, things will always suck for the group on the bottom, and discrimination of any kind is wrong On the other hand, in certain cases the barbarism of the now-powerful group can be played up too much and the whole thing can seem as though it came out of some dislike or distrust of the group in question ("Look how much worse things would be if they</ were in charge"). Or, alternatively, the work may be disparaging towards the now-oppressed group (which is usually an Acceptable Target due to being in power in the real world), and suggest that they deserve to be treated badly Compare Just the Introduction to the Opposites , Turned Against Their Masters , Black Like Me , and Color Me Black The Other Wiki has on this concept, particularly in real life

A list of works originating in Persia or modern Iran or</ by Persian creators.

Indexes about appearance, fashion, and cosmetics Many of these aren't even possible, but still work thanks to Rule of Cool , Rule of Glamorous , Rule of Scary , etc On the other hand, some of the tropes that occur in real life just seem to be in stories for the heck of it , but just as often as not these tropes will convey a Meaningful Appearance (especially if they only show things that way in fiction, such as ways you can visibly identify a villain) Please note that appearance-based tropes are often ZCE magnets and need to have significance beyond the physical trait they represent

This trope is when a painful betrayal of one's self image, self-loathing, internal conflict, personal failing/flaw or guilt is Played for Drama . It can be because of what someone did , didn't do , tried and failed to do , or they were just unlucky and got caught up in a bad situation. The key part of this trope is that something goes against the character's personal moral code , leading to the alienation of self. Can lead to Heel–Face Turn or the character becoming The Atoner . Sometimes results in Past Experience Nightmares or the character crossing the Despair Event Horizon . Some characters have an overlap with You Are What You Hate . Often results in Heroic BSoD , sometimes after running Heroic Safe Mode . Because this trope

is personal , examples will be of a different kind for different characters. When editing, keep in mind to explain why an example is this trope for that character. Related to Psychological Horror . Very much Truth in Television , but please remember the Rule of Cautious Editing Judgment if adding examples. Not</ related to I Know What You Fear or Author Phobia . Compare Primal Fear , Death of Personality , and Cessation of Existence . Can cover:

Computers. They're wonderful machines and valuable assets to any Sci-Fi mission. They can perform calculations and operations with pinpoint accuracy at the speed of light and never forget anything they learn. There's just one problem: a computer doesn't make a very good friend. Try to get one to empathize with you, and they'll probably just rattle off Techno Babble , tell you why you're wrong , and explain their theories on the pointlessness of human emotion , all in a hollow, monotone voice. Hmm, could there possibly be any way to make an AI entity seem more... human ? Why, yes, there is: just give it a personality chip. Soon, your robot will be emulating happiness, anger, depression, sexual attraction, and any other multitude of feelings it's programmed for. However, be warned: when a robot has a personality chip installed, they will make a point of excessively referring to it . Also, feelings aren't always emulated very well and can result in very odd behavior . Personality chips also have various bits that fail or overheat or turn off easily, leading to robots blowing their anger circuits or engaging sarcasm mode at you. They can't say " That Makes Me Feel Angry " or phrases useful in human form; this is a feature, not a bug. Compare Morality Chip , Heart Drive .

A cartoon and comic trope. A character having a bad day , or who is particularly depressed, will have their own small dark cloud following them, often raining and occasionally hitting them with lightning The more depressed they are, the more it will be just rain; lightning, particularly a lot of it, often indicates an angry mood Compare to Fisher King for this trope on a much grander scale

"Banned from Argo" redirects here. For the Filk Song , see Banned from Argo You, possibly along with your merry band of travelers , have found a nice place to hang out. Maybe it's a nice bar, seaside town or resort planet. But then ... things happened. You may not have meant</ for bad stuff to go down, but sometimes events are beyond your control. There might have been nudity , violence , Stuff Blowing Up , certain substances imbibed or smoked . You might've just been extremely rude or insufferable to be around. You might have started a revolution, or unwittingly destroyed the place . Whatever the case, the locals aren't happy As a result, you're not allowed to come back there. Ever.</ Not you, nor your crew, nor any of your family, nor anyone connected with you in any way, shape, or form. You pissed them off that much Essentially, this is the "AND STAY OUT!" follow up to Get Out! The trope name is Latin for "unwelcome person". In Real Life , it is a legal term referring to a person who is not permitted to enter another person's domain, often a country. It's most often applied to diplomats — since they enjoy diplomatic immunity, they often cannot be charged with a crime, but they can be kicked out of the country (and get their immunity revoked if they come back). A

civilian can also be declared persona non grata</ at a specific establishment; these people may face trespassing charges if they return In fiction, this label is often Played for Laughs and the result of a Noodle Incident — if it was bad enough (and funny enough) to lead to this result, it would be most outrageous in the reader's imagination. The related tropes You Can't Go Home Again and The Exile tend to be played more seriously, since the people being banned are originally from the place they are banned from (personae non gratae</ are for outsiders). See also Hollywood Restraining Order . When this is used to ban people from a party, social function, etc, see Uninvited to the Party and Not on the List . Not to be confused with Un-person , in which an individual is treated as if they never even existed, with all records of such being wiped clean

Sometimes creators themselves get banned from certain venues, or even entire countries, whether for expressing certain political views, or just causing general mayhem and destruction. Conventions are often hit with such bans, as some conventions tend to go overboard. In general, any convention or expo without a permanent location runs the risk of getting banned from certain venues, and all it takes is one or two idiots associated with them to do something stupid. Sometimes, the convention will go to great lengths to tell their guests to stop; other times, they wear getting banned as a badge of honor (or at least sufficient quirkiness). Wonder Why?</

A Person of Mass Destruction is a character with powers, abilities, or skills capable of causing damage on the level of a Weapon of Mass Destruction . As a Speculative Fiction trope, it is frequently used as a metaphor for real-world technology — often nuclear weapons . The source of their destructive powers varies; they may have won the Superpower Lottery , have knowledge of Things Man Was Not Meant to Know or be a Physical God . What gives them their destructive potential is less important than the fact that they have it The reaction to a PoMD is often fear, anger, and hate , which may cross over into outright abuse . Despite this, their chances of being either a Hero or a Villain are about the same, and depend on whether they believe With Great Power Comes Great Responsibility or Might Makes Right . A person of mass destruction is more likely than normal to undergo Superpower Meltdown at some point, channeling the fear of losing control of a conventional weapon of mass destruction, as with an Empty Quiver situation They will almost always score at least as a Class 4 on the Super Weight scale or higher Compare with Human Weapon , for when someone is literally treated as a weapon. See also Destructive Saviour and Walking Disaster Area . A person like this is almost always a One-Man Army , which is usually a downplayed</ version of this trope

A Sub-Trope of External Retcon , in which somebody takes a known — often classic — story, and retells it , turning it on its head. What you thought was the villain is now taken as a protagonist, and is portrayed with a greater degree of sympathy. The heroes of the story as best known might not come across so well in this telling Usually, the villain is presented as a smart, insightful, dedicated but tragically flawed character who may lack the charisma, empathy or social standing required to get support from other people and society in general, while the heroes are too

naive, shortsighted or selfish to see the ultimate consequences of their "heroic" deeds. They may mean well, but as they say about the road to hell.. The complete inversion/reinterpretation (where the villain is the real hero and vice versa</) is rarer, but in both cases, the impact of the story derives from the fact that we know who's supposed to be good and who's supposed to be bad, and this story upsets this. This is not the same as original stories on the extreme end of the Sliding Scale of Idealism vs. Cynicism , where everything is morally ambiguous and no characters can be said to be good or bad per se</ ; here the writer is deliberately playing with our expectations Can overlap with Grimmification , but it doesn't have to be a fairy tale, and Grimmification doesn't always feature a hero-villain flip. Doing this to a whole cosmology can lead to Satan is Good Expect a story like this to be Darker and Edgier in proportion to the original's simplicity as well as elements of deconstruction which kinda helps the whole story be told. Do keep in mind the possibility of an Unreliable Narrator , if this is done from the first person POV. Compare (and/or contrast) with "Rashomon"-Style , Villain Episode , Sympathetic P.O.V. , Humans Are Cthulhu , Lower-Deck Episode , Monster Adventurers , Another Side, Another Story , P.O.V. Sequel , and Adaptational Sympathy May contain , both for the Perspective Flipped and original versions of a story. Not to be confused with Perspective Reversal

A list of media originating from Peru . Media from other Spanish-speaking countries are a different category.

A Sister Trope of Creepy Doll , Killer Teddy Bear , Demonic Dummy , Murderous Mannequin , and the evil version of Living Toy Dolls, marionettes and puppets that are either possessed by a bigger evil like demons or ghosts, or alive with a murderous streak, mindlessly attacking anything in sight In Video Games , they usually appear as the Big Bad 's basic Cannon Fodder army or just lesser enemies that just get into the heroes' path and are dispatched without much effort. In other media, they may be featured as the main antagonist Though to be clear, not all puppets are perverse. There are pleasant puppets that are nice or just try to go about their day See Evil Puppeteer for cases where the one controlling</ the puppets is evil. Not to be confused with Bro Strider's lucrative puppet pornography business

Perverse Sexual Lust is a term for a real person's attraction to a fictional character. It originated in a reader poll during the early days of the Webcomic It's Walky! </ . The author wished to know the reason behind the slightly loopy church-girl character Joyce Brown's popularity, and saw this option achieve an overwhelming win. It's somewhat justifiable in live action, especially if the character is played by a hot person, although it does raise the question of what is actually being fancied. Is a viewer fancying CSI: NY </'s Lindsay Monroe because of Anna Belknap , the character herself, or a combination of the two?. It gets into the seriously weird when you're dealing with animated characters, although putting purely fictional characters into ahem</ situations has less creepy spillover to any real life people. Of course, many animated characters are intended </ to be attractive to the viewer , in which case it could be argued that this is the response the character designers intended in the first place . As with many things, Japan

has a specific term for Perverse Sexual Lust: "Nijigen no fechi" (二次元のフェチ)—literally, "two-dimensional fetish". More than a few otaku suffer from this syndrome, developing crushes on popular anime, manga, and even videogame characters, in some cases to the point where they prefer the objects of their crushes to "real" girls/women. In fact, according to , some fans even go so far as to attempt to marry the objects of their desire. The related terms "waifu" and "husbando" , which became subject to Memetic Mutation , are broader in scope and can also apply to real people. When a fictional character lusts after a Real Life person, then it may be a Celeb Crush . If a creator falls in love with their own</ character, who then comes to life, see Pygmalion Plot . In-Universe Examples Only :

Oh no! You've just had an Accidental Pervert moment and now a girl is after you! And not in a good way! You may have seen her naked, grabbed somewhere she doesn't like, or anything on a similar line. And now you are really</ in for it! Can result in an instant smack-down, or possibly a game of hide and seek where the hider is you and the seeker has a Hyperspace Mallet , Frying Pan of Doom , or some other implement. Not to be confused with the Unprovoked Pervert Payback , where a girl gets set to Pervert Revenge Mode for no apparent reason. Can be subverted if the man is known to be gay by the attacker, or is a girl in disguise, etc. Generally the result of Accidental Pervert , or the Covert Pervert (Who may actually deserve his comeuppance!). Even the Chivalrous Pervert may get battered occasionally. See also: Double Standard: Abuse, Female on Male . A common tactic of the Tsundere .

When you think of Attack Animal , you'll probably think of something big and/or badass, such as wolves, or tigers, or even dragons. Some people, however, have a kick with using... a certain creepier kind of creature This trope is a Stock Superpower of manipulating pest animals like insects, arachnids , and rodents . The pest in question could be from little tiny life-eating bugs to more gigantic ones the size of buildings. Those who have this ability will often be portrayed as creepy themselves — they may be wicked, but they may just as often be just a decent, if quirky, fellow. Expect The Swarm and Zerg Rush to be their standard tactic Sometimes the controller doesn't only control insects but is also made of them</, in which case this overlaps with The Worm That Walks . They may also be Friend to Bugs (especially for the insects version), but not always. It can also overlap with Speaks Fluent Animal , if the controller is capable of not only commanding the animals but also communicating with them in their own language. If the pest controller is a pest itself, Nice Mice is the most-common variation Subtrope of The Minion Master and Attack Animal . Super-Trope to Bee Bee Gun ; bees are indeed among the most popular choice of insect, for many good reasons

There's an old gag about little girls (and it's almost always Thlittle girls, rarely ever little boys) dressing up their dogs, Thcats, and anything else pet-like they can find as if they're Thdolls. They put them in cute little clothes and act as if their Thpet is a living doll. All the animal can do is begrudgingly deal Thwith it (and if they're a Talking Animal , snark about it) is may Thoverlap with The Dreaded Pretend Tea Party , another childish Thgame that is considered annoying by those outside the target

Thdemographic. Also likely to overlap with And Call Him "George"! Th. If the kid doing the dress-up is doing it out of love, they're Thboth Innocently Insensitive and (usually) an Animal Lover

When the appearance of an animal in a work of media leads to a sudden spike in demand for it as a pet. Basically, an animal version of The Red Stapler . This is quite common with dog breeds that become popular due to a TV show, as many dogs on TV are purebred , and anthropomorphized animal superheroes such as the Teenage Mutant Ninja Turtles This should</ go without saying, but buying an animal on impulse is a bad idea , and can lead to undue stress on both pet and owner. When a movie featuring a certain animal comes out, advocacy groups often put out messages to discourage people from suddenly buying it , and for good reason: when the hype dies down, people—especially children—often grow bored of the pet, especially when it turned out to be more work than they expected. This has led to a lot of animals being killed, abandoned, released into the wild regardless of the effect it may have on the local ecosystem, or worst yet, living a short, miserable life due to inadequate care. It doesn't help that high demand can lead to breeders churning out the animals as fast as possible and passing off creatures prone to various health problems, like inbred dogs or wild-caught reptiles, onto unwitting buyers. On top of all that, oftentimes, media will skate over the messy parts of pet ownership, like a given species or breed being aggressive, high-maintenance, difficult to train, bad with kids, hard to house, or unsuitable as a pet altogether—resulting in clueless first-time owners picking up a pet that they really should not be trying to take care of, even if it's one in good condition and they're willing to tough it out Fortunately, this trope is not as rampant as it used to be , since social media has the power to put any species in the spotlight. Nowadays, any creature that can be kept as a pet (one way or another) will have a slew of websites and forums dedicated to its captive care, allowing would-be owners to do plenty of research before</ making a purchase. In the past, people had to trust the word of their local pet store, whose biggest concern was obviously making the sale, and whose clerks might not be the most knowledgeable about specific breeds/species. While the internet doesn't eliminate this trope completely, it does reduce the number of turtles ending up in sewers for real Sub-trope to The Red Stapler

Some rich people give their fortune to their relatives, often On One Condition , and some leave their fortune to charity. Then there are the eccentric types who leave their money to their beloved dog, cat, fancy rat, or whatever other critter it might be that they treated like a pet That's the concept behind the Pet Heir plot. Hilarity Ensues as the new caretakers of the pet struggle to keep the pet alive despite the efforts of unscrupulous sorts, that is, Inadequate Inheritors who are next in line to inherit should "anything unfortunate" happen to the pet in question There are cases of Truth in Television for this trope, oddly enough. Or not so oddly, if the pet in question is long-lived, like a parrot Comparable to Caligula's Horse , where the person not only gives their inheritance to their pets, they even give them senior positions in jobs

Not an index, but a Trope Trope : When a trope is either so played out, so stupid, so inaccurate, or so racist/sexist/whatever, that seeing it makes some portion of the audience go berserk </ Part of the death cycle for a trope; any trope that qualifies is already at least close to becoming a Discredited Trope Sometimes this is due to Values Dissonance making a trope obsolete . Continuing to use such a trope when the underlying morality behind it has been discredited is sure to get some annoyed reactions Note that subversions and deconstructions are probably already playing too close to the line, and playing them with even a hint that they're being played straight will get certain people up in arms See also Trope Enjoyment Loophole for possible reasons why a trope that's normally a pet peeve is, in one particular case, not pressing your Berserk Button See also Tropes Are Tools . Contrast Favorite Trope . Often overlaps with Opinion Myopia and Bias Steamroller - it is frequently baffling to a person that anyone could possibly like</ their pet peeve trope, and seeing a pet peeve trope in a work can be grounds for pulling the Ruined FOREVER alarm. Read Trigger Warnings to understand how to warn audiences of pet peeve tropes and how to utilize them effectively in writing No examples, please. This article defines the term

Showing the villain (or Anti-Hero) engaging in a moment of kindness, especially towards someone who can't repay them, as a way to humanize or soften them. May or may not involve an actual dog This is a screenwriting term: put in a scene where the nasty old crank pets a dog and the audience will think, "Aw shucks, he's not so bad. " Often used to demonstrate that a Jerkass is really a Jerk with a Heart of Gold , or, if more limited, that the character is goal-oriented rather than sadistic and/or evil for evil's sake . If used as an Establishing Character Moment , it marks the character as "not too evil" right off the bat, whatever they might do later Sub Tropes include Even Bad Men Love Their Mamas , Morality Pet (a villain's entire relationship with a particular character is one long dog-petting session), and Androcles' Lion (the dog later aids the villain as a reward for their kindness). Compare Licked by the Dog , where the innocent character shows kindness to the villain If you want to pet dogs while keeping your villain credentials intact, try doing it anonymously , doing it but denying any benevolent intention , or doing it because you only kick PEOPLE, not dogs . Demonstrating Moral Myopia could also work (if the people you favor aren't evil) Contrast Kick the Dog (doing something evil to establish an evil personality, with many, many villains having both), Photo Op with the Dog (where it's all an act for the good publicity) Must Make Amends (when a character tries to undo or atone for having Shot The Dog), Bait the Dog (when a moment like this is set up and then darkly subverted). May overlap with Out-of-Character Moment if the villain shows kindness for no apparent reason In modern Hollywood circles, this is also referred to as "save the cat", with the idea being that if you show your hero stopping to save a cat stuck in a tree as his Establishing Character Moment , you're putting the audience on his side forever

Everybody loves explosions. Trailers are packed full of them, and just about everything will explode, even things that really shouldn't . This is because, at least in the minds of the general

population , Explosions = Fire, and fire is very exciting . The thing about Real Life explosions, though, is that they also have a tendency to create excessive amounts of gore Adventure shows tend to be catering to a PG/PG-13 style audience, and it's only possible to get a certain amount of stuff past S&P, so although the violence itself</ remains, all of the gore is removed. When explosives are involved (even when people are constantly being killed by them), the bodies of the recently deceased will be either completely unharmed or slightly bruised/have a bit of dirt on them. Bodies will frequently be thrown around by the force of the explosions, but bodies will otherwise be completely intact. On the opposite extreme, they may be entirely consumed by the explosion, leaving no trace behind Can sometimes be Truth in Television , as explosions can cause fatal internal damage by creating a huge difference in air pressure, without much external damage. Those are called thermobaric weapons. The nasty thing is, they sometimes cause Eye Scream , as well as Ear Ache and lung damage. It's also horribly painful Subtrope of Bloodless Carnage . See Also: Non-Fatal Explosions , Ash Face

The tendency for common words describing fantasy concepts to be deliberately misspelled, typically: As a way of distinguishing the "real" concept from the fake version, such as " Magick " versus stage magic. Common words spelled this way are "magic", "vampire", "fairy", and "fantasy", among others. See also My Nayme Is , Xtreme Kool Letterz , Heävy Mëtal Ümlaut , The Backwards Я , Pūnct'uatìon Sh'akër , A Villain Named "Z__rg" and Law of Alien Names . Depending on the word, the author may instead decide that Capital Letters Are Magic . A Super-Trope to Magick . Also known as phantassie spælling, pfant'see pspaëllynnge, or fantaſy ſpelling.</

Got a prisoner neither bars nor chains can hold? Flatten them down to two dimensions, and stick them in a picture. From such a prison there can be no escaping , theoretically . As an added bonus, these pictures also make great Soul Jars Life inside the picture can vary in many ways, starting with how much freedom the prisoner has Generally, in the first two cases the prisoner does not age. With portal pictures they usually do, but in the third case both alternatives are reasonably common Methods of releasing the prisoner also vary. With cursed pictures, simply looking at them can release the captive, who gets replaced by the viewer. Pictures holding villains are a form of Sealed Evil in a Can , and the prisoners usually can only be freed by sinister rituals. Those holding heroes are more likely to respond to such things as the tears of a true love, or to require epic deeds to be done in the world within the painting While oil paintings are traditional, any kind of picture can be used. Another common variant is to use a mirror. With these, people looking in the mirror may see the prisoner in place of their reflection, or dimly superimposed on it Sub-Trope to Anomalous Art . If the person is forced to immobility, may become a case of And I Must Scream . This sort of trap has a strong possibility of being the work of a Mad Artist . Compare Crystal Prison

In some works of fiction, characters might be able to communicate by pheromones too. Those with a superhuman sense of smell may

be able to sense these, even to the point of sensing sexual attraction . In many cases they are even portrayed as a means of Brainwashing Super-Trope to Smells Sexy . May lead to Living Aphrodisiac , Love Is in the Air , Supernatural Fear Inducer , or Hate Plague

A list of philosophers and other great thinkers with their own TV Tropes page.

Tropes that relate to a philosophical characters, theory, principle, concept, conundrum, thought-experiment, or similar. : Only list tropes that frequently show up in philosophical discourse or only exist because of philosophical schools of thought, not just because they could be philosophical under some circumstances and in no case any random character tropes. Also check the sub-indexes and see Useful Notes on Philosophers . The Anti-Nihilist May lead to a

Agree to Disagree

This is when a character's powers are charged by some outside source, such as sunlight or electricity or exposure to Phlebotinium . If the hero's powers are ever taken away or are weakened somehow, all the hero needs to do to get them back is regain access to this source of power and they are rejuvenated The exact opposite of Kryptonite Factor A Sub-Trope of Power Source , and Super-Trope to Background Magic Field . Compare Energy Absorption (which can occur for reasons other than replenishing energy), Amulet of Concentrated Awesome , and Phlebotinum Muncher for when they feed on the phlebotinum itself. If the phlebotinum is commonplace and must be ingested, it's Power-Up Food

Not all our heroes have perfect health . A few don't even have normal health. And a few might need regular or continuous doses of some specific Applied Phlebotinum to live. No, he isn't simply Brought Down to Normal until he can recharge. He will die, often slowly and painfully, without it In theory, anyway. Realistically, we'll probably get to see a few Redshirts with a similar handicap kick the bucket in order to emphasize just how agonizingly awful it would be to skip a dose. But fortunately our protagonists have Heroic Willpower , so expect them to keep being awesome right to the end (with much panting, grimacing, and comments of " You Can Barely Stand ", to let us know how much pain they're in) See also Man in the Machine , Phlebotinum Muncher , Bottled Heroic Resolve , Toxic Phlebotinum , and Withholding the Cure . Compare Junkie Prophet and Terminally Dependent Society , where an entire community is dependent on a particular thing. May overlap with the Poison-and-Cure Gambit

An item, MacGuffin , or other such that can only be used by someone who is, for example, pure of heart , a certain age, part of a certain family/bloodline, or has some rare property that only certain people have. This does not include needing a password, key, or other such item. In other words, the requirement to use it has to have more to do with the actual plot, although the actual importance of said requirement does not matter. Sometimes the requirement is a background detail, other times it has a major effect on the story.

Supertrope to: Sister Trope to Operator Incompatibility . Contrast Self-Guarding Phlebotinum , which is when the item protects itself against</ people with a certain quality. If a character is the only one in the cast who meets the requirements, they might also be The Team Benefactor .

Steampunk is cool, of course, but when you're creating your own setting you might feel that steam power alone isn't enough to justify such advanced technology. After all, the historical Industrial Revolution failed to produce airship armadas , Humongous Mecha , or legions of steam-powered war robots You could just give it a Hand Wave and say it runs on the Rule of Cool , or you could apply some phlebotinum to it. Whether it's an Alternate Universe of our Earth or a Constructed World the alternatives are plentiful, from rare minerals and other substances to something a bit more magical (in which case Gaslight Fantasy and/or Dungeon Punk possibly overlap to some degree). Either way, Single Phlebotinum Limit is likely to apply

A device or effect that makes people less intelligent. (Usually temporarily.) Generally played for comedy, with the afflicted people talking in exaggerated "stupid" dialect and making decisions that are a Take That! against whatever the writers oppose. In almost all cases, the effect hits both "book smarts" and "common sense", even though they're different kinds of intelligence. For extra fun, one character will be functionally immune to the effect due to already being stupid . Can be used to justify the Idiot Ball , as opposed to Plot-Induced Stupidity , which does not bother with an explanation. When someone's using this as a weapon, it's a type of Stupidity-Inducing Attack . Contrast Genius Serum .

While writing a story, an author needs a way to show how bad things would get if the Big Bad took control or the Applied Phlebotinum blew up . So the author attributes some historical disaster to their plot. And what's the biggest disaster one can imagine? Why, none other than the extinction that wiped out the dinosaurs . Despite to be some kind of asteroid or comet impact, the debate has made the Cretaceous–Paleogene extinction ideal due to the sheer number of theories flying about, making it a Stock Unsolved Mystery to rival even Who Shot JFK? What's one more crazy theory going to hurt? Other works go along with the mainstream hypothesis, but say that their factor caused the impactor to fall to earth , or was the impactor itself. Often ignored in fictional portrayals is that the dinosaurs were the top of a food chain–wide extinction event; the "direct" victims of the event (whatever it was) probably would have been plants, algae, and plankton, and it was their</ disappearance that killed the animals which ate them, killing the animals which ate them</ , etc. Similarly fantastic theories have sometimes been suggested to explain why other species went extinct, though due to Small Reference Pools , most writers tend to ignore the , which was the biggest mass extinction ever. The , which was almost as widespread as the Cretaceous–Paleogene and directly led to dinosaurs becoming the dominant forms of life for the next 135 million years, is even more obscure. Apparently, it's only the fall of the dinosaurs, and not their rise to prominence, that's deemed interesting enough for fiction. Despite the fact that both of these

events have considerably more uncertainty about their causes (and thus more room to invent a Phlebotinum-based explanation) than the by this point rather well-understood Cretaceous–Paleogene. A subtrope of Historical In-Joke and Real Event, Fictional Cause . See The Dinosaurs Had It Coming when the dinosaurs' extinction is blamed on themselves. Compare Artistic License – Paleontology , which this trope can fall into if not done well. Contrast with Lost World , where the dinosaurs manage to duck and cover in a cave/valley/jungle before the big event. See also The Cretaceous Is Always Doomed , which is about the tendency of time-travelers to arrive at dates of historical significance — especially</ the end of the dinosaurs — by complete coincidence; that trope can overlap with this one if the reason they're present for the extinction is that they caused</ it.

In comic books and animated works, one way to demonstrate that a character is a no-nonsense badass, creepy or just plain pissed is to show them with strands of saliva, phlegm, drool, or some other mucus dangling between their teeth. Popularized by the various Rob Liefeld clones during The Dark Age of Comic Books , but examples predate that period. This occurs because drooling and oral messiness tends to invoke a Squick response in many people, making phlegmings a convenient visual shortcut for invoking Primal Fear . For instance, it may show anticipation of a good meal (e.g., the heroes/villains) in predator characters. Or, it may be a sign of disease, like rabies. In comic book images like the one shown, a saliva trail between upper and lower jaws works as a visual shorthand, indicating that the mouth has just now</ been opened (since such trails would be expected to disappear after a moment). Thus their use helps create a feeling of immediacy, that what you're seeing is a "snapshot" rather than a posed image. A common trope for characters with More Teeth than the Osmond Family . Contrast with Gonk , the blatant uglification of a character. See also * Drool Hello . Cookie for you if you thought this was a trope about snot-based videogame enemies . Or to do with a language spoken in Belgium . Trope originally identified by

You have an Amateur Sleuth or an exotic detective . And to prove just how smart he is, not only can he solve any case just by scanning the crime scene, he can also solve crimes without ever having to visit the scene. The Phone-In Detective is the detective who is able to do some of his sleuthing over the phone due to being away for some reason. Full time Phone-In Detectives are rare, often the detectives will only have to phone in very few of their cases their whole life and will only do so for special cases. It is not completely necessary for any phones to be involved, however, the detective might get the information from telegrams, newspapers, e-mail, or regular reports from The Watson or the police Will sometimes be the only interaction the lead has in a Lower-Deck Episode Not to be confused with detectives who are "phoning it in", i.e. doing an incredibly lazy half-assed job

This may also be combined with a Spelling Song . Sub-trope to Telephone Song .

A horror and police procedural trope where the police set up a

phone trace to catch a criminal but they need them to stay on the line for a certain amount of time. The amount of time will vary, yet somehow the criminal will know the exact amount of time and purposely hang up just before the police can get a trace. If it's a particularly high-tech setup, expect to see a computer generated map showing the tracing process Even if the person on the other line is encouraged to keep the other person talking, it never seems to work. The criminal will say everything they want and still always hang up a few seconds shy of the minimum time to trace the number. In some cases, the criminal will say they're aware of the phone trace or say how many seconds the call took. This trope is often used by serial killers or any particularly clever character. A common subversion is to stay on the line just long enough for a trace, but the purpose is to lead the police somewhere else as part of the criminal's elaborate plan Up until perhaps the late 1970s and early 1980s this was somewhat accurate. Telephone switches were racks of mechanical switches in which, when you dialed a number - using a rotary phone, a line selector used the clicks to determine which frame in the next digit to connect your call to. You dialed a 3, and the relay went to the 3xx-xxxx rack, then the next digit of 7 would connect to 7 rack in the 3 series, and so on, until you got to the last digit of the subscriber's number. If it was in use, you got dumped to the busy generator. Otherwise, you got to hear the ring tone as the line was rung. All these connections were created to make a physical connection between your phone and the destination phone. That means, to trace a call on a mechanical switch, they had to see where the wire ran to, then trace what that one was connected back to. This also meant, if the trace wasn't finished before the call was, the "sickening sound" of a call collapsing as the circuit was released for another call to go through If the call was long distance, they'd have to send someone to the central office that connected the call to the city, then trace it back to wherever it was connected from, and so on. This is why if someone was making obscene phone calls long distance, it would require many repeated calls to trace back the caller because of the time involved to trace, say, a call over mechanical switches from Pasadena, California to Ellicott City, Maryland. However, traces from major cities (say, Los Angeles to Baltimore or Chicago) even over mechanical circuits would be much faster, because the calls didn't have to go through intermediate cities As digital computers became more powerful, a switch basically was a mainframe computer with a bunch of phone lines plugged into it instead of a bunch of racks connected by mechanical relays. As a result, tracing a call means nothing more than going to the console, entering the phone number and asking who is connected to it. Eventually with the development of SS7 switches, it got to be sophisticated enough you could get it yourself in real time for a few dollars extra through Caller ID An essential part of The Calls Are Coming from Inside the House As technology marches on, this trope has morphed into tracing the computer connection, but the essence remains the same. Is often a source of artistic license, since (unless the work is set in the 1960s or earlier) the phone company can use their computer records to tell the cops what numbers called a given phone, and when, even months after the call. The rise of phone spoofing (making the phone company think that you're calling from a different phone number entirely) could see a revival of this trope in a different form, however Not counting Caller ID, which landline phones can get at a fee, and which is included on cell phones as part of the service, giving you the caller's number (and possibly name) before you even

answer the phone In order to justify this trope in a modern day setting, the call is often bounced through a bunch of alternate locations, and the back-tracing of the call to its actual source will take time

Hello, you've reached the index for tropes about telephones and their uses. To see the list of tropes in English, press "1". Para continuar en español...

Occurs in four varieties: Regardless of variety, all four attempts can fail if: Do not confuse with a Prank Call . Compare Escape Call , where Bob deliberately arranges earlier for Charlie to call him so that he can get out of talking to Alice. Subtrope of Looking Busy . See also Phoning the Phantom , where somebody communicates with someone nobody else can hear by pretending to be on the phone with them. Advertising Comics Film

Literature Live-Action TV Newspaper Comics

Web Animation comics

Western Animation Real Life

Anime & Manga Film Literature Live-Action TV Newspaper Comics Web Animation Western Animation Film

Newspaper C Webc omics

The Phony Newscast has two particular uses. One is when a fictional program wants to appear to be an actual News Broadcast . The other is when a commercial for something is pretending to run a newscast related to the product. Orson Welles did this on the radio (see below), but this trope is mostly used for television dramas. Often a controversial format if the story being told is one that might be expected to (or, in the case of Welles' production, does</) inspire panic, such as end-of-the-world or warfare scenarios If real reporters and anchors are recruited for the sake of a familiar face, it's a Newscaster Cameo . See also Mockumentary , a similar format in which a story is presented in fictional documentary form

The Phony Veteran is a character who either lies outright about having any military service or, in the case they have actually served, greatly exaggerates their rank or achievements. Often, they will at best act as a Hero of Another Story , but are liable to being more of The Neidermeyer or a Drill Sergeant Nasty , ordering others around based upon their (fake) expertise and credentials. Others try to excuse their vicious or self-centered behavior with the claim that they are the Shell-Shocked Veteran . Phony Veterans are known in the British Army as "walts" or "Walter Mittys", after the title character of " The Secret Life of Walter Mitty ", while in the US this is referred to as "Stolen Valor". Serially impersonating veterans is known as "walting" and grounds for a royal Humiliation Conga , often following an Impostor Exposing Test It's worth noting, that in the United States at least, laws have been passed making this behaviour illegal, though at least one has been struck down by the Supreme Court as infringing on the

First Amendment. Falsely claiming to be a veteran is protected as free speech, but using these claims for the purpose of obtaining tangible benefit isn't. In Europe, it is flat out illegal in many circumstances. That said, it is surprisingly easy to acquire the uniforms and even the medals for the bluff, given the ready availability of replica and genuine medals and decorations via eBay . However, given this modern age of the twitpic, YouTube , Facebook, the Internet footprint, and the message board, those attempting to walt often find themselves not only exposed but widely ridiculed, as there are plenty of genuine soldiers, not to mention medal experts, who will notice their bullshit, call them on it, and very often post their antics all over the web. Many veterans organizations do not</ take kindly to walts, and (or, in the case of the British ARmy Rumour SErvice - ARRSE -) In other words, Truth in Television . See also Miles Gloriosus and Fake Ultimate Hero Do note: As with all things, not everyone accused</ of being a phony veteran actually is</ one. There have been cases of actual vets being or even due to people not believing their claims

A creative option for people who can't draw (or who just want to 'draw' with a camera?) the Photo Comic involves taking pictures of things — either posed inanimate objects, or actual people — and making a comic out of them. In the Webcomics world, toys are popular for this. Also became popular in British comics (particularly girls' comics) in the late 1970s and early 1980s; however, it proved unpopular and the ones that didn't shut down (as many were at the time) reverted to drawn strips. Nowadays the best-remembered photo strips seem to be the parodies of photo strips from Viz </. Arguably, Photocomics can be done cheaper and with less time consumption than the other popular choice: Machinomics . This is because photos lend themselves well to settings where realistic lighting is in high demand, requiring a lot fewer tweaks than would screenshots from a video game. A variation is the fumetti</, which takes the frames of a film or TV show and puts them into comic-book form: See Film Comic . Another variant involves creating scenes in Poser or DAZ Studio and importing them into . Not to be confused with GIS Syndrome , where photographs are incorporated into the background. Comic Books

Webcomics

Video Games

Creators of photographs, be it artistic pictures, journalistic photographs or just illustration work.

Since humans first discovered they could smear things on walls to represent things, we have had visual images. From cave paintings, to Renaissance paintings, to pencil drawings, to photography in 1827 with the very first photograph, to pixel art, these are the oldest two forms of visual works These tropes apply to anything related to creating still images, whether it be family photos, magazines, comics, etc Compare Camera Tricks , since photography lead to motion pictures

Photoshop Filter of Evil is a trope about when a news program

and/or documentary shows a photo of a criminal/victim in color, then shows a eerie black and white/negative of the photo to emphasize something malevolent about the person. Often combined with a slow zoom on the subject's now-black eyes, just to spotlight the creepiness You'll also hear a sound effect as the photo switches filters, like someone is throwing the giant "make negative" lever. Usually something like a giant clunk, followed by the sound of rusty nails on a blackboard Something very close to this actually happens in real life , as anyone who has had the lights suddenly go out on them can attest; the latent image on the retina tends to be chroma-inverted due to "bleaching" of the rod cells See also Deliberately Monochrome , Red Filter of Doom

One step below being one of the Powers That Be . Occasionally shares space with The Great Gazoo . Mythology often depicted gods as "human, but bigger." Similar emotions, virtues, vices, etc. but with more power. Special effects and global story-telling exposure has expanded the concept. Gods are often humanoid (easier for actors to portray them) and have a number of powers. The difference between them and non-divine characters is they don't have to be " balanced " in terms of other characters. However, there are sometimes higher beings that the gods are no match for. Typical god powers and traits can include: Attunement to Concept: e.g. Aphrodite the Love Goddess is attuned to love, naturally. If she's hurt or weakened due to some plot reason, fewer people love, and sometimes the reverse is also true. This attunement may be so strong that the concept defines their very being; a War God will be perpetually warlike, while a God of Evil can only do evil things, etc. Not all gods have attunements, and the level of attunement depends on the writer. Which may overlap with... Interestingly, Superman and some of the more powerful Flying Bricks fulfill most of these requirements, except possibly the worship bit. This depends on how strictly you define worship, of course, since subscribing isn't usually considered the same as tithing. (For rabid fans, subscriptions can total a lot more than 10% of your income!). Then again, Superman does share a setting with actual</ Physical Gods, some of whom are even stronger still than he is (Depending on the Writer , of course). In other fiction, characters who may not strictly be gods may get powers like these simply because, in a place where Everyone is a Super , then the only way you can really mount a truly serious threat to a world with millions of super-powered civilians is to give the baddies even more absurdly powerful abilities . Sometimes, a human can become a Physical God, especially if it's possible for said gods to die. These newly minted gods may choose to take up the mantle with solemnity, cackle madly that " A God Am I !", or steadfastly say " A God I Am Not " from lingering sympathy to their human origins. The existence of a Physical God presents a superficial difficulty to a Flat-Earth Atheist ; however, the problem can be overcome by distinguishing a Physical God from whatever Powers That Be might or might not exist in the universe (considering the former to be "merely" ultra-powerful beings not different in principle</ from anybody else who happens to have similar levels of power, and applying the label "god" only to the latter. The non-trivial difficulty in determining the difference when such beings can only be viewed from a limited human scale is often brushed under the rug). Smarter Flat Earth Atheists will turn into Nay Theists instead...or welcome the new divine overlord... . Compare Reality Warper , Eldritch Abomination , Anthropomorphic Personification , Abstract Apotheosis , Deity of Human Origin ,

Ultimate Life Form , and Sufficiently Advanced Alien . See also Our Gods Are Different for a more general trope. God in Human Form for a humanoid deity rather than vice-verca, and Humans Are Cthulhu , for when Puny Earthlings are seen as this by other creatures. They're usually the center of a Physical Religion . When all that power amounts to nothing, see God's Hands Are Tied . God Job is when a mortal gets to become this. If these characters get defeated by a weaker one, it's Did You Just Punch Out Cthulhu? .

Basically, a piano which is being lifted via pulley to be moved into or out of someone's high-rise apartment will always fall, almost always on someone/something, often with a resounding "BONG". Hilarity usually ensues , thanks to Amusing Injuries . A common gag more often seen in cartoons includes the character rising up from within the wreckage with a mouthful of piano keys like teeth. Bonus points if they start playing by themselves Here is a with a lot of examples Anvil on Head is a similar gag using an anvil Not to Be Confused with Colony Drop , Organ Drops , or Odd Organ Up Top . Closely related to Precision Crash

A character plays the piano energetically (or even not so energetically), and the keys bounce up off the piano, move in one direction or the other in a wave, or otherwise violating the laws of piano physics. The keys may move individually, or might move as a single, flexible unit. Regardless, they always land back where they are supposed to be at the end Justified by the Rule of Funny Victor Borge had a comedy bit where his piano sounds wrong... so he takes the row of keys out, flips them, and it sounds perfect

The Other Father does this in Coraline </. Possibly justified since it's a magic piano .

This occurs as a special effect in the video for the Go-Gos' song "Head Over Heels".

The Beethoven level in Dragon's Lair </ .

The Bugs Bunny </ cartoon " Rhapsody Rabbit " has quite a few of these, including the piano keyboard acting like a typewriter carriage and, at one point, Bugs literally picking up the keys and letting them fall back down.</

Yamaha's Disklavier piano, which is similar to a player piano, creates waves at parts of Animusic 's . What's more interesting that the piano is real, rather than animated.

Picaresque is a genre of usually satiric prose fiction originating in Spain and depicting in realistic, often humorous detail the adventures of a roguish hero of low social degree living by his or her wits in a corrupt society A traditional picaresque is often a "Shaggy Dog" Story and/or has a Random Events Plot . Elements of the picaresque frequently show up in Cyberpunk stories. The plots are often episodic, and there's very little in the vein of a main quest narrative, and as such most picaresque narratives usually have a few stock characters who weave in and weave out All of the Dollars Trilogy , especially The Good, the Bad and the Ugly </

Lazarillo De Tormes </ is generally considered the first of this genre The Code Geass </ OST song (which could) is probably named for this genre, considering the kind of world that Lelouch lives in, and his own way of fighting it

Mother Courage and Her Children </ by Bertolt Brecht , set in the Thirty Years' War , based on Landstörtzerin Courasche</, another novel by the author of Simplicissimus </ .

Half-Life 2 </ and its episodes (particularly 2) features a fairly episodic plot as Gordon drives around the eastern European coast, encountering a variety of self-contained side stories and vignettes. Episode 2 in particular features a wider variety of social commentary thanks to its greater cross section of characters of differing social standing.

Deeper Up the Tower </ uses this episodic, chaotic, somewhat whimsical style to tell a story of Florian, a knight wandering through the trippy, magical Tower, having dream-like adventures on the way.

The Simpsons </ has many elements of the picaresque genre: Both Homer and Bart are notorious underperformers who avoid hard work and shirk their duties whenever possible, are generally irresponsible, treat their fellow men shabbily and take refuge to lies when it suits them, all the while being not especially bright. Yet they somehow always manage to avoid all serious consequences of their foolishness or egoism and are likable characters despite their many flaws.

A common phenomenon in gym class Whenever two captains are elected from a group of kids to pick teammates from the remaining kids (be it for dodgeball, basketball, baseball or any other team sport), the ones who are the least talented, most nerdy or simply staggeringly unpopular are always the ones left to pick from last, but a special type of humiliation is always reserved for the very</ last kid remaining. "Picked Last" isn't even a fitting term for what this really entails as the kid isn't actually "picked" by a team but rather is forced to be taken by one because there's no one else left to pick from This almost always happens to any Geek characters when the story focuses on a recreational activity. If this is supposed to be observed as a comedic event, it may be the fate of a Ridiculously Average Guy who is somehow less preferable to the geek , or, even more humiliating, that bit of Fridge Logic in the above paragraph is disregarded with the captains choosing players that aren't even supposed to be choices when only one kid is left; this may include adults or inanimate objects . Sometimes this character gets relegated to doing some trivial task , like water boy or scorekeeper, so they don't even get to play Usually, this character may be The Woobie , especially if it's clear that he really likes</ the sport even though he may lack any real talent , effectively taking the fun out of the game for him when he's left to be Picked Last. In these cases, the character may be given a moment to shine in the spotlight by the end of the story by becoming a team captain for a day and getting to do the actual picking, by making a great play in the game, or even both. Sadly, this may be the one aspect of the trope's overall use in fiction that isn't Truth in Television Compare The Benchwarmer In Cubix: Robots for Everyone </ , Dr. K spitefully notes how he was picked "dead last" for every tri-ball game he ever played in

In the Avatar: The Last Airbender </ comic "Gym Time", the last two people to be picked are Mai and Zuko, and Azula chooses Mai. However, since all the teams are filled, Zuko becomes the ball .

In the second Beethoven </ film, Ted goes through this for a baseball game. Neither of the team captains want to pick him, so one of them asks a girl who happens to be there if she wants to play (and to add insult to injury, the girl borrows Ted's glove).

While he attended Muggle primary school, Harry Potter </ was always picked last, but not because he wasn't any good. Nobody wanted Dudley's gang to think they liked him and end up getting beaten up for it. A bit ironic because had anyone had the guts to try picking him, it's very possible he would have been quite good, given how he ends up a natural at Quidditch.

The Big Bang Theory </ : In Magical Diary </, if you tell Ellen that she doesn't have</ to sign up for the Sports Club, she gets annoyed and mentions that people were never eager to pick her for their team, even when she was really good at the sport in question. However, it doesn't seem to have been quite as bad as "always last".

in Achewood </ :

In a Red vs. Blue </ Special, where teams are picked new to match the new location, Sarge's first pick is Simmons who blurts out, in the most happy way imaginable, "First! I've never been picked first!"

On Fairly OddParents </ Timmy Turner was picked last for everything</ in Dimmsdale (even a rock</ was picked before him) to the point where he got Cosmo and Wanda to make him the most wanted kid in the world. Unfortunately, "most wanted" has another meaning.. Physical education teachers — most often at the elementary school level — often will take steps to discourage favoritism and eliminate the stigma that sometimes comes with an athletically untalented student being picked last. These range from "numbering off" students ("1," "2," "1," "2," "1," "2" ...) to arbitrarily determine teams, to having the perpetual "end of the bench kid" have his/her turn at choosing members of a team. As stated in the introduction, strange things have happened ... with the "untalented" kid sometimes making the game-winning play (or playing a key role therein), and the teacher pointing it out to teach a lesson

A situation where an adult villain fixates on a teenager or an even younger kid as his Arch-Enemy because of some twisted logic that only makes sense to them. It's not a smart reason, but it's there, and it's convincing. It's not because of some past personal grudge, not Because Destiny Says So , not because he wants the hero's MacGuffin , and definitely not because Luke, I Am Your Father (Fan Fiction notwithstanding). Somehow, someone half their age (or less) has really gotten under the villain's skin, so the only thing they can do is return the favor. And if the heroes have a habit of resisting and defeating this villain, expect them to become even more fixated on them as they struggle to comprehend their defeats . This trope may exist to ensure that the audience takes the villain seriously , rather than laughing it off as merely two kids fighting. For the protagonists, it's also very</ intimidating to be pitted against a

grown-up who would have far more power, resources and experience than they do. If this trope is said by another character, said villain may turn their attention to them and retort with a simple "Like you?", leading said character to realize they were in over their heads with their remark . This phrase is often used in the context of the strong picking on the weak, but that isn't exactly this trope : this is specifically about adult villains fixated on kids and teenagers. Prone to persuade the impressionable hero " We Can Rule Together !" Expect "Not So Different" Remark and If You Kill Him, You Will Be Just Like Him . Although most villains tend to focus on teen heroes of their own sex, intergender examples are more common than you might think, as many of the examples below show. Often a sub-trope of Driven by Envy . The Dean Bitterman or Sadist Teacher can cross into this territory if they have it in for a specific student in particular. Naturally, if a series focuses a lot on the Get Up, Go to School, Save the World and/or Recruit Teenagers with Attitude Trope, bad guys like this will likely appear. See Intergenerational Rivalry and Animal Nemesis . Contrast Older Hero vs. Younger Villain , where the age relationship is reversed.

If a major robotic character looks human (is an "android" in the looser sense of the term), there is a very good chance that they will act robotic , being unemotional and uncreative , and given to Robo Speak . On the other hand, if a major robotic character looks completely mechanical, there is a very good chance that they think and act quite human , exhibiting plenty of emotion and saying quite human things even if they say them in a Robo Speak accent Apparently, major robotic characters can look human and act mechanical, or vice versa, but seldom show the same nature both inside and outside. This makes dramatic sense: an android that both looks and acts human is hardly different enough to be any fun; a robot that looks and acts mechanical is really more of a prop than a character, unless you put a lot of effort into inserting some interesting behavior, usually human but less obviously so, into the character The Spaceship Girl trope is a counter-trope, since she usually both looks and acts human; the audience is only reminded that she's not human when she refers or reacts to her status as a ship

Humans, like most living things, are composed of many different organs and tissue types. Some people-eating monsters out there will not find all of those parts appetizing enough to eat A monster can be made more horrifying if instead of simply eating people, it eats only certain parts of people. The vampire is the best known example of this type of monster with its interest in blood. But for every organ or tissue type composing the human body, there will be some critter that finds it a delicacy. This makes some amount of sense, since humans themselves often favour certain parts of their livestock as food, instead of just eating the whole hog The horror quotient can really be ramped up if the part the monster is interested in can be extracted without immediately killing the victim. The victim can then suffer a slow, screaming death in front of their companions and the audience as the monster painfully extracts its chosen food. Also a partially consumed corpse can be stumbled over announcing to the audience and the characters that something is rotten in Denmark . If someone is telling a Ghost Story about one of these brutes, they'll often make it a Scarily Specific Story and have them target people in a

group the listener belongs to I'm a Humanitarian is the supertrope if</ feeder and victim are both human. If they're not, then see To Serve Man for human-eaters, or Monstrous Cannibalism for non-humans eating fellow non-humans. Brain Food is a subtrope, as is vampirism (blood drinking) in most cases. Those who are unfit for eating are usually Too Spicy for Yog-Sothoth . Only distantly related to Picky Eater , which is rejecting normal foods

Books which combine pictures and text into a work that wouldn't be complete with either of these parts missing Often, but not necessarily, the illustrator is also the author of the text. Picture Books are often aimed at young children, because they are supposed to help children learn words and reading. Not all picture books are intended for children, though As a genre of Children's Literature , picture books established themselves in the 19th century The origin of Comic Books can be traced back to Picture Books. Books where pictures are essential but not pervasive (e.g. author-illustrated books) are covered in Canon Illustrations

Oh no! Picture day is coming and, unfortunately for you, you're in a sitcom. You'll probably have to duck through a Food Fight to stay clean , or go to drastic measures to fix the unholy mess your hair has become, or find a way to change out of the lame outfit your mom made you wear. Either that or you are simply faced with the pimple OF DOOM Either way, you are screwed Many shows about kids or set in school will eventually have a plot based around Picture Day and a character's best efforts to not have an embarrassing photo of himself or herself taken for publication, because not only will the photographer never</ take more than one photo, but the Yearbook editor is always your nemesis who will make sure that your picture will be as humiliatingly noticeable in the book as possible May result in a character being Forced into Their Sunday Best

Picture Dramas are a variation of animated shows, with the difference that there is not much animation to behold. They generally consist of a series of still drawings, with voice actors performing the various roles, often having the "camera" move over the picture from character to character. In this, they could be seen as a form between anime and drama CDs . The emphasis is generally on the voice performances, with the pictures functioning as visual aids Sometimes picture dramas still contain a slight amount of animation, mostly by supposedly moving the on-screen characters around like puppets. They also tend to be produced in a different style, with Super-Deformed characters being the norm Nowadays most popular anime are accompanied by a picture dramas and often find their way as omake on DVD-releases. They are clearly cheaper to make, but still offer the involved artists, writers and and voice actors an outlet for showcasing their talents—and of course generating extra revenue. Whether the stories told are part of the official canon differs from show to show, very much in line with the status of most audio adaptations Also known as

The Girl Who Leapt Through Space </

A classic gag, tossing a pie into another person's face. Usually, this is a cream pie to get the proper Covered in Gunge effect. For extra comedy value, the victim might take a taste of the pie and

note it's not bad This Practical Joke was a staple of silent movie comedies, which came up with most of the variants. Often, a missed throw would result in an Escalating War pie fight. The all-out pie fight is a Forgotten Trope in movies, but still shows up elsewhere. A popular gag with this trope is where someone tempts fate by yelling "Let me have it!" Real Life celebrities and politicians sometimes have this happen to them as a protest. For example, Anita Bryant and Bill Gates have been pied in public On TV, the pie is often just whipped cream or shaving cream sprayed into a pie pan, which gives a similar effect while being much cheaper than baking up a whole pie just to throw it. Shaving cream is often considered better aesthetically than whipped cream, as unlike whipped cream, shaving foam does not melt under hot studio lights The trope is also one of the most common and ancient forms of Slapstick Knows No Gender and has been applied universally almost ever since its inception See also Edible Ammunition , Food Fight , Food Slap , Food Shove Gag , Produce Pelting , as well as Carrying a Cake (this is one possible, but not inevitable, result of performing that trope badly)

A villain joins the Nazis during World War II , impresses Adolf Hitler enough to get his own squadron/unit, then uses these resources for his own gain. This villain often sees Hitler as just another obstacle to overcome later. This trope also works if you substitute Hitler/Nazis with any other historical dictators (Joseph Stalin , Kim Jong-Il, Pol Pot, etc.) or Evil Colonialists (such as Hernán Cortés , Francisco Pizarro , etc.), but those examples are less prevalent without Historical Villain Upgrade Expect Stupid Jetpack Hitler or Ghostapo if the villain in question comes from the future or has access to mystical powers Compare/contrast with Dragon with an Agenda ; here you don't need to be The Dragon , and with this trope you get an instantly recognizable yardstick of evil for the villain to compare himself to and to rob of funds. Contrast with We Didn't Start the Führer , which is when Hitler himself was some sort of eldritch or alien creature

A pilot is a "test run" of a series concept, filmed and assembled to give the network an idea of what it will look like, how it will play and, via viewer testing, what kind of demographic it will appeal to Usually the network will turn down the pilot. Sometimes it will throw it back to the producers and say, "try again". There are probably ten pilots made for every one series that actually makes it on the air, at least in American TV - some insiders have snidely claimed that Hollywood is more about making pilots than actually making shows. (The term "pilot" is used in this sense outside the entertainment industry; a "pilot plant", for example, may be a smaller-scale power plant that's used to test some new generation technology.) Even when a show is picked up and given a timeslot, there is no guarantee that a pilot will ever reach the air. Granted, they usually do air, and as the premiere episode (for obvious reasons). But sometimes, usually with those shows whose producers were told "try again", the original pilot is so different from what reached the air that they don't try to use it (as is the case with Gilligan's Island </), or they recycle the plot in an innovative manner later in the series. (A good example of the latter would be "The Cage", the first pilot episode of Star Trek: The Original Series </ , which was recycled into the two-part episode "The Menagerie".) Live-action pilots often

have somewhat larger budgets than a typical episode of the series, but fewer purpose-built sets. A hospital or school or graveyard in a pilot is likely to be the real thing - no sense building an elaborate set for a pilot that probably won't be picked up. As such, if the series is picked up and purpose-built sets are built to replace these locations, then eagle-eyed viewers might be able to spot differences between the characters' base of operations from the first week to the second. The writing in a pilot can be significantly worse than in regular episodes. Introducing all the characters and setting up the situation in a limited time can be difficult to do in a natural way, and even the best pilots can be privy to clunky exposition . In addition, pilots often are slightly differently-shaped than the series that coalesce if the show gets picked up; for example: in the pilot of Gilmore Girls </ Sookie is a Cute Clumsy Girl (this trait fades away by the fourth or so episode), Lorelai drives a different car, and many of the sets are not the ones used later in the show, as a real street in Toronto was used rather than the "Main Street" set at Warner Bros. Studios which was used as Stars Hollow for the rest of the series. Pilots may also be filmed on a different stock than the rest of the series; the pilot may look more 'cinematic' in film story and cinematography than other episodes in the series. If it's the length</ of a film and presented as such, then it's a Pilot Movie . The same rules roughly apply to animation, except that pilots in that industry usually never exceed eleven minutes unless it is the aforementioned pilot movie. Should a pilot be integrated into another series, it's a Poorly Disguised Pilot . Most pilots fall into the category of the Welcome Episode or Everyone Meets Everyone . It'd make more sense to list the exceptions than the examples. They may also contain a First-Episode Twist . See Failed Pilot Episode for an index of pilots that have pages but not full shows. Many, many pilot episodes are simply named "Pilot", making "Pilot" the most common episode title among all series .

Card Sharks </ filmed two pilots in 1978 with the same set, which pretty much resembled the show's final product. The only difference was that #1 depicted a Money Cards loss and #2 depicted the highest possible win in the Money Cards (which also happened once in the series). Two revivals (one on CBS , one syndicated) aired in the late 1980s, apparently without pilots.

A Pilot Movie is a TV movie that, while purporting to be a coherent story on its own, is obviously an attempt to get the higher-ups to turn it into a series. Think of it as a proactive version of The Movie The advantage of a Pilot Movie over an ordinary pilot is that the bigger budget of a TV movie translates directly into better sets, cinematography and effects, not to mention the occasional "big-name" actor. Speculative Fiction series which must build their entire "world" for the viewer in particular do better with a Pilot Movie In addition, by advertising it as a movie, a network can hype up the pilot and gauge the reaction without having to commit to showing any additional episodes. Quite often an ordinary pilot that was not picked up first time round is repackaged as a Made-for-TV Movie in an attempt to recoup costs, and a good audience reaction can lead to a series after all There are both successful examples (Babylon 5: The Gathering </ gave birth to, of course, Babylon 5 </), and unsuccessful ones (USA Network 's 2004 debacle Frankenstein</). An unsuccessful Pilot Movie can become an Amelia Earhart — "the pilot that was never seen again" Sometimes the studio will be so impressed by the movie that

it will be released theatrically — while still serving as a pilot for a series. This is especially common with anime , where the pilot may be designed from the start to be shown in theaters Contrast: Poorly Disguised Pilot (a redirect of this trope name, Backdoor Pilot, to describe pilot movies). Compare and contrast with Five-Episode Pilot (a Multi-Part Episode at the beginning of a series that is frequently repackaged as a Pilot Movie . Sometimes, a straight example of a Pilot Movie can be re-cut into several episodes to be aired alongside the rest of its series) as well as Finale Movie (which is when a full-length film is made to serve as the ending</ of a television series)

This item is available in the Trope Co. catalog </ . In a nutshell, a dress made with a whole bunch of fancy trimmings, and/or materials, just to make it look pretty . This has long been Truth in Television . Wearing such a dress in Real Life serves two simultaneous purposes. In fiction, there are also two simultaneous purposes. Now the exact form of the dress doesn't matter. It can apply to grand, sweeping gowns, or mini dresses. What matters is the heavy use of fancy materials or decorations (which can be expensive, even today). Some of the most common gown pimping options include: Now there is no real objective line between this and a regular evening dress, so it's more a manner of how obvious it is the dress is pimped out. Say a lady has an evening dress with a fancy design embroidered onto a small part of the skirt. Fancy and stylish, but it's not that obvious, even when you see the skirt. So it wouldn't be this kind of dress. If most or all of the dress was instead almost covered in embroidered designs, it would be this trope. Sometimes a character with a Clothes Make the Legend dress uses this trope to make her dress fancier, while still keeping its iconic look. This trope might conceivably apply to men's clothes, but in fiction, this type of outfit is usually reserved for either known historical uses, based off those uses, or else characters who are outright fops . Of course, a guy who is any sort of Crossdresser may play the trope completely straight simply by copying female fashion—for the most obvious, the Drag Queen almost always loves this kind of glamorous and ultra-feminine dress, and indeed is likely to wear clothes like this much more</ often than most women in modern times. This will show up more often when combined with princesses, especially Princess Classic . In any setting where elves are present, and clothes are described, about every other outfit is likely to be given loads of details. It's highly likely that all</ clothes female dark elves wear will be this, including when they are a Sharp Dressed Woman . There are also quite a few games on the web which involve using sprites to make Virtual Paper Dolls , which allow mixing and matching to make pimped out dresses. Real Life Fashion designers still love to make these, whether they are the impractical dresses on runways, or the slightly more practical dresses on red carpet events. A Sub-Trope of Costume Porn and Impractically Fancy Outfit . A Super-Trope to: There are a lot of Sister Tropes , as this can overlap with them all: Compare Pimped-Out Car . Compare/Contrast Simple, yet Opulent . Contrast Modest Royalty , Real Women Don't Wear Dresses .

A list of designers, programmers, artists, and other important people in the world of pinball For a list of prominent companies, see the Pinball page

Most frequently seen in Looney Tunes cartoons, this is a visual gag which reproduces the look and action of a Pinball game. A ball or other spherical object (sometimes a character forced to curl into a ball) careens wildly about, rebounding off of numerous objects and/or persons, producing glowing "scores" over each one. The gag ends when either it leaves the "playing field" (often by dropping into a hole), ends up hitting one thing so hard it stops them from moving or one specific target lights up with a "TILT!" indicator "TILT!" — the indication that an attempt to cheat at pinball by lifting or shaking the machine has been detected — is a subtrope in its own right. Tilted machines shut down immediately, ignoring player input and ending the current game, sort of an early-to-mid-20th century BSOD, with the added element of "you brought this on yourself, cheater!" In a similar manner, a character subject to "TILT!" is usually stunned or unconscious, although whether this is because of or simply indicated by the "TILT!" varies from instance to instance Bonus points if Pinball-related sounds are included, such as target bells and flippers striking the moving object Also see Be the Ball and Bouncing Battler

Pinball is a type of Arcade Game where players score points by manipulating one or more steel balls on a playfield inside a glass-covered cabinet. Points are scored by striking certain targets and completing various objectives, and a player's turn ends when the ball drains off the bottom of the playfield. Skilled players can extend their playtime by keeping the ball in play as long as possible and earning extra balls; bumping, nudging, and slapping the table to affect the ball's behavior are legitimate gameplay techniques, but excessive force will invoke a TILT and cause the player to lose the current ball. Free games, called "Specials", can be earned either by very skilled playing or by random award at the end of a game Thousands of pinball tables have been created in the lifetime of the genre. Most tables have a theme, often with a license of some kind . Although their popularity in arcades have been diminished by the rise of Video Games , pinball continues to live on, whether it's via Pinball Spinoffs of popular video games, digital emulation of Physical Pinball Tables , or original tables made for both commercial establishments and private collectors. Even today, fans continue to collect tables as a hobby, and a vintage table in excellent condition can cost tens of thousands of dollars. Truly devoted players have created their own games, either by retheming an existing pin or by building original tables from scratch While it was not the first game of its type, David Gottlieb's Baffle Ball </ is considered the first commercially-successful "pin game". It was affordable for most drugstore and tavern owners to purchase, and quickly recouped its costs with people seeking cheap entertainment during The Great Depression . Other imitators quickly followed, with the term "pin ball" used to describe them after the release of Mill's 1932 Official</ game. Attempts by manufacturers to differentiate their games caused rapid evolution in the field, leading to elements like electric bumpers and flippers, which increased the amount of chance and level of player control to the game The notion that pinball was entirely based on luck reached its peak in the middle of the 20th century, when the city of New York banned pinball on claims that they were a form of gambling that led to delinquency. There was some truth to this; unsavory places

offered rewards or cash prizes for high scores, and The Mafia ran some pinball arcades, just as they did to other businesses. or ignored the bans, it remained on the books for over thirty years; it ended in 1976 when writer Roger Sharpe testified before a committee that pinball was not a game of chance, but required skill and finesse. Sharpe demonstrated this with a courtroom pinball game, capped when he announced that he would launch his next ball through the center lane at the top of the playfield, then proceeded to do so. The committee immediately removed the ban, though Sharpe later admits his courtroom success was by sheer luck

Atari Physical Pinball Tables

Tropes related to, named after, or used predominantly in Pinball games For a list of tropes commonly appearing in pinballs, see Tropes in Pinball Games

There's just something about heroes' mothers: They seems to be Dude Magnets . This is doubly true if they're a Missing Mom or Posthumous Character now This trope is about someone who loved the protagonist's mother once—often an Unlucky Childhood Friend who knew her as a child—but who didn't wind up with her. Maybe All Love Is Unrequited . Maybe she did have feelings for him once, but it just didn't work out. Either way, she moved on, and went on meet the protagonist's father and have the protagonist. He... didn't. Because of the nature of unrequited love, it's often quite long-lasting . This nicely sets up a scenario for Unbalanced by Rival's Kid , or even Love Father, Love Son in some cases Why? Protagonists' mothers are generally portrayed in a positive way, especially if they're dead by the time the story starts . As thus, they're usually pretty lovable This is useful in a narrative sense, as not only does it lend characterization and backstory to both the mother and the person in question, but it also affects the way they treat her child, the protagonist. Nicer ones or those whose relationship with the mother ended amicably will be kinder to the kid. More mean-spirited examples may take it out on the child. Additionally, if the mother's suitor is a rather ambiguous character—which they not uncommonly are— love for a good woman can often be a humanizing trait for them This trope can</ be fulfilled by a father's suitor as well, but there is a definite slant toward it being mothers. Thus a father example is a Gender-Inverted Trope

In fiction, and sometimes in Real Life , we tend to differentiate between "girly" colors and "boyish" ones . It is clearer with babies, when we are prone to see girls dressed in pink and boys in light blue. Prior to the industrial revolution and the development of synthetic dyes, colors were limited and the high costs rarely spent on children's clothing outside the upper classes. The main colors closer to natural hues. However, by the 1880s it was established that pink was generally for girls, while blue was for boys . Prior to WWII, a family's economic status was likely to affect color choice more than actual preference. However, at the same time, the Germanic countries tended to view the opposite: pink was associated with baby boys, because it's derived from red, which is considered a good masculine color. Blue can be feminine (and True Blue Femininity often still applies), as it was associated with the Virgin Mary. On the

flip side, the French were happy with a girl in pink and boy in blue by 1823, as childbirth should be "announced in this manner, and when the pincushion is pink background, this is a sign of the coming into this world a little girl, while the blue background pelotte announces that it is a boy" (La Cour de Hollande sous le règne de Louis Bonaparte, by Athanase Garnier, 1823) Note that lots of female characters have had a pink motif that they wear with pride and sheer badassery . Male characters as well, because Real Men Wear Pink . However, pink is sometimes considered too childish and disrespectful, especially to an adult woman, so red may be substituted. If there are Two Girls to a Team and one is represented by pink, the other girl will usually be represented by purple . A purple girl can be a goth , tomboy , or Proper Lady , while the pink girl is usually The Chick and/or a Genki Girl . Purple has a variety of associations, not limited to Purple Is Powerful and Graceful Ladies Like Purple — it's indicative of nobility and, by extension, nobility of character. Can crop up in many Boys' Love and Girls' Love stories; the active partner (Seme </ in BL, tachi</ or Onee-sama </ in GL) is unlikely to wear "girly" colors such as pink, but the passive partner (Uke </, neko</) frequently does, and (especially in GL but sometimes in BL) may even have pink hair . A Sub-Trope of Pink Means Feminine , Tertiary Sexual Characteristics , Color-Coded Characters . Compare Tertiary Sexual Characteristics , Red Oni, Blue Oni , Colour-Coded for Your Convenience , Pink Is for Sissies , Group-Identifying Feature , Princesses Prefer Pink . Not to be confused with Blue Boy .

Inverted in Castlevania: Portrait of Ruin </ : Jonathan's outfit is red, while his menu items are red or pink. Charlotte's outfit (including underwear!) are blue, as are her menu items On the Fanfiction website Archive of Our Own , one of the colored boxes next to the story's title specifies the genders of the main pairing: Blue for Slash , red for femslash, purple for Het

A situation where a character or party is pinned down by enemy fire and can't fight back, or sometimes even move, without getting their heads shot/burned/ripped off. This can prevent them from getting to an injured ally the character or group needs to help, stop a shorter-ranged character from getting within range of fighting back, or simply keeping the heroes from moving forward, buying a villain time A variant is "cover fire", which means pinning down an enemy when an ally moves forward (usually to the next safe spot, before firing in turn so you</ can move) It's often used in video games as well. Ever wondered why enemy soldiers keep shooting at where you last emerged from cover? They're keeping you pinned, probably while they recharge their shields or move into a position where they can kill you If it's being used to keep allies from helping a character who is</ able to fight back, the allies are Locked Out of the Fight

The extreme of I Just Want to Be Normal . The characters either aren’t human to begin with, or Was Once a Man before being the subject of a Baleful Polymorph curse or transformed via The Virus into monsters or otherwise made into something else that is decidedly not</ human. Often involving an artificial being such as a robot wanting to be a flesh-and-blood creature — or at least closer to one in ways it feels are important, like becoming creative Whatever the reason, the nonhuman beings want to become human, or in the case of formerly-human beings, they want to be

human again. Despite Applied Phlebotinum and magic being able to do everything else, it seems the power to turn someone into a mortal human being is incredibly rare. In those cases where those who do</ get the instant magical cure, they'll often throw it away, saying they want to earn it, or "it's the path, not the destination" (whatever that means), or it will come at a horrendous moral cost. In other words, Failure Is the Only Option , at least until the Grand Finale This is often a goal of robots , vampires , werewolves , and so on. In these circumstances, sometimes a wiser character will be taken in by this trope, but instead make some important logical deductions. Namely, that if you're a robot, you probably already act like a normal human, to the point of being able to pass the Turing Test . If you're a vampire or werewolf, you're substantially stronger and hardier than a typical human . Or maybe, in the most extreme cases, you'll become convinced that Humans Are Bastards , and you're better off being what you are. As a result, as cool as these "emotion" things may be, it may not be worth being Brought Down to Normal just to enjoy them. In these cases, the character in question can often be found looking for a third option that will allow for the best of both worlds Named, of course, for the puppet who wanted to Become a Real Boy , but much older than that. Likewise, the Shapeshifting Lover or the Talking Animal who is really a victim of a Baleful Polymorph Curse are figures of long standing in Oral Tradition Very often overlaps with What Measure Is a Non-Human? and often suggests that Humans Are Special . Contrast Humanity Ensues , and the exact opposite attitude that Being Human Sucks . See also Humanity Is Infectious , where a human mindset is catchy Not related to Pinocchio Nose . For the sister trope Become a Real Boy , see The Adventures of Pinocchio </

In reality, grenade pins are designed to be hard to pull so they won't be pulled accidentally. Attempting to pull them with your teeth will likely result in some painful dental damage Straightening the pin in advance to make it easier to pull is certainly possible (and easily accomplished one-handed) but it greatly increases the risk of mass casualty I Just Shot Marvin in the Face -style accidents so it isn't recommended outside of a dire emergency

In cartoons, kids are portrayed as being way shorter than adults, even kids who are 7 to 12 years in age. In real life, 7-year-olds are on average 4 feet tall, but in cartoons, 8- to 11-year-olds are often drawn to be only half adult height. Although children are rather small before they talk, it doesn't stay this way for long in real life (unless, e.g., they have dwarfism, but that's another story entirely), especially when puberty sets in and they outgrow clothes faster than they get new ones. In some cartoons, however, it's much more exaggerated. Even 10- and 11-year-olds only appear 2 feet tall Usually, this is done as an exaggeration and to play around for fun with. Because children often feel overpowered by their parents and other adults, they're drawn much shorter. Especially when it's told from their point of view. Sometimes, all that's visible of their parents are their legs. Bully and jock characters tend to be shown at heights that are more realistic for their age, however This trope is not quite omnipresent ; sometimes children are scaled to a more realistic size. Still, it's prevalent enough</ that averting the trope may lead to the audience being confused about how old a child character is actually supposed

to be. And sometimes it's even justified by the Super-Deformed art style of a work Teens Are Short refers to simply having most teens be identified by being shorter than adults, especially in Dawson Casting . This applies to 4- to 12-year-old children being ridiculously</ small for their age, to the point that they are only as tall as toddlers. Classic cartoons often invert this trope and Teens Are Short for laughs This is seen to a much smaller degree in live-action, where smaller actors may be chosen instead of a taller actor Related to Animation Anatomy Aging . Teens Are Short is the teenage version. Compare Miniature Senior Citizens . Also see Tiny Schoolboy which shows the types of preteen/teenage boys that suffer through this trope

When a small person is accosted by a larger opponent, most people expect the latter to win, but in fiction, the smaller a combatant, the more ass they can kick Like the Square-Cube Law going down, a combatant gets cooler and more badass the smaller they are. Short guys trounce giant bruisers, children routinely trounce goons, little people will be amazing wrestlers (if not literal ankle biters), and mice, rats or other small creatures (especially of the Talking Animal variety) will swarm and overwhelm , if not individually disable enemies with rapier precision Much like Muscles Are Meaningless and Crouching Moron, Hidden Badass , these characters are formidable fighters despite (or sometimes because of) their size There is some basis in science for larger proportional strength for smaller creatures : the Square-Cube Law works in the other direction. Although the volume, mass, and inertia of a half-sized humanoid such as a Hobbit is one-eighth a standard-sized human's, the strength of muscles is based on their cross sectional area, making Hobbits proportionally twice as strong as a human, and much more agile. This is also why ants are so strong compared to their mass. However, for this trope, Rule of Cool is in play whenever the Pint-Sized Powerhouse is as strong as, or stronger than, an average-sized human See also Apron Matron , for when small old ladies do this, and Mini Mook . Cute Bruiser , for when they're young, or at least very young-looking . It's also a common trait of the Mentor in Sour Armor . Killer Rabbit covers "harmless" animals. See Weak, but Skilled for a common explanation behind this. Waif-Fu and Glacier Waif are subtropes. This Trope is often - but not always - associated with a David Versus Goliath fight One of the commercials for McDonalds Happy Meal featured an anthropomorphic ant named Ant who exercises a lot, is extremely fast and had once been stated to have lifted up an entire elephant without getting crushed by it

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An entertainer who is idolized by teenagers. People have been declared teen idols for as long as being a teenager has been recognized which, by the way, is Newer Than They Think - until the '50s, anybody under the age of 18 was simply a "child" . Many, but not all, have been specifically groomed for this purpose. They generally have several things in common: The most basic way to tell if a celebrity is truly a Teen Idol is by whether they wind up in magazines aimed at the teenage market (like Sassy</, Tiger Beat</, YM</, Seventeen</, and Teen People</) and by whether they become a poster celebrity. It should be emphasized that Tropes Are Not Bad and many idols, particularly musicians that legitimately wrote their own material, gain critical defenders as time goes on . Often, if the teens of the era have a social conscience, a Teen Idol will be the way The Man Is Sticking It to the Man . This trope commonly overlaps with the Idol Singer , although not all teen idols are singers. See also Boy Band , Girl Group , and Teen Pop . Not to be confused with the Meg Cabot novel, Teen Idol , or Marina Diamandis ' song "Teen Idle" (though Marina is given to playing with the trope).

An index of fictional works that star, or revolve around, Pirates (or, less frequently, Ruthless Modern Pirates) Can overlap with Sea Stories , which are works set across the seas, especially if the pirate story in question is set during The Golden Age of Piracy or a facsimile thereof

Whether they're sailing the high seas, soaring the wild blue yonder, or charting the depths of outer space, whenever there are ships and commerce, there's Pirates . Compare with Seaborne and Submersible Vehicles . Contrast with Ninja Tropes . Useful Notes :

A very common pose for movie posters and game cover art is to feature the main character posing with a firearm, often a pistol. A pistol is usually used to convey that the character is armed and dangerous and has intent to shoot, but not as overpowering as an assault rifle would be. Sometimes this is done for marketing reasons: a character may be known for their martial arts or other character traits, but if they hold a pistol anywhere in the story

it'll be presented in promotional art to make the work look more action-focused and appeal to a broader audience. But since a pistol is small, it's also easier to downplay it visually by holding it to the side This isn't exclusive to pistols: assault rifles and shotguns are also used for more aggressive characters, but they're more limited in how they can pose and express with them. It is also common to spoof this by having something else being held, like a banana or finger-guns, but still pose with the same serious reverence as with a real firearm See also: Sean Connery Is About to Shoot You , the more audience-aggressive variant

So, you've got a protagonist who's a bit abrasive, a bit rough around the edges. If you wanted to make a love interest for that character (assuming the character is the type that has the human capacity for love), you could</ either make the love interest just like the protagonist, make them single, or Take a Third Option : you could make their love interest completely passive. The inversion of All Girls Want Bad Boys and All Amazons Want Hercules , Pitbull Dates Puppy is when someone who's tough and Not Good with People enters a relationship with The Woobie , Non-Action Guy , The Heart , or the Extreme Doormat — often by force, though it is possible for one or the other to naturally fall in love with each other. Often done in historical romance novels where a badass decides to marry some fresh young innocent thing as a change from his usual Vamp or Femme Fatale choices. May be a Romantic False Lead if done deliberately to screw with a more suitable ex. Contrast Best Her to Bed Her . Also see True Love Is Exceptional for when a similar Opposites Attract dynamic actually works out, and Aggressive Submissive when the relationship works like this most of the time, until the time they actually have sex when suddenly their roles get inverted. Compare Beast and Beauty , Masculine Girl, Feminine Boy , and Brooding Boy, Gentle Girl . In psychology, this is known as the Has nothing to do with the rapper Pitbull .

Actually, the pitch generator is .

A hole in the ground that's somehow covered up so as to blend in with the surrounding terrain. Sometimes it's hidden beneath a Trap Door . Related to but not to be confused with Bottomless Pit . If it's not hidden, it's not a pit trap A standard subversion is where character A sets up a pitfall for character B, B walks straight over the covered pit and doesn't fall in, and then character A tries to cross (possibly preceded by tentative testing first) and does</ fall in, Wile E. Coyote-style Platform Hell titles will</ have these, usually with no indication at all that it's a trap Oftentimes it is a Conspicuously Light Patch . If there's an angry creature waiting at the bottom, you may have run into an Antlion Monster May have something nasty at the bottom to do additional damage on impact, such as Spikes of Doom (possibly poisoned) or snakes

The single most powerful deterrent to kidnapping in all fiction, (and certainly in the mundane category), is to be so annoying that the kidnapper requires an active force of will to keep their sanity. What makes them annoying isn't important. In truly bizarre cases, the kidnappers can be annoyed because their victim insists on being kind, upbeat, and forgiving even through torture. The

point is, nobody wants to be around them and that ransom note looks increasingly unimportant as compared to the promise of not having to deal with the Anthropomorphic Personification of "damned pest" day in and day out This can lead to an especially awkward situation when it turns out that the extortee doesn't want the hostage back . Expect much comedy to abound in this scenario, in part because a sufficiently vicious kidnapper would not get in this situation in the first place. Foiled by niceness once again, it seems This trope is a fairly old one. O. Henry's famous example "The Ransom of Red Chief" executes this trope using a pair of kidnappers (and a particularly bratty kid as the "victim") back in 1910, and there are stories, jokes, and folk tales going back to the Middle Ages and beyond of someone who escapes damnation because the Devil Himself doesn't want to deal with her (and it was almost always</ a her , because the Middle Ages were like that) It's fairly common for this trope to be invoked if the captive is particularly Genre Savvy or cunning . Subversions, aversions, and defiances of this Trope usually (although not universally) involve the kidnapper hitting a Rage Breaking Point and demonstrating how much of a bad idea this was, being unrelentingly evil in the face of said annoyance, or the hostage finding out the hard way that whatever is the final objective of the kidnapper they don't need to be alive (or at least conscious) for it to be achieved Compare Too Spicy for Yog-Sothoth , where the captive is intolerable even to the most hardened captor, Prefer Jail to the Protagonist , where the villain is forced to flee from the hero's presence even if it means being re-incarcerated, and Talking the Monster to Death , where the captive directly challenges the captor's beliefs and motivations. Contrast Poisonous Captive , who insidiously subverts and undermines the captors. If you pity the kidnappers because they're about to get their asses kicked by the kidnappee, then that's Mugging the Monster . Also compare Defiant Captive , who is more 'uncooperative' than simply 'annoying'. See also Sick Captive Scam , which is another trope that works better when the captors don't want any harm to come to the captive Not to be confused with Stockholm Syndrome , in which the kidnappee develops pity/amicability with the kidnapper; Contrast Lima Syndrome , in which the kidnapper actually starts to like</ or feel sympathy for the victim

If pornography is to be believed, no profession results in higher rates of sexual promiscuity than being a pizza delivery boy. Any mention of pizza in a pornographic movie will result in a pizza boy having sex. You'd be surprised that there aren't people clamoring to sign up with Pizza Hut or Domino's just for the tips</ alone. Expect to hear some really cheesy dialogue about "sausage" This trope doesn't apply to just pizza boys, but to any profession which provides services at the house of a client. It gives viewers the thrill of supposedly watching anonymous</, spur-of-the-moment sex without a production team having to use any other sets than a living room or bedroom where the "total strangers" meet. Plumbers are frequent candidates, complete with bad "cleaning out your pipes" jokes. Cable television installers are also portrayed as being sex-crazed, as their job will invariably require some screwing, and drills with unusually large bits It is never explained how the delivery person avoids getting into trouble with their boss back at the office for taking so long to make a delivery, or how they will explain the lack of

tangible payment they collected for the goods they dropped off Incidentally, in actual pornography, pizza delivery (and cable repair, etc.) girls</ are starting to become popular, possibly due to overexposure (as it were) of the male sex for this If the client is married, see Cheating with the Milkman . For the video game equivalent, see Excuse Plot . Not to be confused with a Delivery Guy Infiltration (though it can easily happen in the work)

Some places are so holy or magical that they have the property of protecting those inside the location from harm, either by keeping out ghosts, demons, or other supernatural beings, or by preventing any sort of violence or evil from occurring there This might be because a spell was placed on the location or simply because the place is inherently sacred . In mythology, many places that are considered holy ground, such as churches and graveyards, have the ability to keep out undead or evil spirits If a character is merely trying to invoke the symbolism of a place, most likely a church, they are Seeking Sanctuary

In Berserk </ , Schierke is able to set up a massive defensive spell over a church... because the church had been built over a sanctuary to one of the elemental spirits.

Some variations of Tag - you know, that game where you run around until whoever is "it" tags you - have safe areas or similar.

DC Comics' Blue Devil is a devout Catholic, who had the misfortune to be turned into a demon. The result is a blue guy being immolated by holy fire every time he goes to church. You'd think either he'd take this as a sign or God would arrange some kind of waiver after a while.

Any 'sacred ground' in the Highlander </ 'verse might fit, though it is unclear whether it's an actual place of protection or they won't fight there because of their rules.

Tolkien has a few examples:

One episode of Doctor Who </ sees the gang take refuge in a church...magically shielded not by any holy powers, but simply because the monsters of the day were agents of time. Older things have more history and thus take more time for the creatures to penetrate, and the centuries-old church was the oldest thing around.

Dungeons & Dragons </

In the Quest for Glory </ series of games, places where Erana has been are protected by her magic, and are safe havens for the hero to sleep at night. The town in the first game also has her spell cast over it, preventing any violence from occurring there, except for in the back of the alley and the graveyard.

In the Whateley Universe , just off the campus of Superhero School Whateley Academy, is 'The Grove', a Genius Loci forest which physically keeps out the unwanted and attacks undesired visitors, while protecting beings it wants (like Fey). Students and security forces are warned not to try to go in there, at their own peril.

In The Smurfs: The Legend Of Smurfy Hollow </, the covered bridge serves as one from the Headless Horseman for the Smurfs as well as for

Gargamel and Azrael — that is, until Gargamel decides to taunt the Headless Horseman . The Headless Horseman cannot cross the bridge, but he can still throw a flaming pumpkin into it.

Huge explosions in space turn into fireballs surrounded by unexplained rings of fire/plasma that expand usually on the relative horizontal or vertical plane, often racing just past the camera. Used to make big kabooms (especially those that blow up whole planets) appear more powerful, and when spheroid shockwaves just won't do Perhaps this is done because the expected near-spherical explosions don't feel as big, or because a two-dimensional shockwave resembles that of powerful explosions on earth. In theory, it could</ be Hand Waved by being an effect of the method of Artificial Gravity , or some kind of rotating generator exploding, or plasma trapped by some great magnetic field... but it usually just gets a pass due to being an awesome visual Very commonly used in space-based video games, as it is a relatively "cheap" and easily produced effect Count on the hero's Cool Starship to be directly in its path by apparent coincidence , allowing him to Outrun the Fireball Note: a spherical shockwave that is relatively transparent would look like a planar shockwave viewed from a perpendicular angle; done that way it is not this trope See also Explosions in Space for other ways media gets explosions in vacuum wrong

Ah, airplanes. What could be better than flying through turbulent winds, with a Screaming Plane Baby down the aisle, a kid who won't stop kicking your seat, and getting stuck sitting with annoying strangers? Not to mention the food sucks, and the flight itself could take several hours — worse if there's a delay. Any of these factors can make a ride horrible, and it's even worse if there's a combination. Worse still</ if someone has a flight phobia So it's no wonder that airplane rides in fiction have a tendency to be portrayed as uncomfortable at best and absolutely miserable at worst. Whilst this can be Truth in Television , the problems with flight travel tend to be comically exaggerated for the sake of making the protagonist suffer. First-time fliers will never want to go back, those with a phobia will be given confirmation that airplanes are awful, and everyone will just be happy when the plane finally lands Common problems include being stuck with annoying passengers, a lack of space, bad food , and flight sickness. In the worst case scenario, the plane may crash, in addition to everything else, just to underscore how bad the flight is Compare Subways Suck and Buses Are for Freaks

Airports, train stations and bus stops can cause anyone to become frustrated, especially if you've been delayed or you're trying to change your booking. In this trope, protagonists are faced up against dutiful travel employees who seem to revel in their wickedness. Examples of this trope typically involves our exhausted main character, travelling across the country to get home or to see their family. Often, there's a ticking clock element, where it's crucial they arrive somewhere at a certain time. In other instances of the trope, a character may be booking a trip via the phone or consulting with a travel agent. However, just as they thought they were on their way, they face the mean old transport company employee. They may dress nicely, they may be smiling so hard their cheeks might

tear, but boy are they passive-aggressive. Perhaps years of facing embittered customers has made the employee more than a bit embittered themselves, or maybe, they picked the career purely so they could dictate other people's lives. Our protagonist usually makes a big scene, calling the worker out for their behaviour. But I mean, only one person is getting paid for being there, right? Why does the protagonist's goal matter more than any of the other impatient customers' goals? Scenes with this trope can sometimes end with the worker calling security, or may even lead to a "Stuck at the Airport" Plot . Compare with Unsatisfiable Customer , Obstructive Bureaucrat , Overreacting Airport Security , Plane Awful Flight No Real Life Examples, Please!

Someone's digging towards the center of the Earth. They aren't Digging to China , though. They're interested in the magma core itself. If they're evil, expect them to use the core as a potential power source or a way to end the world . If they're a hero, they might stabilize the core to prevent the planet from being destroyed. The latter is generally far rarer, because messing with the core of a planet is usually a bad thing Might have something to do with Hollywood Magnetism , specifically the idea that magnetism is a power akin to Green Rocks , so disrupting a planet's magnetic field can have crazy consequences Usually involves copious amounts of Artistic License – Geology . Compare Hollow World and Dug Too Deep

Most parasites use a single living being as their host, which they use to grow, develop their bodies, and finally create many new parasites that will invade another host These guys, however, will employ a whole planet</ as their host . Just as our parasites feed on our nutrients to grow, these guys will deplete the planet of its natural resources or its very life force (this is likely to bring bad consequences for the planet's inhabitants), and use them to complete its reproductive cycle, spawning more of its race. Once the cycle has been completed, the newborn will somehow leave the planet to find another one, where they will start a new cycle. Destroying the planet when leaving it is optional Compare Planet Eater , where the parasite consumes the planet just to obtain nutrients and does not require it to reproduce, and Planet Looters , which are more similar to thieves than to parasites

Stories, nominally Science Fiction , set on an alien world described in lush detail. The world can be Earth in the far distant future, or an alien planet, but it is reached by science-fictional means, not magic. However, the science is largely handwaving . Visitors may arrive on the world by spaceship, and there might be items of Lost Technology present, but overall the world will feel like Low Fantasy — a feudal society with small-scale magic but no Big Bad — and it will share most of the same tropes. Sometimes the genre is even called "Sword and Planet", in reference to Sword & Sorcery , although other authors have this as a different if often overlapping genre. Because the "romance" in the title stems from Chivalric Romance , a Love Interest is not in fact required. May involve Weird Science . Schizo Tech may occur. Even if the planet has futuristic transportation, expect, however irrationally, large parts of it to be unexplored, and it to be easy to be out of contact

with one's home (and government). Prone to use Medieval European Fantasy tropes, or feature a Feudal Future . Overlaps heavily with the Dying Earth subgenre pioneered by Jack Vance 's eponymous novel . Examples set in our solar system tend to involve now-discarded hypotheses about the environments and histories of other planets, such as Venus Is Wet and Once-Green Mars . Space Opera is a closely related genre, but the action and adventure tend to take place more in space and on differing planets. Usually it is set within the context of a galaxy-spanning civilization and involves at least some travel between planets . One distinction is that Planetary Romances are essentially Jungle Operas in space whereas Space Operas are essentially Sea Stories in space. Contrast with Single-Biome Planet . See also Pulp Magazine , Swashbuckler , Two-Fisted Tales . Not to be confused with Mars Needs Women

This is the way the world ends , not with a bang , but a nom</ (all apologies to T. S. Eliot) A character that not just destroys but eats</ planets for nourishment. They may suck the life-force from the biosphere, feed off its gravitic potential or magnetic field, or just start taking big bites out of the crust and mantle Planet Looters and Alien Locusts taken to the Nth degree. May overlap with Grey Goo . Taking this</ trope to the Nth degree, is Spacetime Eater . Compare Omnicidal Maniac and Planetary Parasite . This is an X-1 class threat in Apocalypse How . When a character eats planet-sized portions (or eats so much they're the size of a planet) that's Big Eater Subtrope of Planet Destroyer (because a being who eats planets for breakfast would also have the necessary strength to destroy it) This would have been called " World Hunger ", but that's a real life problem with real life consequences . We guess

The infernal realm is often by definition unconquerable and inescapable. This doesn't sit well with videogame designers, who abhor not being able to shoot up things that look like they need shooting up. Consequently gamers are occasionally treated to going to Hell, killing everything, and coming back out. This is possibly the ultimate logical conclusion to the Rule of Cool , or the Sorting Algorithm of Evil going off the scale. The epic finality of Hell makes it a good location for The Very Definitely Final Dungeon or the Bonus Dungeon , but that's by no means universal. Compare Bonus Level of Heaven . Almost always leads towards a To Hell and Back scenario Also see Lethal Lava Land , an often similarly themed stage that usually doesn't actually take place in a Fire and Brimstone Hell . For a level that's a figurative hell, see Brutal Bonus Level . Not a Lighter and Softer version of " Planet Hell or of " Hell Planets ."

Planet looters are a race of aliens that have run out of something, and must steal it from others — frequently, from us here on Earth . This is peculiar in that their demonstrated level of technology makes one wonder why they'd target Earth when it would be far easier to find an uninhabited planet and strip-mine that. To Handwave that problem, they often need some particular resource which is supposedly rare: It's fairly popular to make humans</ fill this role (to the horror of the Space Elves), as a Green Aesop about the exploitation of natural resources. Usually results in an Alien Invasion . Compare Space Pirates , Horde of Alien Locusts , Planet Eater , Mars Needs Water , and Mars Needs Women .

There's big spaceships, there's gigantic </ spaceships, and then there's these: a space ship (or station) that's as big as a small planet or large moon. In space, you have no external gravity to contend with, so it's possible to build some truly humongous structures like this. Alternatively, you may just want to strap some engines onto an actual</ planet or moon and set off, although this may require Sufficiently Advanced Technology . If the ship's big enough, it may even have its natural gravity be big enough to keep things rooted to its surface, though usually not enough to make an earth-like atmosphere (like, say, our moon) Often used for Rule of Cool , in which case it will overlap with Cool Starship , the Planet Spaceship is a great way to intimidate your foe, or to pack your entire population off when your home world is in trouble. May evoke a " That's No Moon! " reaction when it first appears Technically, actual planets and moons are</ spacecraft in the sense that they are in orbit around something. Buckminster Fuller made this analogy when he referred to "Space Ship Earth." But to qualify for this trope, the super-colossal spacecraft must have some means of propulsion</ , or at the very least orbital correction Subtrope of Mile-Long Ship . May be used as a Big Dumb Object , The Battlestar , or a Generation Ship . Commonly, though not exclusively, found in Space Opera . Compare Dyson Sphere and Ring World Planet . See also: Unnecessarily Large Vessel , Unnecessarily Large Interior and Awesome, but Impractical

This is a fairly simple trope. It is simply the habit of calling Earth "Terra" in Sci Fi. The word is adopted from the Latin word for, well, earth It is used to make the planet Earth follow the Roman naming systems for the planets of the Solar System and also because "Terrans" is a more respectable description for the inhabitants of the planet than " Earthlings ". Another advantage is that it is language-neutral, since it is by far the most common word for the planet—four world languages call this planet Terra or some variant thereof, as do many of the other Romance (i.e. Latin-derived) languages with fewer speakers Also, “Terra” provides a convenient standardization in that Earth is otherwise one of the only two planets in the Solar System that are not named for Roman deities, with Uranus, named for a Greek one, as the other, and one of the few things in general in the Solar System that are not named for Roman or Greek mythology, along with a few others, such as the likely dwarf planet Makemake, named for the creator in Easter Island folklore, or the Uranian moon Puck, named for a character in Shakespeare’s A Midsummer Night’s Dream </ This is often accompanied by reference to Earth's sun as "Sol", and the moon as "Luna", to differentiate them from other suns or moons Calling Earth "Terra" may be a result of an Earth That Was scenario Due to the evolution of the pronunciation of Latin itself, the older form "Tella" also fits here. SF authors of the 1930s also applied an alternative version of the word, "Tellus," which means the same thing For whatever reason "Terran" is frequently used as an alternate name for humans even when the planet is still called Earth

A subtrope of Slapstick and Amusing Injuries , this is an old gag where Alice is carrying long items such as planks, logs, poles, or ladders, turns around and accidentally hits Bob, who was standing behind or next to her This happens either because Bob called Alice

from behind, and she instinctively turned around to greet him, or because she wasn't aware of his presence, or simply because Alice isn't careful of her surroundings One common variant is to have the carrying character unknowingly knock out an attacker that was furtively approaching from behind. Another is to have a sufficiently quick-witted character duck the first swing, only to be clocked in the head when Alice turns back</ around This gag find its origins in Vaudeville and Music Hall, leading to its use in the Silent Movie era. Virtually every silent movie, starting from Chaplin to Laurel and Hardy, used this gag at least once, even when talkies came along. The Plank Gag was also a favourite of the Three Stooges. It's still used on stage today in the UK with Pantomime In Real Life , safety rules are set up specifically to avoid this situation Characters likely (but not necessary) to be involved in the gag are The Klutz for the long item-wielder, and the Butt-Monkey and The Chew Toy for the person suffering the hit If you're thinking about a guy getting hit in the face by a board that he stepped on, that's actually a variation of the Rake Take . Also compare Nautical Knockout . A Plank Gag might be set up, but subverted by the Coincidental Dodge

A character is trying to outline a battle plan, a game plan or A Simple Plan . They will always use the first items that come to hand, and these will nearly always be salt and pepper shakers, a bottle of mustard or other condiments, and possibly tableware like spoons and napkins. Hilarity Ensues , resulting in: Can turn into a physical Metaphorgotten . See Exposition Diagram , The Big Board , Model Planning for when something more suited to the task at hand is used

Whenever Plant People show up, they are almost guaranteed to have Plant Hair Plant Hair is when a character, usually a plant, has leaves, vines, flowers, and other foliage-related paraphernalia instead of hair This can be a Justified Trope because having leaves on top of your head makes them less concealed from the sun, so photosynthesis is easier. Although most of the time it just looks good . That doesn't excuse Humans with Plant Hair, when the Plant People look exactly like humans, except for their Plant Hair Note that the character in question doesn't have to be a plant. They just have to have foliage-related stuff instead</ of hair Compare Robot Hair and Alien Hair . See also Plant Person , Plant Aliens , and Planimal , who probably have this. Sometimes occurs in Weird Beard form Is a Elemental Hair Composition as hair that isn't actually "hair"

In Sable's Grimoire </ , Eth the mandragora has leafy green vines and large pink flower petals for hair.

An index gathering plant-related tropes. And fungi too . </ A sub-index of Tropes of Nature . Do not add flower-only, tree-only, or fruit and vegetable-only tropes here: instead, put them in their respective sub-index. Compare and contrast Animal Tropes .

is one of the four traditional states of matter, a step up from

gas where the electrons become so energized that they break free of their orbits. Naturally some people have thought of weaponizing it. Unfortunately, in real life, plasma's properties make it more than a bit impractical. Even without atmosphere, it spreads out and becomes useless more than a fraction of an inch from the source, making it useful as a cutting tool but not a (ranged) weapon unless you can practically project a magnetic bottle to contain the plasma until it hits the target... which is very advanced technology in its own right (and subject to that very same technology being used to disrupt the magnetic bottle of the weapon). Even with</ atmosphere, the fact that gases are much denser than plasma means that plasma won't penetrate very far through air — think of shooting compressed air underwater. Needless to say, practical ranged plasma weapons are an indication of a highly advanced civilization. Those impracticalities may be why most fictional plasma weapons, almost always heavy guns or cannons, are at most Cool, but Inefficient . Common traits include: That being said, one of the major reasons why a civilization displaying practical ranged plasma weapons is so intimidating is because, if practically delivered, plasma has a devastating effect on target. It doesn't merely look cool ; it delivers enormous heat and electricity into the target, wreaking havoc on electrical systems (including organic ones, like the human body), outright melting what it hits, and setting everything near it on fire. A Sub-Trope of Ray Gun and Energy Weapon . When the Mohs Scale of Science Fiction Hardness demands the function of the weapon to be explained, however, it's nearly universally mentioned to be a high-powered relative of Magnetic Weapons instead, the implications being that the projectile's launch energy and/or air friction is sufficient to turn most of it into plasma.

No, Not That Kind of Partner This is when two characters have been friends for a long time, and share a closeness like that of a married couple. Occasionally, there are individuals who assume the duo are married or dating , or try to set them up as a couple. However</, the duo is perfectly happy just being friends and the lack of sexual attraction is mutual. The reasons behind this vary. Sometimes they're truly in love with someone else. Sometimes their sexual orientation makes them incompatible . Sometimes they even tried dating once a long time ago and realized that they just didn't think of each other like that. Whatever the case, the final result is entirely platonic on both sides In most cases, this is a Sub-Trope of Like Brother and Sister . The difference is that for Platonic Life Partners, their relationship with each other is the most important relationship, with even romantic relationships coming in second.(sometimes it's on the same level) The same-sex equivalent is Heterosexual Life-Partners Simply being friends doesn't make a pair an example, nor does just being True Companions —rather, in terms of The Four Loves , this is </ with overtones of Storge</ but a complete lack of </. Despite their tendency to inspire shipping , there's a good reason they're called Platonic</ Life Partners. However, there is precedent for Relationship Upgrades to occasionally happen if one or both partners realize their feelings run deeper. Occasionally, Better as Friends and Anchored Ship also will crossover into this trope if romantic pairing change their status, voluntarily or otherwise Before you add an example to this page, make sure it really fits the trope. Harry Potter and Hermione Granger are a good example of two characters who They're Like Brother and Sister This is common in shows targeted at young children, even if the characters

themselves are significantly older than the viewing audience, based on the assumption that little kids don't want to watch a bunch of "mushy stuff." Often also invoked by fans of science fiction series who similarly don't want the stories watered down with romance Sub-Trope of The Not-Love Interest . Compare Better as Friends . Contrast Just Friends for when this does actually blossom into romance. Not to be confused with Childhood Friend Romance , in which one side does have feelings for the other

Plausible deniability is a condition under which a person or persons' culpability might be denied, or at least mitigated, by pointing to a situation that either leads them to take the action they took, or to deny that they were responsible in the first place According to The Other Wiki , the term was "coined by the CIA in the early 1960s to describe the withholding of information from senior officials in order to protect them from repercussions in the event that illegal or unpopular activities by the CIA became public knowledge." The scope of the term has broadened since then While intended in the context of more serious affairs, the term can refer to any number of trivial matters. Speaking at San Diego Comic-Con, prolific comic book writer, Len Wein explained the lack of original films, and the large number of sequels, prequel and spin-offs as well as adaptations of novels, comics, TV shows, video games and older movies, is because Hollywood "runs on the principle of plausible deniability," and that if studio executives can point to a good reason why they green-lit a turkey, it would be more plausible</ to deny</ their bad judgement by pointing to the property's existing market Plausible deniability is often used to make it seem like fantastic events within a series could be taking place in the real world, by hiding the evidence so that most of the in-world population could deny that the events are happening — we call that a Secret History . Contrast Implausible Deniability , where you try</ to do this, but your statement can't be believed in the least

If something is played for drama, it is being used with the intention to be serious. Sometimes, a comedic trope is played completely serious (for example, a Three Is Company setup leads to tragedy), or maybe a drama-neutral trope is milked for all the drama it can provide. Can be used in a deconstruction of a particular trope Contrast Played for Laughs ; sometimes, the only difference between one trope and another is that one is played for laughs, while the other is played for drama

This can be done in several ways: This might even be inspired by one of the writers finding Accidental Nightmare Fuel in a trope and then applying it deliberately. Now it's very rare to see actual horror tropes done this way, since they are technically played for horror by default, but it's not unheard of. Perhaps the horror is exaggerated , or the work finds new horrific implications of the trope. Furthermore, this in no way</ excludes horror works from having examples. In fact they can get plenty of scares by finding the scary elements in things that usually aren't. Now keep in mind the absence of horrific elements doesn't count as Nothing Is Scarier , unless we're meant to be freaked out by something not happening. A Sub-Trope of Playing with a Trope . A Sister Trope to Played for Drama . Compare Fridge Horror , contrast Played for Laughs (though the two sometimes overlap).

If something is played for laughs, it means it is being used with the intention to be comedic. It is often a parody of the instances where said device or trope is used seriously. Sometimes involves Lampshade Hanging on a particular trope Contrast Played for Drama and Played for Horror ; sometimes, the only difference between one trope and another is that one is played for laughs, while the other is played for drama Can sometimes result in a "Funny Aneurysm" Moment down the line. And of course, can result more immediately in Dude, Not Funny! . Also compare Black Comedy . Not to be confused with Parodied Trope (when that trope isn't played straight)

Different people want different things out of games. For instance, one kind of player may have absolutely no use for Awesome, but Impractical abilities; they avoid even getting them, they write to publishers asking them not to put them in future games, and they deride players who do</ use them as ignorant newbies. On the other hand, other players go straight for them, and use them as often as possible, just because they like the impressive visual effects and the feel of doing the maximum possible amount of damage . And yet another</ player will acquire them, but not use them except as a Finishing Move , because it's more dramatic that way . A number of ad hoc</ terms have developed in various sorts of game for different types of player, such as the Rules Lawyer , </ who is compulsively attached to the rules as written, the impetuous and annoying Leeroy Jenkins , </ and the Griefer </, a common type of Troll in multiplayer computer games, who plays to piss people off and have fun at other players' expense. But some people have gone further, creating systems</ of terminology. This may be intended as an aide for Game Masters ; if the GM has a clear idea what the players want and how they’re likely to behave, it makes running a satisfactory game much easier. Alternatively, the system may be intended for the use of game designers and publishers; if you're making a game, it can be very important that you know who, exactly, you're trying to sell it to . Thus, a fair amount of work has been done on codifying the relevant psychographic profiles. All of them, to a greater or lesser degree, are about what the player thinks is fun. Several different categorizations have been proposed or created. Most of them were made for the purposes of one specific game or genre, but can be applied more widely with a bit of tweaking. in an article entitled in Different Worlds</ magazine in 1980. Although Blacow was identifying four different aspects of games</, each rather obviously mapped to a type of player</ , if only because players accustomed to a specific style of game will play to that style, and his article was soon followed up by other writers in the same magazine, picking up on this aspect of the topic. Blacow’s four aspects were: Note that, with most of these categorizations, blends are entirely possible, and indeed likely; for example, you can have someone who's part Timmy and part Spike, or someone who integrates beating up bad guys with socializing with their team. Indeed, most people will have at least a little</ of each category.

This concept represents the in-game character controlled by the player—as opposed to Non Player Characters who aren't. Typically the game puts you in charge of at least one entity, but the extent to which that entity is</ an actual character, as opposed to being a Featureless Protagonist or Non-Entity General , depends on the genre, the game, the game's developers, and even (if Character Customization is available) the player him- or herself. Our page on

Player and Protagonist Integration has more details on the different points along the scale that are possible here. Sometimes, the term PC only refers to The Protagonist , particularly if they are created by the player, while NPC is used even for other party members who the player still controls but are preexisting characters within the game world, rather than a personal avatar. For more information on possible PC/NPC party configurations, see Player Character Calculus . It's a curious thing, but most PCs in tabletop RPGs have a sort of personality archetype that applies regardless of the genre of the game the PCs are in or the personalities of the people playing them. They tend to be: This largely stems from the PCs being the main characters in their story and, more importantly, knowing it </ . Finally, a wise word to all tropers: don't conflate Player Characters with players. Ryu punches Ken, Ryu does not punch the player</. Unless something has gone horribly wrong . Or something has gone horribly right .

Anytime the Player Character is killed in a video game, Critical Existence Failure is sure to manifest. Sometimes, the player character just flops dead like a rag-doll or jumps out of the screen . Other times, they explode (normally if they're a robot, but in chunky salsa if they're not), or the enemies start Beating A Dead Player . And if you're particularly unlucky, the game will show in full detail the many creatively grizzly ways your character can be reduced to a pile of flesh and/or bones , and then make fun of you for dying We're not talking about those . We're talking about when the death of the player character is treated with some actual drama, as the player themselves would, and takes it completely seriously. It does so by conveying to the player that the player character is truly defeated, and that the game cannot go on without them . For many games designed for children, if done well, this can be a good source of Nightmare Fuel and/or a Tearjerker How this manifests itself varies, in some early video games, everything except the player would disappear and be replaced by a black void, removing all distractions from the character's corpse. In more modern games, all entities that are not the player (enemies, bosses, NPCs , etc.) would freeze in place as the player character dies. Dramatic Spotlight may be involved if the work is being showy. Due to the nature of this trope, it's very rare for The Many Deaths of You to apply, but if it does, expect all death scenes to have something in common, even if it's Yet Another Stupid Death The nice thing about this trope is that it avoids having to invoke Bloodless Carnage if a character should be reduced to paste, while simultaneously dodging having to give the player character a Family-Unfriendly Death . The death scene is always the same, but what would realistically happen to a character when they die like this is entirely left up to the player's imagination It's worth mentioning that the player character doesn't necessarily need to die for this trope to come into play, any type of failure can apply, as long as it's Played for Drama . If the rest of the game world keeps going on despite the player character dying, then it's not an example Permadeath is more or the less the ultimate version of this trope, since the dead character will remain dead. This isn't to be confused with It's a Wonderful Failure , as that is for dramatic failure in specific circumstances , while this encompasses dying in normal circumstances during game play. Contrast Have a Nice Death

As opposed to the malicious Cracker who uses his computer skills for profit and mayhem, the Playful Hacker normally wants nothing more than to explore new territory on the Net and learn new things. Sometimes, he plays harmless pranks which can cause clueless authority figures to confuse him with his dark counterpart. Even when his actions are not strictly legal, though, his intentions and presence are almost always benign—even heroic. When a Playful Hacker and a Cracker collide on the Net, it's always the Playful Hacker whom authorities pursue first, a plot complication which puts additional pressure on the Playful Hacker to track down the Cracker , the true culprit. When the final face-off comes, though, it's going to be the Playful Hacker versus the The Cracker at high noon at the 0K Corral with virtual six-guns . The Playful Hacker usually owns a Magical Computer , which allows him or her to do all manner of things impossible to normal computers and users, especially when engaging in Rapid-Fire Typing . (See Hollywood Hacking .) He may or may not be a Mad Scientist depending on who you ask. Chances are a more-benign Playful Hacker might turn out to be a Reluctant Mad Scientist , or a Stupid Scientist . Modern iterations may also be Tech Bros . See also: Everything Is Online , It's a Small Net After All , Omniscient Database .

The hiring of an actor to play a certain part which differs fundamentally from roles the actor is famous for or has played in the past. For instance, an actress who is known for playing kindly old grandma types suddenly cast as a scheming murderess. This is generally done when an actor wants to 'stretch his/her wings' or 'try something different'. In its highest form, this leads to an Oscar for the actor in question. Often, it can be very useful in The Reveal . Comedies will frequently use this trope for laughs; a wacky line will often sound much funnier coming out of the mouth of someone you'd never expect to say such a thing. If it works very well, it can even turn around a career. Occasionally, Playing Against Type is something that comes up in retrospect. An actor who becomes famous for a certain type of role may have played a character who is the complete opposite early in his or her career. At the time, the role may have not been a departure but, when viewed later, the difference will seem quite stark. The polar opposite of Typecasting , although it is possible to invoke both at once. A source of Hidden Depths . Really bizarre cases (or those which look bad in hindsight) can lead one to ask WTH, Casting Agency? For a specific form of Playing Against Type, see Tom Hanks Syndrome , Leslie Nielsen Syndrome , Playing with Character Type , New Sound Album or Creator's Oddball . May first require Typecasting to fall into this trope.

A character performs in a play as an inanimate object. It's often used to undermine a character, making them The Chew Toy of the moment. Sometimes they'll get One-Line Anxiety anyway, demonstrating them to be very strange or delusional. The need to have actors essentially playing props can be justified for school productions in which everyone in a class has to have something</ to do, and the adults in charge are forced to stretch the definitions of "actor" and "character" See also The Living Dead , when an actor gets the non-speaking role of a corpse. Actors' tendency to inopportunely get the giggles while playing such roles gave rise to the term Corpsing Not to Be Confused with actually becoming a tree

or disguising as one

When someone is too shy or inarticulate to pursue his dream girl, he has a friend (the Cyrano) supply his words for him. Like most Simple Plans , this naturally never works. In modern works, it's often done via Earpiece Conversation The plot generally plays out with the dream girl discovering the true author of the poetic courtship, and being more attracted to him than to the guy he was speaking through. Whether he's interested in her or not If there is a Cyrano on each side, hilarity may ensue . In such a double-Cyrano, Pair the Spares may be invoked Subtrope of Romantic Wingman , and a type of ghostwriter . The Trope Codifier is Edmond Rostand's classic play Cyrano de Bergerac </. The story may include a direct reference to the play, which will often make it very clear that the character making the reference (possibly the writer as well, possibly not) has only a very passing knowledge of the play. Could lead to a Funny Phone Misunderstanding

Many people tend to slack off at their jobs, at least occasionally. For people who spend their workday at a computer, this can take the form of secretly (or not so secretly) playing a video game The most common choice is Solitaire </, which was commonly found bundled with older Microsoft Windows systems. This is an indication that not only is the character bored out of their mind, they don't even have the means or the energy to download or install something cooler — they just play whatever comes pre-installed on their work machine. Later Windows machines require you to download games yourself, which might lead to something a bit more involved like Tetris </ or surreptitiously playing a phone game like Angry Birds </ The person playing may be a Surveillance Station Slacker . Often doubles as a Funny Background Event . Compare Pirates Who Don't Do Anything

This is the old idea that the best way to attract romantic interest is by "playing hard to get" because of course "the chase" is an important part of romance. Traditionally used by women to attract men, and "let them think they are in control" However, it can also be reversed, and probably is connected to why All Girls Want Bad Boys and Nice Guys Finish Last . Dogged Nice Guys in particular suffer from having violated this trope Often played for comedy when a person actually isn't playing hard to get, but their Stalker with a Crush assumes they are and are thus actually interested in them. It can result in an Unwanted Harem or even a Love Dodecahedron for maximum hilarity. Of course, the Abhorrent Admirer tends to operate on this assumption as well, and not just because an Abhorrent Admirer and a Stalker with a Crush tend to have a lot in common Another fun twist on this is when the Dogged Nice Guy or another unwanted Love Interest finally decides to give up, and suddenly their former target is shaken in their world view, and begins pursuing the former Stalker with a Crush , seeking to regain their affection. This leads to Unrequited Love Switcheroo Sometimes this results in an inversion of the previous situation, leading the former Stalker with a Crush to realize how annoying their romantic pursuit was (don't expect them to get much sympathy from the other characters). Other times this will lead to a Happily Ever After (or The Masochism Tango) relationship. More often the former Stalker with a Crush will excitedly return the romantic feelings at which

point the target will suddenly lose all interest resulting in a Snap Back . Occasionally it will turn out that the Stalker with a Crush was attempting to invoke this trope, in this case a Snap Back is almost certain once the target learns of it Connected to Love at First Punch . Might explain why the Tsundere is popular. See Belligerent Sexual Tension when both are playing hard to get, yet still seem to become inevitably romantically connected

This happens when someone with poor or minimalistic drawing skill has drawn something and another person misidentifies it. It does not necessarily mean the drawing sucks though, often the drawing is so simple that anyone could have mistaken it This isn't tied to drawings. Clay arts, handcrafted gifts, needlework or any handicrafts can also be classified into this trope Compare Terrible Artist

There are times when one person is played by a set of twins , and there are times when a set of twins are played by twins (or triplets, etc.). What's rarer is when a pair of twins are played by the same person Of course, there are more actors without twins than there are pairs of twins who are actors. Finding a pair that are identical enough and are both suitable for the part may be very hard and much more effort than just the one Reasons for casting this way include when on Long-Runners the twin reveal is a plot device thought up for an already developed character later on, and the actor hasn't got a twin. Other times, the production really wanted to hire a certain actor because of their marketability or skill massively outweighing pairs of twins that auditioned. Necessarily they are Always Identical Twins . The role in the story may take the form of the Backup Twin However, though it may seem as though you could save money by hiring one actor to play two parts, it may cost more</ . If the twins ever interact then you're going to need to hire at least one other person to be a stand-in (and spend a lot of time finding someone who looks like the twin actor) as well as spend twice as long filming these scenes. You're also going to be paying the actor for two roles, not one. Still, the availability of twin-less actors plus their appeal may start saving the production money and bring in more viewers, so earning the money back more. As well as that, some specialist acting agencies for twins ramp up the hiring cost because of the scarcity of genuine twin roles and/or actors A form of Acting for Two and usually achieved via Double Vision . The opposite of Making Use of the Twin There can also be In-Universe examples, for when there is a Show Within a Show . If a character pretends to have a twin that's the Fake Twin Gambit Note that only examples of twin/related characters should be listed: clones, doppelgängers, and other identical counterparts are more typically played by the same actor and not part of this trope. Voice Actors who voice both of a pair of twins go on Talking to Himself

Even with tropes about tropes (metatropes) that describe how tropes tend to be used, it can be hard to pin down the exact relationship between a trope and a particular work. This is a quick-reference guide of ways to play a trope, illustrated for clarity with two simple examples: The Butler Did It (a servant committed the murder in a mystery story)

: The trope is simply used. Tropes can also be played differently in terms of tone and style: Exaggerated : The trope is used to an extreme. Note that this does not necessarily have to be used humourously—a trope can be exaggerated and still played completely seriously. Specific characters (or the narrator) can also play with tropes: Lampshaded : A trope is Played Straight and explicitly pointed out by one or more characters.

Untwisted : Sometimes, a Subversion is expected</. In an Untwist, the audience expects a trope to be Subverted, but it is Played Straight instead. The Inversion of a standard Subversion. Highly subjective; any plot development can become The Un-Twist to a sufficiently paranoid reader.

Gender Inverted : This is specific to Always Female and Always Male tropes. A trope that is part of either category is used on the opposite gender anyway. This meta-trope doesn't apply to non-gendered tropes like The Butler Did It and Power Glows , but would to, say, a Little Old Man Investigates mystery story See our Playing With Wiki , an entire subwiki dedicated to doing this to every trope in The Catalogue , and in particular the Literal folder in PlayingWith.Trope Name , which is a reasonably concise version of this list

So we have Typecasting , which is cases in which an actor is known only for playing certain kinds of roles (in its most extreme form, I Am Not Spock , when the actor is only known for a particular role). Then we have Playing Against Type , which is when an actor deliberately plays a role extremely different from his or her established type. Then there's this trope, a sub-trope of Playing Against Type , in which an actor plays against type in such a way as to specifically play with, subvert or outright deconstruct his or her previously established character type. Supposing, for example, Bob is best known for playing charming, funny Nice Guys . In this trope, Bob takes on a role superficially quite similar to his established character type — only for the film to reveal that Bob's character is only capable of being charming and funny while drunk , and that he is driven to alcoholism by his history of social awkwardness and depression. (This trope can hence overlap with Deconstructed Character Archetype if Bob's character type is a recognizable archetype in its own right.) Note that this trope is not limited to comedic character types being Played for Drama ; it's entirely possible to do this by playing dramatic character types for laughs (e.g.</ : Bob is best-known for playing tough-as-nails gangsters, and then plays a wannabe gangster who acts tough but is in fact easily frightened and can barely hold a gun, let alone fire one), or exploring facets of a dramatic or comedic character type previously left unexamined. When successfully executed, this trope can cast an actor's earlier roles in an entirely new light and lead members of the audience to cry, " He Really Can Act !" When done poorly, it can seem jarring and awkward and may lead the audience to ask " WTH, Casting Agency? " (especially if the actor in question is insufficiently skilled to pull it off). Compare I Am Not Spock , I Am Not Leonard Nimoy , Adam Westing , Self-Parody , Meta Casting , Casting Gag , Tom Hanks Syndrome and Leslie Nielsen Syndrome . In-universe, compare with Hidden Depths , Character Development , Flat Character and Rounded Character . Do not list a different actor indented under another actor's example just because they appeared in

the same work. Indented examples should only be examples of when the same actor played with their character type in multiple different roles. See Example Indentation in Trope Lists for more information.

Fire is one of the basic classical elements and usually the starter element from the Fire, Ice, Lightning trinity that console role-playing games love so much. It's a very popular power to use, mainly because it comes from the prettiest of explosions . This seems to work best when used on the undead , arrows , swords , and, against all common sense , even people . It even works when rolled up into a tangible ball and thrown! People who are literally packing heat also tend to be fireproof and have a very high heat tolerance, as Required Secondary Powers . But sometimes, they aren't and are, in fact, just as vulnerable to their own flames as everybody else. Similarly, such characters may be Glass Cannons physically or emotionally owing to their element's reputation for extreme destruction and fragility. A person with fire power often possesses — get this — a fiery personality . You could say that they are Hot-Blooded , choleric , or that the flame of passion burns within them. And who knows, maybe their burning anger powers their burning hands ; it's certainly possible for it to make them literally burn from anger . They also tend to be redheads (or dye their hair). They may even give you due warning by being Fiery Redheads . If they're also a Pyromaniac , heaven help you . In jRPGs, this person is likely to be a Black Magician Girl . The fires they generate or control may be completely mundane, or in some way magical. If you're really</ unfortunate, the person will wield Hellfire . Contrast with the natural foil, An Ice Person , Making a Splash (with which it combines for boiling or steam), and Shock and Awe (which can be perceived as this trope plus Blow You Away). When it appears alongside Making a Splash and Blow You Away , that's Fire, Water, Wind . Compare Kill It with Fire , and Having a Blast . May overlap with Magma Man (which could be perceived as a combination of this trope and Dishing Out Dirt). If you're caught in a literal firefight with these people, you should probably Kill It with Water . Frequently shown (off) via Finger Snap Lighter and Blasting Time . Expect them to sneer at anyone using a Faux Flame . See Fiery Stoic for a Power Stereotype Flip and Sacred Flames for another twist. Now available in the Trope Co. catalog.

A Mad Scientist , Mad Doctor , or Evilutionary Biologist , possibly supported by The Syndicate and/or The Government , will run a series of classified experiments to create something — often without regard to the well-being of the often-living test subjects , and the words "moral", "ethical", or "safe" will not be in the head scientist's vocabulary . These experiments are often done to Disposable Vagrants and Condemned Contestants who are Strapped to an Operating Table , but occasionally you'll see a Professor Guinea Pig who uses himself and/or his family as the test subject(s) Super Soldiers and Super Serums are usually the goal of these experiments, but Mix-and-Match Critters , Phlebotinum Rebels , Psycho Serums , and Secret Project Refugee Families are often the result. They often become Disposable Superhero Makers with No Plans, No Prototype, No Backup , and have a great risk of With Great Power Comes Great Insanity or Power Degeneration . Expect a plot to spring up with one of these victims having Escaped from

the Lab See also They Would Cut You Up , for when people with superhuman powers live under the threat of having this happen to them. When animals are involved, this may be combined with Pounds Are Animal Prisons May overlap with Eye Scream and Cold-Blooded Torture A Super Breeding Program tends to be this on a grander scale A literal version may involve a Giant Medical Syringe

Welcome to the subwiki for Playing with a Trope . What is 'Playing With' a trope? Showing what the trope would look like under the usual transformations. The usual transformations are listed in detail on the Playing with a Trope page. They are things like Subverted , Inverted , Enforced , Exaggerated , and so on. In this subwiki, examples are generic, rather than specific to any given show or series. For example, for The Power of Love trope:

This refers to casting practice, and in the case of Trope Codifier Peter Stormare it has even achieved the status of Casting Gag . It refers to "international" or "ethnic" - at any rate not American or British - actors who are considered to somehow look or be able to act so vaguely but conspicuously foreign that they can be used for any nationality. It's As Long as It Sounds Foreign and Gratuitous Foreign Language applied to casting. However, But Not Too Foreign is often in effect because you'll want someone who speaks good English (even though intentionally accented) and rather panders to viewers' expectations than give an accurate portrayal of a specific ethnic identity which also means that the character's background might be very vague as long as it's foreign. Note that Plays Great Ethnics can have the same Unfortunate Implications as Mistaken Nationality and/or Mistaken Ethnicity . In many cases—particularly if the actor is British—these types don't even have to look</ a certain way. They study the accent and dress in ethnic clothing , and use theatrical makeup. In such cases, the hiring studio will often be criticized for effectively stealing the role from other performers who actually belong to the ethnic group and are offered acting roles less frequently than white actors; others state that this defeats the purpose of acting, where the goal is to portray someone other than yourself. Across the pond, however, this is expressly forbidden in modern American media. SAG-AFTRA now requires that an actor at least partially share the racial background of any character they're playing, to avoid blackface and the like. However, this can</ be creatively interpreted, such as the half-black Dwayne Johnson playing North African characters. Often these actors were originally successful abroad before they were discovered by Hollywood. Might result in Classically Trained Extra . May be played with by having the character himself be Compare Man of a Thousand Faces .

Very few attorneys can make a living solely representing innocent people who have been falsely accused of crimes. Perry Mason </ and Phoenix Wright </ , for example. But most defense attorneys don't have that luxury. Guilty people are legally entitled to representation too (at least in most modern democracies) and odds are a given lawyer will wind up with at least a few of them as clients. Now, if the prosecution's case is weak, or you've got a flair for the dramatic, Courtroom Antics and looking for technicalities might win the day . But sometimes the evidence is airtight, the prosecutor

is a pro, and the judge has no mercy. At that point, the client's best interest might lie in making a Plea Bargain. Essentially, the defendant agrees to plead "guilty" to one or more charges, in exchange for a lighter sentence. Often, a lesser charge is agreed to, avoiding a harsher penalty. For example, plea bargaining a felony down to misdemeanor, or an offense that would get the defendant on a "sex offenders" listing down to one that will not. The prosecutor may also recommend</ a lighter sentence to the judge, usually within the standard range. For instance, crime A is worth 6-9 months, crime B is worth 18-24 months. The accused was originally charged with crime B, but bargains and pleads guilty to crime A, and in exchange, the prosecutor recommends a sentence of 6 months. The judge may choose to give more, but only up to 9 months. Also note that the acceptance of the plea bargain is entirely dependent on the judge: if he or she feels the plea bargain is a gross Miscarriage of Justice (if a first-degree murder is pleaded down to manslaughter, for example), the plea bargain can be rejected</ . If this happens, expect the judge to rebuke the prosecution. The other side of the coin is the problem with District Attorneys "front loading" the charges and potential sentences against the defendant to encourage a plea bargain. Many defendants who are either innocent or at least believe they have a reasonable chance at being found not guilty at trial plea bargain out anyways — if crime B is worth 5-10 years jail but a plea bargain is available for crime A that allows for 6-9 months jail, many defendants would take the plea even if innocent to avoid the risk of spending 10 years inside. In some cases, the defendant will be required to testify against other criminals as part of the deal, or to provide other services . And it's a pretty good deal for the prosecution too, usually. Sure, they probably could have gotten a conviction, but full trials take time, and money, and tie up attorneys who could be working on the next case. It has been pointed out many times that if a sizable number of defendants suddenly refused to plea bargain, it would cause a collapse of the entire legal system, as the government would be unable to hold trials for them all (some have suggested they do this to protest). In the United States, as much as Note that on account of the US' peculiar drug laws, a lot of these are drug cases. Evidence tends to be particularly airtight with drug possession — after all, it's hard (though not impossible , and also not recommended) to say "No, I wasn't carrying any drugs" when the police have the drugs and you before the court — making trials a waste of everyone's time. Because the facts are usually undisputed, usually the defense might make a few motions to see if the drugs can be suppressed for some kind of police misconduct, but that almost inevitably fails, and then begins the bargaining. Weapons-possession charges follow much the same pattern: the prosecution just has to show that you had the weapon and weren't licensed. This can get a little complicated (for instance, when the weapon isn't a gun but something like a knife that could be used as a tool, or when there's a gun in a car with multiple people and nobody will cop to owning it), but it's fundamentally not a case that's really suitable for trial. Note also this can be subject to Eagleland Osmosis . In most civil law nations, it's simply not possible. Even if you plead guilty, they do a full trial to establish how much time you get. In the other common law nations, it's officially frowned on and officially doesn't happen. Unofficially, it happens all the time, but it's considered very impolite to suggest it. This has been a huge issue at international tribunals. Depending on conditions in the facility a suspect is held in prior to trial, it could also be seen as coercing a confession ;

criminal-justice reforms like those implemented in Washington, D.C. in the 1980s and New Jersey in 2017, which feature getting rid of pretrial detention in most cases, are partly aimed at fixing this problem. With the vastly overcrowded court system, any case which is NOT settled in a plea bargain is one where either the defense feels there is a very good chance to win or the prosecution feels the crime is so bad and has so much publicity they won't. Because a plea bargain is not nearly as dramatic as a case that goes to trial, the frequency of the two is inverted between Real Life and fiction. Some dramatic situations that might be seen with a plea bargain:

As seen in the page quote, Buck Wild from Milestone Comics ' Icon </ series benefited from one of these.

Garfield </:

Ruined With You </ : Gabriel Agreste made one with the government so they wouldn't seize his company and his son Adrien would be allowed to run it once he obtained the qualifications required by the company's bylaws.

In A Few Good Men </, Lt. Dan Kaffee (Tom Cruise 's character) has made a career out of skillful plea bargaining, but when he delivers the option to his clients, and instead gets an earful of I Won't Say I'm Guilty , he decides not to on this case once he sees the emotional damage it'd do to them. It's pretty heavily implied that the authorities assigned him to the case with the expectation that he'd plea his clients out, thus preventing the scandalous details of PFC Santiago's death from becoming public.

Averted in Darkness at Noon </ : whereas other prisoners are made Ato confess through torture, or to save their own lives or those Aof their relatives, Rubashov is promised no reward for willingly Adenouncing himself as a traitor ttempts at plea bargains are Acommon in the various Law & Order </ series, usually between Athe apprehension and trial phases

In the second case of Phoenix Wright: Ace Attorney - Justice for All </, the first thing Franziska von Karma tells Phoenix at the start of the trial is that he would be pleading "justified self-defense" within the first 10 minutes of the trial. Phoenix is later gave the choice of pleading or not, but the situation is a But Thou Must! and he ends up not pleading. Justified because entering a plea of "justified self-defense" would be the same as confessing to a murder, which would ruin the client's life.

Batman Beyond </ : District Attorney Sam Young's reelection campaign in "Eyewitness" had it mentioned that, during his tenure, the District Attorney's office had a decrease in the ratio of plea bargains for violent crimes.

During Prohibition, "bargain days" were the only way many courts could keep up with the alcohol-related workload. Everyone who agreed to plead guilty in exchange for the smallest penalty the judge could get away with would be scheduled for the same court date, and the formalities were zipped through to clear as many cases off the docket as possible.

A Stock Phrase said by one character desperate for another not to

leave. Often said by a very lonely character, or maybe a young character with no one else to look after them. Said by a love interest frequently as well May be accompanied by a Caught the Heart on His Sleeve moment. Many many variations exist, such as "Don't leave me alone again!" "Don't abandon me!" or "You can't go!" May be accompanied by Please, I Will Do Anything! If the person being addressed has to go on alone regardless for whatever reason, expect a Tear Jerker moment, especially when done coldly, such as with a Little "No" . This is also quite common when the person being addressed is dying, in which case this becomes How Dare You Die on Me! . Can also be a plea to prevent Dying Alone . Alternatively, to instantly turn this trope happy, just add one You Are Not Alone There's a third variant as well, which is less heartfelt or tragic (or more accurately, less tragic for the speaker, and even then there are exceptions) and more disturbing—this variant is generally meant to make the speaker of the phrase seem more abusive or possessive, as detailed a bit more in the Real Life section below. In these cases, expect a smidge more emphasis on the "me" part of the phrase Contrast with Please Dump Me . Compare Please Wake Up

Alice and Bob are in a relationship, but Bob knows something's wrong, to the point where he decides it's better to just end things. He could just sit Alice down and tell her, "You know, this isn't working out. I don't think we should be together anymore." But that would be too easy. So Bob tries to get Alice to break up with him first, usually by engaging in unattractive behavior. Reasons for this vary Bob might know the relationship has to end, but he doesn't want to be the bad guy, especially if what's turning him off could be seen as shallow or insignificant by others. He might genuinely want to spare Alice's feelings, and figures that she won't be heartbroken if she's the one who initiates the breakup. He might realize that he's not the one she belongs with , and does this to make her see that. He might be afraid of what her father or big brother might do to him if he dumps her. Hell, he might be afraid of what Alice </ will do to him if he dumps her. If they're married, they might have a prenup that makes it desirable for Bob not to be the one to request a divorce. Or perhaps they aren't in a relationship to begin with: Alice could be an Abhorrent Admirer who keeps chasing after Bob trying to get a date or a Self-Proclaimed Love Interest who insists they are already</ dating and refuses to accept any claims to the contrary, and Bob thinks this will get her to leave him alone for good. Almost always backfires , especially if played for comedy. Acting like a disgusting slob will only cause Alice to feel incredibly flattered that Bob feels like he can act so "comfortable" around her, at which point she will usually start behaving similarly. Acting like a Jerkass will only reveal that Alice secretly has a thing for bad boys . And so on and so on. In more serious works, discovering this trope in action will result in the wannabe dumpee labeled a Dirty Coward . Unless it turns out that he's Dating Catwoman in which case the fear is justified. In comedic works, expect Bob to either resign himself to being stuck with Alice or realize that he actually loves her and wants to be with her after all, only for her to then dump him for some other reason (bonus points if it's his normal behaviour that finally turns her off). Happens in real life , and let's leave it at that .

Two characters, typically a guy and a girl, end up in a heap on Tthe floor, either the result of a scuffle, one of them pushing

Tthe other one down to protect them, or just a chance landing due Tto one or the both of them becoming temporarily airborne. They Thave a few moments to trade words, maybe seeming to flirt a little Then the person on the bottom points out that the other is in fact Tsitting on them </. Please Get Off Me? For bonus points, the Tperson on bottom will start off by noting how heavy</ the person Ton top is, or that they landed on them hard enough to injure Tthem his trope is the logical conclusion of a Glomp , Suggestive TCollision or Living Crashpad . Often can result in one of the Tcharacters being an Accidental Pervert

A stock phrase and a sentiment. The usual response is, " Anything?</ " A character, usually a sympathetic one, is all out begging another, usually a villain, for a favor—or to be spared some cruelty If the other is ready to listen, expect to be doing</ anything. A particularly cruel villain will take the pleading character at their word, extort something out of them that they'd never agree to otherwise , and then gloat and commit the atrocity anyway. Hope against hope that it won't cross over into Scarpia Ultimatum or even worse territory. If the villain is the one doing the pleading, that can be even worse, as it can be the perfect strategy for tricking the other side into lowering their defenses so they can launch a surprise attack , especially if the other side turns their back Related to Ain't Too Proud to Beg , but this trope is more about paying any price, while the other is more about giving up pride and defiance. It shows up a lot in porn and slash fiction Compare Deal with the Devil , in which this is often Satan's cue. Anything but That! often follows this trope when the demand made of the character is the one thing they never want to do. May be followed by I'm Thinking It Over! . Compare Villains Want Mercy

Not to be confused with You Can Leave Your Hat On or Please Put Some Clothes On .

When a character sees another character while they're naked, a common reaction is to stare briefly, become flustered and turn around, followed by asking (and sometimes demanding) that the naked character... get dressed. They may even go so far as to give the naked person their own clothing or help them find or improvise something if they have no clothes. This is the usual reaction a unattractive naked person will get, but this may happen even if the naked person is a Head-Turning Beauty , with the request usually coming from a chaste or upstanding person, but it can even happen if they are generally of low morals , who you'd think would gleefully use the opportunity to closely inspect the ''au naturel'' specimen. Even a Lovable Sex Maniac can request this if they Can't Act Perverted Toward a Love Interest . This is common in stories where the naked character in question has: no idea about the nudity taboo and find themselves in real-life human culture , is simply indifferent to their nudity or might find be interacting with a culture or species that has an entirely different concept of nudity and modesty . It can also happen when the character is The Vamp or a Heroic Seductress who tries to work their wiles on someone who just isn't interested or has other priorities . In that case, attempts at a Striptease or Sexy Coat Flashing will end with them being rebuffed by being told to get dressed. The most common variation is a man walking in on a naked woman for some reason ,

but a woman may also walk in on a man , or the two characters may be of the same sex. If the gender-bent version is again reversed, as a man * walking around naked, he is more likely to be hit by the woman (which is usually portrayed as being a justifiable, even funny reaction for the woman). When the trope is used between two people of the same sex, the results may range from hilarity, awkwardness and more rarely disgust, usually in cases of Have I Mentioned I Am Heterosexual Today? or when the... position in which the naked person is seen is... er... not socially appropriate. Note that this also could be a survival reflex: walking in on a naked Megaton-Punch happy woman is very dangerous . Giving clothes (i.e.</ , making clear that perversion's not the goal) can dampen the danger. Usually used to ramp up the comedy , sexual tension or both. Sometimes the character, rather than being fully nude, is merely wearing something very Stripperific or provocative such as underwear , lingerie or swimwear . Truth in Television , to a degree; most men will agree that ogling a naked woman is hardly unpleasant, but it's bound to be immensely awkward when it's someone you know (and will have to interact with later) socially. As for women, the reasons are the same, just with the genders in reverse. Contrast with Shameful Strip for when a character forces another to strip, Take Off Your Clothes for when a character asks another to strip for non-sexual reasons, Underdressed for the Occasion for wearing inappropriately casual clothes for a social event, Undressing the Unconscious for when a character has a need to take off the clothes of someone who is unconscious and You Must Be Cold for when a character offers clothes for someone who is Exposed to the Elements . See Naked Freak-Out for when the person caught in the nude is the one who overreacts.

Tropes about literal mirrors or other reflective objects. Compare Eye Tropes . Not to be confused with Memory Tropes . Attack Reflector

You've heard it a thousand times. You're watching a video on YouTube and suddenly they ask you "and please subscribe to our channel", or maybe they tell you where their subscribe button is located since you could never hope to find it on your own. Typically, any "professional-ish" YouTube video closes with anywhere from 15 seconds to 2 minutes of screens full of flashing animated "Click Me! Click Me!" buttons trying to entice the viewer to subscribe and/or watch all the other videos in the channel, as well as exhortations to upvote and favorite the video. Apparently they expect you to favorite every single video in the series, which makes you wonder if they have a clue what the point of favoriting is This trope includes authors asking for you to vote for or donate to them, or any other time that authors are giving you free content, but then they expect something in return. This may take the form of wanting your promise to come back, your vote that their product is indeed awesome, or your hard-earned lucre This isn't limited to YouTube. Many magazines, for instance, have full-page ads near the front begging you to subscribe if you haven't already, or subscription cards that fall out as soon as you pick up the periodical. Premium TV channels tend to have ads asking the viewers to renew their subscription. Of course, the trope starter might be PBS and NPR , who both use appeals and special programming to get viewers and listeners to donate to their stations to continue to provide the programming Not to be confused with </, which is a documentary of various YouTube celebrities including David Choi, Daxflame, Happyslip, and Tay Zonday The Shameless Self-Promoter is usually the one who does this

Smoldep from Smoldeps Magickal Adventure </ tells you to remember to like and subscribe to her Youtube channel, and maybe even leave a comment. This leads to a But Thou Must! moment in which choosing not to do so will result in

Similar to A Simple Plan , but applied to crime dramas, thrillers, and the like, this is either a very simple plan or a very complicated plan where everything</ goes wrong for the sake of going wrong. Usually an unsubtle way of saying crime doesn't pay, or just making the characters dance for your amusement For example, a criminal (or a group of criminals) has an elaborate masterful plan to rob a bank, or perhaps murder someone, or whatever. But that's a lot easier said than done, isn't it? Soon cracks start to show after the plan goes through, or during the execution of said plans, likely in the form of loose ends. Everything starts to unravel when the Plethora of Mistakes are shown. Maybe someone went ahead in such a way it made the planning fall pathetically apart. Somebody forgot to disable the security camera, or someone left behind a crucial piece of damning evidence for Inspector Javert . Or maybe one of the group members was a loose cannon who lost his/her cool and killed someone, when the rules of the plan were "not to kill", as it would make things more complicated. Or maybe, during the bank heist, somebody got greedy and started to take more than what they could carry, thus going over the pre-established time limit. Or someone Failed a Spot Check for the guards, police, or people who would notify them. Or someone is starting to crack under pressure . Either way, the person or party involved has to fix the mistakes , which usually causes even more</ mistakes The bane of Stupid Crooks everywhere. Compare Crime After Crime . Sometimes overlaps with Diabolus ex Machina

Lucky Bob! He's The Protagonist of a story, The Hero whose predestined role is to oppose — maybe even defeat — The Villain . He's essential to the plot, which means he can't be removed from the story until the final confrontation. But it wouldn't make for a good story if Bob just strolled unchallenged to his encounter with destiny, so the author has to throw dangers in his way. A good</ author can keep it from being obvious that the orc he meets on page 56 can't possibly stop Bob — not if he's going to meet Fing the Fuming on page 237. But in less skilled hands, Bob's invincibility on pages 1-236 becomes obvious. He doesn't have talent or luck; he has a suit of divine armor which miraculously protects him from all lasting harm (until the plot calls for it). Even psychological trauma can be held at bay by Bob's Plot Armor. Sometimes referred to as "Script Immunity" or a "Character Shield", Plot Armor is when a main character's life and health are safeguarded by the fact that he's the one person who can't be removed from the story. Therefore, whenever Bob is in a situation where he could be killed (or at the least very seriously injured), he comes out unharmed with no logical, In-Universe explanation. A typical explanation is that Bob survived through sheer luck on the basis of the Anthropic Principle . If only one person is going to survive the story, that person has to be Bob for there to be Bear in mind that having Plot Armor is not the same as being Nigh Invulnerable . When Superman takes a bullet to the eye and survives, that's his superhuman nature — there's an

explanation, albeit a fantastic one, for how he comes out unharmed. When Indiana Jones survives the same thing, that's Plot Armor — the only explanation for his survival is that it's only halfway through the movie and you know he can't die yet. (Bonus points if he isn't even blinded.) The downside to all this, of course, is that when it is</ Bob's time to die , nothing can save him. And his inability to prevent his own death may seem just as illogical as his ability to avoid</ it was forty pages ago, but alas, the plot gods giveth and the plot gods taketh away... Typically absent in episodes involving an Expendable Alternate Universe , Time Travel , or any other guaranteed- Reset Button situation. It is suspended when the Hero Killer is present and it is the main reason the Imperial Stormtrooper Marksmanship Academy is still in business (along with a handful of other tropes). Sub Tropes of this include: Compare Contractual Immortality (a meta trope where a character cannot truly be dead since his or her actor hasn't left the show) and Rule of Empathy (which may give Plot Armor to sympathetic non-protagonist characters, including villains). For examples where important characters are just magnitudes stronger than the poor slobs who can't take even one hit, see Almost Lethal Weapons . For a variation of this trope present in video-games, where a character is invulnerable during gameplay for plot reasons, see You Call That a Wound? . Contrasts with Anyone Can Die , Characters Dropping Like Flies , Plotline Death , Red Shirt (which is someone wearing a plot target), and Decoy Protagonist (the first focus character does not</ have Plot Armor, to subvert the audience's expectations)

A term used mostly in Fanfic circles for a story idea. The term comes from the notion that the idea will constantly gnaw at your brain until you write it, or from the fact that these story ideas tend to breed like rabbits . Maybe both. (Yeah, that's the ticket , rabbits that gnaw while they breed! It could be a kind of horror thing... or maybe a romance... the tragic story of "Elmerus, the Bunny Who Could Not Gnaw", doomed to a life of loneliness, ridiculed by the lady bunnies...) Inspiration may come from Shipping , Crack Pairings (taking pleasure in just making it plausible), or any Ship Tease or Ho Yay left lying around. Even random phrases can spawn a plotbunny For instance, Lewis Carroll wrote the nonsense poem The Hunting of the Snark </ backwards from the line "For the Snark was</ a Boojum, you see.", which popped into his head. He started wondering what a Snark was and why it shouldn't have been a Boojum, and who was seeking it... Thus is fiction formed. Sometimes, a fandom will use the in-universe word for "bunny," such as "plot gizka" for Knights of the Old Republic </ or "plot Papay" in Tin Man . Other sources of these in the wider world are absences of Back Story , Sequel Hooks , Plot Holes , The End... Or Is It? and Left Hanging .

A plot device is an object or character in the story whose purpose is purely to drive the Plot , maintain its flow, or resolve situations within it. It could be something everybody wants to obtain, a device that must be destroyed, or an annoying teenager who must be protected at all costs It may also be an object or gadget introduced early in the story for the sole purpose of solving a sticky situation later on The term is commonly used in a derisory manner, on the grounds that the best stories are character-driven, and using an object to make things happen is thus seen as a sign of bad writing. However, there are plenty of good

stories which do indeed revolve around a plot device; equally, a plot device can very easily be used to generate conflict and thus spark a character-driven story Whenever someone uses the term derisively they often mean that something is being used as a gimmick (or worse, an Ass Pull) to Hand Wave resolutions to Plot Holes in a way that breaks the Willing Suspension of Disbelief

Lampshade Hangings and Other References: Almost by definition, stories have plot devices. Examples should be limited to lampshade hangings and references to the term.</ One Captain Mar-Vell </ comic, starring Genis-Vell, featured a very clever Kree fellow named "Plaht," whose "device" cleared away several plot inconveniences.

Mentioned in The Muppet Movie </ , when Dr. Teeth and the Electric Mayhem discuss how they can help Kermit and Fozzie avoid Doc Hopper:

In Redshirts </, there is a mysterious device resembling a present-day microwave oven on the Intrepid</ called simply "the Box". Putting a sample from a xenobiological problem inside it will cause it to produce a solution Just in Time to provide a dramatic resolution to the current problem. Essentially, it's a handwave to make the "real world" experienced by the characters work out consistently with the "Narrative" cranked out by some modestly-talented writers.

In The Dresden Files </ RPG, certain characters are noted as being "plot device level" characters. Most of them are considered Plot Devices because they're so ridiculously powerful that no Player Party would ever reasonably be able to take them on directly, making stats meaningless, and thus would have to outmanuever, work around, or run away from them; these include the Faerie Queens , Angels , and Dragons . A handful, however, are noted as being a Plot Device because they're so far down on the other side of the scale that they can only really provide one specific and specialized purpose, such as Elidee, a tiny pixie—even by pixie standards—who shows up briefly in one book to serve as a guide/flashlight for Dresden.

One of the various Mac Guffins that City of Heroes </ radio missions will occasionally ask you to retrieve is a "P.L.O.T. Device." Its description:

Mr. Mighty of Everyday Heroes </ realizes that he can subject Matt O'Morph to a bit of Harmless Freezing with a ... which has a label on the side that reads, "Warning, Plot Device!"

Dr. Bill Ernoehazy, an Orion's Arm </ contributor'', wrote another story with a Faster-Than-Light Travel system called the .

There is a character in Sheep in the Big City </ , literally called The Plot Device, which is a robot that can cause nearly anything to happen to advance the plot.

Plot Holes are those gaps in a story where things happen without a logical reason. When a Plot Hole involves something essential to a story's outcome, it can hurt the believability, for those who are bothered by such things. Hitting a Plot Hole at high speed can damage your Willing Suspension of Disbelief . Plot holes are thus contradictions in the fictional universe of a story. Even unrealistic, fantastical stories can suffer when plot holes arise,

as audiences are willing to suspend disbelief as long as the story makes sense within its own rules and consistency . It is also important to point out that plot holes aren't plot contrivances</, as the two terms are sometimes conflated. The difference between a plot hole and a plot contrivance is one of the impossible verses the improbable. A plot hole is something that happens in the narrative that's impossible due to the internal logic of the story's universe, or at least, the story have never established or even hinted at it as being possible. A plot contrivance is when something happens in the narrative that's certainly possible within the story's universe, but the chances of it happening are extremely, sometimes even infinitesimally slim, and only happens because the author needed it to happen. For such cases, the trope you would be looking for is Contrived Coincidence . Plot holes are sometimes plugged up or ignored with a Hand Wave , or occasionally dealt with by a Lampshade Hanging , and some writers think Plot Holes that only become apparent well after the story is over aren't worth sweating . Remember that Tropes Are Tools . Some stories contain plot holes as part of their basic nature . This includes many ludicrously comical works, and everything involving a Timey-Wimey Ball . Even when it isn't being deliberately played for laughs, the storytelling and explanations necessary to close a plot hole might serve as a distraction from the main plot; especially for more minor or obscure plot holes, it often makes more sense for a writer or director to invoke the MST3K Mantra and focus on their main story rather than getting bogged down in explaining minutiae. Can overlap with Retcon and Continuity Snarl . A Cliffhanger Copout can create</ a Plot Hole if a Hand Wave is handled poorly. An attempt to resolve or remove a Plot Hole that introduces another Plot Hole is a Voodoo Shark . Contrast What Happened to the Mouse? for potential plots that get dropped, then picked up . Also see Fridge Logic for cases where a Plot Hole isn't immediately obvious and only becomes visible in hindsight. Naruto </ : Fairy Tail </ Lampshade Hanging

Not what you're watching it for. ...In all seriousness, A plot is a fictional(ized) series of events that have some connection. The quality of a plot is often judged by how convincing that connection is established along the criteria of cause and effect</ (physics), Failure to meet those criteria results in a Plot Hole . If the first criterion is repeatedly violated, we have a Random Events Plot , the second criterion is not met if someone acts Out of Character , and a consistent failure to meet the third is called an Idiot Plot . Deus ex Machina is a desperate plot-advancing technique that does not quite link events in a story in a convincing manner but at least keeps it going. Plots are usually driven by Conflict , which has a strong tendency to make stuff happen. According to Aristotle , Plot, together with Character and Spectacle , is one of the six items present in any story. A Plot Point is an important event or state of affairs that the viewer or reader is required to be aware of in order to follow the plot. An object or character whose only purpose is to drive the plot (i. e. provide the connecting element between events) is called a Plot Device . Similarly, a Plot Coupon is an object that acts as a key to advance or resolve a plot. In contrast to the Plot Device , it is actively and purposefully used (and often also sought out in the first place) by the characters to reach a goal, while a Plot Device doesn't necessarily require a character's volition to advance the plot. See also MacGuffin and Magnetic Plot Device . A popular definition of how a plot as a whole should progress within the "running time" of a work is the succession of five acts

: exposition </, rising action </, climax </, falling action</ and resolution</. However, a work of fiction can contain more than one plot. This is called subplots or Plot Threads . In some formats, the plot can take a back seat to other aspects that are deemed more important. For these cases see No Plot? No Problem! and Excuse Plot . Also bear in mind the Sliding Scale of Plot Versus Characters , for when character development overtakes the overall plot. For a list of prefabricated plots, see Plots . For basic, archetypal plots, see The Seven Basic Plots , Ten Movie Plots and Master Plots . Compare Consistency . Please note: As one of the major Super Tropes , the concept of Plot is omnipresent . There's no need to list Plot as a trope on any work's page or to list works here. </

Essentially, the A-plot is repeated in miniature in the B-plot. By looking at the results of one, the main character or audience gains a greater understanding of the other. This is a fairly common variation on Two Lines, No Waiting , as it gives the story layers and depth while remaining concise. It allows you to more fully explore each story — they prop one another up For example, suppose the A-plot has the heroine trying to get a pair of rare birds to mate. The subplot is the heroine is in denial about being in love with her best friend. By getting the birds together, she realizes she is in love with her friend. Another example: A lawyer defends a client who is accused of incompetence because of his age. The B-plot shows the lawyer worried that he's too old for the job. In defending his client, the lawyer realizes he's not ready to retire yet Often results in a Double Aesop , but not always; not all examples have characters learning a lesson. For example, the main plot of King Lear </ (Lear banishing faithful Cordelia and being betrayed by his other daughters) is mirrored in the Gloucester subplot, where Gloucester disowns faithful Edgar and is betrayed by his illegitimate son Edmund. The two stories are obvious parallels, but nobody learns anything from them (except the audience, who learn to be horribly depressed) Sometimes this is the plot purpose of the Beta Couple . A Plot Parallel specifically in the form of a Show Within a Show is Crystal-Ball Scheduling For characters that reflect each other, see Mirror Character

A plot point is any event, appearance of characters or objects, or any kind of piece of information which is integral to driving the plot towards its conclusion. Often a plot point will be introduced at the beginning of a story, passed off by the characters as something obscure or insignificant, only to later be revealed to them as very important to, or indicative of, events that take place later. Writers can be very subtle in weaving their plot points into their stories, but if you are looking for them, The Law of Conservation of Detail will usually give them away, since the author must make such plot points — whatever form they may take — memorable enough that it doesn't feel like an Ass Pull when it comes time to resolve them. In contrast to Foreshadowing , which may be no more than a hint at things to come added for artistic fluff, plot points are crucial to following the plot . If you miss one, you'll likely be scratching your head later as events play out with no obvious impetus. Also compare Fridge Brilliance and Chekhov's Gun . Contrast The Reveal which is an important piece of information initially withheld from the audience (that can, once uncovered, become a plot point). Please don't list examples of this Omnipresent Trope and don't include it as a trope on a work's page! </

A character is aged, usually to adolescence, after being in another dimension, time travel, or other application of phlebotinum , often to get a main character's kid to "speaking age" or otherwise build them up to be able to take part in that world's adventures. Often done with clones (which would normally be born as infants), to age them up to fight the main cast. Done for the same functional reasons as the inexplicable age-up in sitcoms, and easily spotted in advance if the presence of a baby or little kid doesn't make sense in the long run Often the reason this happens, as opposed to simply bringing in an older character in the first place, is writers want to use some kind of girl-is-pregnant storyline, but aren't willing to wait the fifteen or so years before the baby becomes interesting. Common if the child is The Chosen One Occasionally, the writers will decide the age-up was a mistake (or won't be able to hold onto the age-up actor), and will revert the character back to where they started Differs from Soap Opera Rapid Aging Syndrome in that there is an actual in-story explanation, regardless of its believability, for the rapid maturation of the character. It should be noted that with clones it happens so frequently (mostly in order to bring them up to the same apparent age as the persons they were cloned from) that in many cases the writer does not even bother to explain how it is done . Also differs from Time-Shifted Actor , which is where two actors play the same character at different stages of their life - one which progresses at a normal pace Sometimes, especially for female characters, there may be some events similar to She's All Grown Up . This may result in an Age-Down Romance if the now grown-up character gets romantically involved with someone of their new age A Sub-Trope of Overnight Age-Up . See also Time Skip , where it's the show that jumps ahead, not a character, and Rapid Aging

</ organize the action of an entire script. Most plots occupy a single episode or Story Arc . See also Plot for a basic definition. </ See also Conflict , Master Plots , Plot Threads , The Seven Basic Plots , and Propp's Functions of Folktales . 15 Minutes of Fame : Someone becomes famous for a short amount of time.

A plot carefully constructed to use all the character-specific skills or abilities of the ensemble. Often referred to as "Eigen Plot", after a mathematical concept of mapping graphs around specific vectors. For example, if your team plays Elemental Rock–Paper–Scissors , they're going to have to face a water trap, a fire trap, an air trap, and an earth trap. As a plot, it's a double-edged sword; don't do it, and someone gets left out. Do it too often, and it looks like the bad guys are conspiring with the good guys to tailor their defenses to the heroes' strengths. Also, when one of the heroes has a lame power , there has to be a really bizarre obstacle in there to require their ability . Most often occurs in series with heavy Super Hero Speciation . Can be the result of a Thematic Rogues Gallery . A good hypothetical example is if the Justice League had to destroy a nuclear threat. Superman and other flying members would take out the strategic bombers, the not-launched missiles would go to the grounded members, such as Batman , and the sub-launched missiles would go to Aquaman . As a variation, this may apply to multiple abilities or items which a single character has; each item or ability will always find some contrived use . This "item-ized" version of this trope is applicable

to the gameplay environment design of metroidvania games; see Utility Weapon , Ability Required to Proceed , and New Weapon Target Range . Similarly, many games make use of this to subtly teach you how to use your new toy by making it necessary to use to escape the area you acquired it in: you learned to swim and now the only way out is underwater, you gained a grapple gun and the only way out is a sheer wall, etc. In Comic Books , often the most limiting when dealing with any character whose power is water (especially underwater) based. Compare This Looks Like a Job for Aquaman , which is when the plot improbably makes use of a single</ character's abilities . This frequently comes up in a Tournament Arc , where the heroes will have to pair off against their equal and opposite villains . It's also common in Tabletop RPGs , where it serves as a way to ensure that everybody's doing enough stuff to have fun. Contrast with one-off stories involving The Caper or an Impossible Mission , in which members of the team are usually chosen precisely because their abilities are suited to the obstacles the team is likely to face. In the various Lego Adaptation Games , the path used to complete the stage will only contain obstacles that your party can overcome, no matter who that party consists of. Obstacles within levels that require abilities that your current party doesn't have exist, but only ever lead to optional collectibles or easter eggs. Inverted during Free Play mode, where the earlier games gives you a team including least one of every type of character in the game, before later ones allowed access to the entire pool. In most but not all instances as well, only objects the player interact with are actually made of LEGO bricks, while environmental decorations can sometimes be semi-realistic props. (The LEGO Movie game received some praise for averting this.)

A single plot element that was once a minor part of The 'Verse swells in importance as the series progresses, growing more in focus and elaboration to the point that it becomes the focus of major arcs and plot development. As a result, the Plot Tumor's tentacles get wrapped around other elements of the work, either via retcons that connect the Plot Tumor to things it wasn't originally conceived for or just by crowding out other elements in the story Typically, this occurs when the creative reins pass on from one writer to the next, as writers forget the original quirks of the element or their creative juices enable them to actualize the untapped story potential of taking a small but notable aspect and expanding on it. However, it's most visible in Derivative Works , where a single element that was important in the source material's success becomes the major focus of the adaptation, especially if late-to-the-party fans or non-fans of the original don't realize the Plot Tumor was once a small part of the original storyline when the work was first being published and it can seem almost unnatural for it not to be part of the status quo of a derivative work Keep in mind, however, that Tropes Are Not Bad and fandoms expound on minor details just as much as canonical writers; sometimes with the latter ending up into the former Compare: Adaptation Decay , Flanderization , Romantic Plot Tumor , Never Live It Down , and Motive Decay . A Malignant Plot Tumor is the single-plot counterpart, where a minor plot at the beginning crowds out the other plots at the climax. Contrast Adaptation-Induced Plot Hole

A character whose primary role in the show is to relieve tension with oddball and/or hysterical, buffoonish antics . They have a

job to do, but don't get into the thick of things and can stay somewhat detached. Since their purpose is to relieve tension, they almost always have immunity to dying when compared to the other characters. A guaranteed sign that the series is suffering from Cerebus Syndrome or that things are just going to go to Hell from here is to see whether this character either dies, leaves/is left behind or has a complete and utter meltdown, no matter how deserved This trope is also known as the "comic relief" and in The Team trope it is known as the Funny Guy. Within The Team they serve the same purpose as in the cast ensemble but this is specifically for the in-universe team members instead of the show's audience. If they can fight, they're likely to be a Fighting Clown The term comes from Sam Rockwell's "Guy Fleegman" character in the movie Galaxy Quest </ (who, in a non- genre blind example of Lampshade Hanging , is afraid that he is only a Red Shirt , until another character suggests that maybe he is instead the "plucky comic relief"), which of course is spoofing the television show Star Trek </ In some cases, similar to Stupid Boss . Many sidekicks fit this description, as well. See Amusing Alien for otherworldly characters whose only</ purpose is comedy. See The Face for where they have a purpose greater than comedy. Compare Cloudcuckoolander (whereas the humor comes out of sheer eccentricities rather than just being comical, and it can sometimes</ go hand in hand with each other)

Plucky means "brave and optimistic" You might be able to pile life complications onto this young woman/girl, to the point where the audience would forgive her if she just refused to go on. She might even have an episode or so where she does</ throw in the towel , because human beings can only take so much of what the universe is handing out for her. But the Plucky Girl always comes back. That's the bravery part The optimistic part is the rest of it. This character leans toward the sane version of The Pollyanna , blending the agency of the Action Girl with the sweetness and wise charm of the Spirited Young Lady , while exhibiting a strong sense of optimism and an unassailable spirit that differentiates her from the grimness of a Determinator . You can beat her, but damned if she'll let you break</ her Male versions exist, but they tend to be closer to Determinator territory instead, because men always have to be MANLY Not to be confused with Plucky Office Girl , though they may overlap once in a while

During the days of " Wooden Ships and Iron Men ", midshipmen were apprentice officers. Most midshipmen started their naval careers at the age of 11 or 12, working on various ships while they learned seamanship, navigation, and the other skills an officer would need to lead a ship full of men. Most were the younger children of the landed gentry. In terms of authority, Midshipmen were considered the lowest ranking of all the officers on a ship, but regardless of age were treated as officers</ by the rest of the crew with all the responsibilities and authority that comes with it. (Ordinary seamen, on the other hand, might be as young as 7 or 9 depending on what sort of job they entered, such as The Cabin Boy —although not necessarily, as a man could enter the service as a seaman at any age.) The word "midshipman" derives from the term "amidships", referring to the portion of the ship in which they lived and slept. During the 19th century training of naval officers in both the Royal Navy and the U.S. Navy changed toward formal schooling in a

naval college as opposed to an apprenticeship aboard ships, and the term "midshipman" changed to indicate an officer cadet. The Plucky Middie is thus a special kind of Child Soldiers commonly seen in rousing tales of the sea. This character will be found serving on a tall-sailed Man-o-War alongside the stouthearted crew, sailing into adventure. His existence allows the creator to combine a coming-of-age story with a period naval adventure. Plucky Middies are always, well, plucky. They always show tremendous initiative, and braver than brave, and though they endure hardships like bullying and bad food, they always rise to the occasion and sometimes find themselves in charge . They seem to be quite prone to dying tragically, often to provide Collateral Angst for other characters over their untimely deaths. The trope is perhaps the result of exaggeration by Victorian authors, who knew of course that a large part of their audience would be teenage boys who sucked up naval adventure stories as quickly as they could. This is likely the reason for a lot of romanticized portrayals of Child Soldiers in general. This entire trope is Older Than Radio . Truth in Television : both Admirals Nelson and Farragut started out their naval careers as Plucky Middies. See Space Cadet Academy for a more modern variant of this trope, especially when Recycled IN SPACE! .

The Plumber Crack gag is a classic comedy staple. It is a situation in which a plumber or other blue-collar worker of similar ilk (in British English it is more often called a "builder's bum") bends to do some task and exposes their butt crack in the process to onlookers. Common stereotypes of the Blue-Collar worker are their apparent lack of hygiene and personal fitness. Keeping in mind the principle of Show, Don't Tell, the (usually) overweight and hirsute character bends down to take a look at something, and their pants fall or get pulled below their waistline. The Reaction Shot of the other characters is typically Played for Laughs . They might even use the opportunity to give a wedgie . Characters are often far more disgusted by the sight than similarly being "mooned". Compare Wardrobe Malfunction and Mooning . Liquid Plumr's

In Garfield: His 9 Lives </ "The Vikings", when the Vikings end up in Minnesota, Smitty gets a job as a plumber. The scene of him at work shows this. (In addition, his Viking outfit comprises a loincloth that slips down enough to show some crack even when he isn't</ bending over.) One of the bits in a Bob Rivers song "The Buttcracker Suite" (parodying music from The Nutcracker) is about a customer grossed out by the plumber showing his arse while hunched over the sink.

In Castle Hangnail </ , there's a plumber who comes to help with the castle repairs, and it's mentioned that his trousers have a tendency to ride down at the back and display more of him than most people would prefer.

The Complete History Of America Abridged </ brings this up in Benjamin Franklin 's proposed Bill of Wrongs:

Averted with Mario : he wears overalls!

Featured in parody of those infamous late-night Girls Gone Wild </ commercials. Rocko's Modern Life </ :

A character is standing on or near a ledge, or possibly hanging on it for dear life. An inconsequential object falls, and the camera moves into position to show it falling hundreds of feet. This is used to emphasize just how high the hero is, and how horrifying his fate will be if he isn't saved quickly. It's also the perfect time for somebody to reveal they're secretly afraid of heights . Or not. This often happens when the hero uses his feet or free hand in an attempt to regrip or otherwise gain leverage, but the force he creates causes a rock or a part of a cliff to break off. Other times, an item on the character's person will fall, such as a wallet or cell phone. If it's the Damsel in Distress , then her high heels are also likely to be lost this way (Particularly if she has a lot of running to do in subsequent scenes). Sometimes, we will see the object merely splash in the water or disappear into the abyss. If it hits solid ground, however, we'll likely see it break into a million tiny pieces. Sometimes the object isn't inconsequential. Sometimes it's the hero's gun. We watch it fall not only to indicate that a fall means certain death, but also to show that, even if he gets to the top, he'll have to tackle the villain unarmed. (We all know that after the unarmed struggle the villain's going to fall , don't we?) The alternate title should not be confused with Luke, I Am Your Father , for a more figurative interpretation of the phrase. Compare Climb, Slip, Hang, Climb , and The Precarious Ledge .

The Heroes may be saving a Damsel in Distress . They may be fighting against The Empire . Being a hero is a hard job. But it has its perks. And one of the biggest is... PLUNDER! Followed by Yes, indeed even our heroes need something to satisfy their sense of mischief and avarice. They need to take joy in depriving their foes. For our heroes make money the old-fashioned way: they steal — wait — plunder </ it. When done by soldiers in a war, this is sometimes called "Spoils of War". This is outlawed as a practice by many modern military forces, not that it doesn't still happen on some scale. However, the Geneva convention actually allows for soldiers taking anything necessary for warfare from the enemy. That is, you can plunder ammunition, guns and fuel (as it allows you to keep on fighting and prevents the enemy from doing so) but you can't steal someone's watch, food or valuables, for example. Within games, it is like Experience Points (and commonly both used, as well) — a reward from defeating your enemies. The difference may be generally more or less certainty in what you may get from your enemies where with Experience Points , it is generally clearly aligned by certain parameters. Related to this is Pirate Booty which is a treasure hoard gathered by pirates when they do this. Compare Kleptomaniac Hero and Rewarding Vandalism , which are the video game equivalents of this trope. The villainous equivalent is Rape, Pillage, and Burn , where stolen property is not the only offense. As well, the common gaming term of this trope is "loot, lewt, or 13\/\/7 ".

Pluto has become the Butt-Monkey of the solar system , and not just because it's named for the Butt-Monkey of the Greek-Roman pantheon of gods . Want to get someone's attention? Show that things are serious? That a villain can put his money where his mouth is? Screw the status quo ! This time, change is happening, and it's something big! Something cosmic! Something on a large-scale level that would shock the world if it happened in Real Life ! A change that will alter the universe! ...er, well, at least the galaxy... The solar

system? What do you mean Reed Richards Is Useless ? What can we alter about the universe that would be a big deal without being a big deal ? It's not like we can blow up a planet... Wait! What about one of those planets floating around the edge of the solar system? That insignificant , dark, icy one with one giant and four minuscule satellites — no one will miss that. It wasn't even important enough to be called a planet. What was its name again? Never mind. Let's blow it up! The reason Pluto was downgraded from a planet to a dwarf planet is based on the To qualify, an astronomical body has to have four characteristics: That might have changed when the first clear picture of Pluto taken by New Horizons</ named the after the discoverer of Pluto, Clyde Tombaugh making it an internet sensation and possibly the most adorable (dwarf) planet ever . Indeed have shown Pluto is far from being a dead world covered with craters, instead having large — for its size — mountains, what seem to be dunes, and complex surface features that show (at least past) geological activity. Not to mention both and its largest moon, , may become geek's paradises if the IAU has no problems with those names. See also Throwaway Country . Not to be confused with Mickey's dog . We hope. On the other hand, one might be inclined to wonder how it relates to the death of Meio Setsuna ... Compare Insignificant Little Blue Planet for the self-inflicted version, and Uranus Is Showing for another planet that's... a different kind of Butt-Monkey .

It's a very basic tool given a fashionable, swanky, yet nearly nonsensical name (which comes from playing them on iPods) to make it seem special and magical. Like pretty much everything else on the internet. On the other hand, it's a simple, catchy name for a common phenomenon, much like 'television' and 'radio', both of which earned howls and jeers when they were new (the names and the phenomena) Notable is that the art of podcasting was arguably started by and inalienably connected to a man named David H. Lawrence XVII, as a newsletter for a radio company that attached RealAudio files to the emails that they sent out. He also went into acting a little later in life, and became best known as The Puppetmaster, Eric Doyle. No seriously, same guy There is a term for a book done as a podcast: Podiobooks. When a Fan Fic is given this treatment, it's known as a Podfic. For a list of audio drama podcasts in the Science Fiction genre, see Science Fiction Podcasts See also: Audio Play

The core idea of Poe's Law is that a parody of something extreme can be mistaken for the real thing, and if a real thing sounds extreme enough, it can be mistaken for a parody (all because parodies are intrinsically extreme, in case you haven't noticed it). This can also happen to someone whose picture of the opposing position is such a grotesque caricature that it renders them unable to tell parody from reality. Reality and parody are further blended by the fact that something that started as a parody might turn into a Windmill Political that some people take as gospel and go to a very serious (if not literal) war. RationalWiki , Poe's Law was formulated by Nathan Poe, referring to the Flame Wars on Christian forums where Creationism vs. Evolution was discussed: Many users posted parody comments, which were followed by both angry and supportive replies. Poe phrased his law thus: "Without a winking smiley or other blatant

display of humor, it is utterly impossible to parody a Creationist in such a way that someone won't mistake it for the genuine article." As far as we know, nothing to do with Edgar Allan Poe . While Poe's Law referred originally to religious fundamentalists , it can also equally apply to rigid atheism , dogmatic socialism or communism , excessive capitalism , extreme environmentalism , crazy feminism , hypersensitive correctness , or indeed, absolutely any other debate where controversy runs high and at least one position is particularly extreme, such as the infamous North Korean Twitter feed that got mistaken for the real thing. A similar notion was named "The Rule" by Calvin Trillin: "The Harry Golden Rule, properly stated, is that in present-day America it's very difficult, when commenting on events of the day, to invent something so bizarre that it might not actually come to pass while your piece is still on the presses." See Stealth Parody , which this law tends to undermine. Don't Explain the Joke is one of the possible outcomes of this law. Parody Retcons attempt to appeal to this, as does the "Just Joking" Justification . If a work actually becomes popular as a result of this law, that's Misaimed Fandom . If you are trying to invoke this trope to get people to believe something you just made up to feign legitimacy, it's a Bavarian Fire Drill . Many a "Not Making This Up" Disclaimer is used to avoid this trope. The Horseshoe Effect is closely related, as it concerns statements which are so radical and extreme, it's difficult to tell whether they're coming from the far-left or the far-right. Compare Doublethink , Insult Backfire , Isn't It Ironic? , Propaganda Piece , Sarcasm-Blind , and Some of My Best Friends Are X . To really</ turn this trope into a brain-twister, compare it with Death of the Author . See also The Tyson Zone and Aluminum Christmas Trees . See Indecisive Parody for works that can't quite decide if they're parodies or sincere and so attempt to have it both ways. In-Universe Examples: Real Life Examples: assures that Dragon Ball is a work inspired by Satanism, with evidences such as that "Dragon Ball" means "The beast is coming" - instead of, you know, a Dragon Ball - or that all the names of the characters correspond to real demons. The website is clearly a parody of Christian fundamentalists, but that very article has been cited on Christian forums as real evidence that anime is demonic in nature.

Pretty words No, really. That's what poetry is. Sometimes it rhymes, sometimes there are more line breaks than usual. All you really need to make a poem, though, is to put it together so it sounds good, or at least sounds the way you want it to sound. It is the favored form of revolutionaries and queens , professors and angsty teens Poetry is one of the oldest forms of literature , and many of the earliest tales from civilizations across the world are in some sort of poetic form Often overlaps with Theatre and Music . For tropes associated with poetry, see Poetry Tropes . See also Poetry Forms

The Achilleid </

This index lists tropes having to do with the medium and content of poetry in all its forms Compare Literary Tropes , Music Tropes , and Theatre Tropes See also Language Tropes and Lit. Class Tropes

The Point of View of a book is the type of narration a writer uses to convey a story to the reader. There are several types:

Related tropes:

In many works, when poison comes into play, it is the villain who primarily uses it, and indeed, use of poison by a character is seen as very suspect at best, and a strong sign that the character is evil at worst. Very few heroes (apart from antiheroic Combat Pragmatists) will use poison, considering it dishonest and dishonorable, and if they do use it, it's likely to be something aimed to knock people out such as tranquilizer darts rather than something deadly like arsenic or cyanide, which ties into Thou Shalt Not Kill . A Poisonous Person will almost always be malevolent because of this trope It's not hard to see why poison is considered evil by many. The notion of normally life-giving food or water becoming something that can hurt or kill people , for example, terrifies us, and the use of it is quite sensibly banned in many cultures. Many rulers have fallen to poison, and just as many take precautions against it, such as employing food tasters. We often use the word "poison" figuratively to describe something destructive or corruptive, such as "poisoning someone's mind" or "poisoning the well" in a debate. Latin ("veneficus"), Greek ("pharmakeion"), Hebrew ("kashaph", "qesem") and Navajo ("’ánt’įįhnii") all derive their words for witch(craft) from roots that have to do with poison or poisoners Poison is seen as the most vile form of murder also because using it definitely shows mens rea</, mind to murder and both intention and determination to commit a murder. Clearly, someone who uses it to commit a murder is committing intentional and premeditated murder; it's hard to argue otherwise. Poison is also considered the weapon of Dirty Cowards everywhere: using it does not require physical prowess or mental courage There may also be the matter of Trial by Combat . The conceit, particularly in French chivalric romances and their ilk, is that in such a "trial", God will guide the hand and blade of whichever one of the two is in the right. Poisoned Weapons , therefore, could be interpreted as an attempt to usurp God's judgement and authority, and/or a lack of faith in that judgement and authority always being right The use of poison in combat, such as Poisoned Weapons , is widely seen as cheating and dirty fighting, primarily employed by cowardly villains or villainous Combat Pragmatists who care nothing about honor, only about results — usually the poison-using villain's aim is to either murder someone, gain an unfair advantage, or render someone helpless who would otherwise have wiped the floor with them in a stand-up fight. Depending on the effects of the poison in question, things can get awfully dissonant when other non-poisonous abilities exist (blinding flashes or holy power that weakens The Undead , for example) that do pretty much the same thing as what the poison does and are used quite freely by heroes to bring down their opposition. Because of this, poison's limitation to villains can sometimes take on the status of Designated Evil . The fact that poison can be used to take down a physically superior person is also why it is sometimes referred to as a "woman's weapon" Historically, this trope is most traditional in Western Europe and its descendants — others rarely cared unless there was a breach of Sacred Hospitality or fair duel. In tropical regions hunting with poisons was widespread; in Hindu tradition, poisonous critters are just another fact of life, and cobras even revered sometimes. China didn't see poisons as something special, nor did Steppe peoples for the authors of

Temujin 's biography the only dramatic point was in how his loyal follower did Suck Out the Poison even the author of "The Word of Igor's Campaign", a thinly veiled anti-Horde pamphlet, offhandedly mentioned poisoned arrows once without any judgement . Americans risk to run into The Savage Indian with it, but the choice of setting usually averts this By the same token, this trope is ubiquitous in Medieval European Fantasy but never applied in Hungry Jungle settings, for minimum of realism and Darker and Edgier tone See also Poisoned Weapons . This trope may contribute to Snakes Are Sinister , which frequently associates all</ snakes with both poison (though not all snakes are toxic, and their toxin is called "venom" because it's injected through the fangs instead of being absorbed through the skin or digestive system) and evil. Other toxic animals such as spiders , scorpions , jellyfish or toads are also often portrayed as evil, and they are often the Unpleasant Animal Counterpart to their non-toxic relatives : This is not just a villain who uses poison; this is where the use of poison is seen as a villainous trait

Whenever someone in film or on TV reports a murder , or a monster, or a stalker or whatever, the police come as close to ignoring them as procedure (and the local captain) will allow. And that's if the report is from a respected professional; if they're an Agent Mulder , or worse yet, a teenager , the cops might try to pin charges on them</ ! In addition to police, this trope also covers the security guards, watchmen, the coast guard (depending on whether they are given such powers under a civilian/military/paramilitary structure) and other people whose job is to protect others . In children's shows, it is related to Adults Are Useless . They might not even make it to the police station, but just (correctly) assume that no one would believe them . The usual reason for this trope is that the story would take a boring turn if the cops turned up within 10 minutes and solved the problem. Having an Amateur Sleuth story is only possible if the police can't quite get the job done. There wouldn't be anything left for the amateur to do if the police solved everything, otherwise. In such stories, the police the amateur has to deal with will be, at best, an Inspector Lestrade , and at worst an Obstructive Bureaucrat . Interestingly, the trope tends be averted in police comedies, because audiences may feel uncomfortable laughing at a police force that lets the bad guys get away. So police comedies may feature blundering cops, but they will still catch the bad guys in the end. Furthermore, a Cop Show or Police Procedural will avert this trope more often than not. A common interpretation of this trope is merely people not knowing how law enforcement actually works — this was part of why Police Quest </ was considered one of the most realistic games at the time it was made; because you actually couldn't</ just take what you thought was the obvious solution because it was either illegal, incredibly dangerous, or both. (Even law enforcement has to follow the law, despite some exceptions and what those games of cops and robbers may tell you .) Many times, the most obvious solution is actually a pretty good way to get yourself or others hurt or killed. The Awful Truth is this happens in real life. Police are more often than not just everyday people who want to get through their jobs, yet have to maintain very high standards when carrying out their work. See also The Only One and Bad Cop/Incompetent Cop , though they are not necessarily incompetent: it may just be that the "calls" are too nonsensical to be believed by someone who doesn't know they're in a show. You

Have to Believe Me! occurs when the police don't believe the person because the person is presenting their case in a fashion where no reasonable person would</ believe them. Lawful Pushover and Lemming Cops are other related tropes. Contrast I Fought the Law and the Law Won , as well as The Men in Black , who do</ believe your reports of ghosts/monsters/whatever and probably know more about them than you do, but are still bad news, and Militaries Are Useless when the authorities (from the military side) do</ try to help, but fail for dramatic tension, and The Lopsided Arm of the Law , where the police withholds its competency and firepower with little (if any) explained reason until someone tries to take the law into their own hands, and then</ they unleash said resources to hunt them (and only them</) down. For the complete opposite, see Police Brutality , though they can</ easily be combined — Bad Cop/Incompetent Cop being one example, where some cops are brutal and some are useless and some are both, and cops who are brutal but also useless — as in the people they beat up and kill are innocent, while real criminals escape because they know how to play by the rules. When it's police driving ability that's in question, see Hollywood Police Driving Academy .

A suspect has been arrested and is being interrogated by the police. Suddenly, they attack themselves or trick the officer into attacking them, and then falsely sue the officer of Police Brutality with the help of an Ambulance Chaser A subtrope of Wounded Gazelle Gambit which occurs in Police Procedurals Not to be confused with Good Cop/Bad Cop , where police use the threat of brutality as a gambit See also Arrested for Heroism . Not related to Suicide by Cop , where the individual concerned is trying to force a police officer to kill them

When police aren't useless , then they're vicious bullies Even though nobody likes being bossed around by the police, it's their job and they have to do it whether we (or they) like it or not. Some types of policemen, however, are thugs who take cruel pleasure in beating and tormenting people they don't like, for no reason at all Though this is Truth in Television , it is often exaggerated in fiction, whether for dramatic effect or perhaps to push political agendas . Sometimes this may be to make a statement about ethnic/racial relations (e.g., Do the Right Thing </), as part of a gloomy Film Noir -type Wretched Hive setting (e.g., Sin City </), or as part of a futuristic Dystopian State Sec setting (e.g., 1984 </) In movies, this was originally a portrayal only American films got away with. For example, the critics responsible for French New Wave Cinema famously complained about censorship that forbade French police being portrayed as anything but professional and competent A quick breakdown of police brutality trends in fiction: the LAPD beats your ass and then decides what crime you committed; the NYPD shoots you a few dozen times then pronounces you innocent ; 1930s cops are drunk Irishmen who beat you up for being Italian ; 1960s cops are sober Irishmen who beat you up for having long hair , or</ are old White evangelicals with a thick drawl who beat you up for being not-White ; 2010s cops may not themselves be entirely white , but are so trigger happy and paranoid they will shoot</ you if you're black; old-fashioned Bobbies beat you up for being a foreigner or minority suspected of loitering ; big town cops beat you up for being a foreigner or minority suspected of terrorism ; small town cops pull

you over, tell you that your tail light is busted , and then bust your tail light with a nightstick when you ask which one (and give you a ticket for it). Not to mention cops from developing countries that are often also incredibly corrupt to boot, and heaven help you if they mistake you for a drug user, or if you're a political activist protesting your country's problems—including them</! Of course, all might not be as it seems Now and again, American movies filmed in or set in the 1930s and '40s will show a cop shooting at an unarmed, running suspect . Though this would not be acceptable in an American context today , it was not considered brutal or excessive at the time If you are fortunate enough to live in a relatively free country and unfortunate enough to witness police brutality, surreptitiously filming it is a good way to back yourself up. In many jurisdictions nowadays, the police themselves often wear cameras to film arrests and make it easier to avoid misunderstandings, and/or abuse A common way to make a Rabid Cop character. Not to be confused with the Police Brutality Gambit , although its users hope you will. See Killer Cop for when the police officer goes a bit beyond brutality. A combined subtrope of this and Hellhole Prison is when correctional officers/law enforcement in a detention setting such as a jail or prison are just as bad, if not worse, than the other inmates for brutality. This is also pretty much certain to occur if The Bad Guys Are Cops The Inverted Trope is a Cop Killer , though the tables will be probably turned back around when the cops catch him , and not least because police camaraderie really is that strong . Compare Rage Against the Legal System If a type of animal is used for this trope, they will almost always be police dogs No Real Life Examples, Please! While sadly this does happen almost all of the time , mentioning any real case in particular would be a sure way to bring on a serious Flame War , and we're not here for that

We've got a 20-26, someone's trying to describe Police Code For Everything here! </ The Monster of the Week has grown to the size of a skyscraper , and is currently rampaging through New York , carrying a load of Noodle Implements . He's even kidnapped the Designated Victim . A police officer on scene calmly pulls out his radio and announces "We've got a 10-340". No matter how obscure, improbable, or downright weird</ an event is, the Crazy-Prepared department has a code for it. Furthermore, everyone will have the code memorized and are expected to know instantly what the code means - they might have even trained for its eventual use. (Although there's the frequent exception, or just a non-cop who happens to be involved, leading them to question what it is, and for the meaning to be revealed.) It may be that their beat is a Quirky Town or the City of Adventure , so they come to expect giant apes once again fighting among the stampeding warthogs. More often than not, this Trope can go hand-in-hand with the Police Are Useless Trope, because having the code just means they know what</ is happening, not that they know how (or are sufficiently equipped) to deal with it. Sub-Trope of Crazy-Prepared . Sister Trope to Code Emergency , where a pre-arranged code is used for clandestine communication. See also Hash House Lingo for another profession where everything has its own code which the employees have memorized.

Lining up suspects for witnesses to point out who did it A Truth

in Television trope, but fiction often plays with it. Police lineups in the real world are Serious Business , because the self-reinforcing nature of memory means that a witness who makes a mis-identification once becomes more and more certain the more times they repeat the mistake Shots along these lines are sometimes used to show the main cast of a series... and to imply that they're all</ unsavory characters or criminals, even though that isn't how lineups work. Bonus points if none of them look at all alike and there isn't even a common gender in the group See also Mugshot Montage

A Police Procedural is concerned with an accurate representation of the day to day realities and procedures of the police and law enforcement. It's a very specific sub-genre of crime fiction. The Police Procedural is almost the antithesis of the Cop Show . The Police Procedural is characterized by the lack of emphasis on the character's personal lives and the increased focus on the nuts-and-bolts of law enforcement This term is also sometimes used specifically to describe the " Reverse Whodunnit " style of crime drama made famous by Columbo </ , despite the fact that most examples have very little to do with actual police procedure Note that the focus on "realistic" police work doesn't mean the show has to be set in "reality". A show looking at the day-to-day routine of the Space Police is still a procedural Both the Police Procedural and the Cop Show are sometimes called "Precinct Shows" See also: Criminal Procedural , Forensic Drama , Buddy Cop Show , Cop Show

A collection of works created in Poland mostly for Polish audiences.

So you've got the job of producing, managing, or marketing something. It could be a consumer product, an album, a film, anything but whatever it is, it's bad, or at least mediocre. The concept is so fundamentally flawed , or the execution so rushed and so badly thought out, that no one in their right mind would buy it or watch it or read it or listen to it or enjoy it on its own merits. Fixing it would require a total overhaul, which you don't have the time or money for, and the higher-ups don't care how terrible it may be, as long as they get their money out of it . You can't just abandon it — too many resources have been sunk into it , or your marketing agency has been hired to manage promotion, and as lame as that product is, it's your job</ to make it look good. So what do you do? You try your best to make it look better than it is and hope that it's effective enough to sell a few million copies. Incidentally, the MythBusters have proven that you can indeed polish a literal turd to a high shine without resorting to additional coatings if you dry it, pulverize it, reconstitute it and pat it until very smooth. Bless those boys. There's also that giant shiny golden... thing in Tokyo. Officially it's named " Flamme d'Or</", or "Golden Flame" and should represent a "burning heart of Asahi Beer" (even corporate lickspittles can be creative), but who ever saw the thing has called it anything other than "Golden Turd". ThinkGeek also sells tiny golden turds as necklaces. We might need to change the expression to "You can polish a turd, but it's still a turd." Note that the special effects industry uses a similar term, "turd polishing", in reference to ensuring the high-quality appearance of something that is intended </ to look ugly. Therefore, it is not this trope. Do not confuse either with turds from Poland. Also has nothing inherently</

to do with Solid Gold Poop , although it may be subjected to this treatment. In-Universe examples

Human beings are social creatures and conditioned to respond in certain ways to social niceties. Oftentimes, these pre-programmed responses can slip by our conscious attention, resulting in us agreeing to something we hadn't intended to. Politeness Judo is the art of taking advantage of simple courtesy exchanges to get one's way Note that this will often fail if the target has No Social Skills and doesn't respond with the appropriate formula In comedy series and family sitcoms it's not uncommon for a parent, friend, or love interest to vehemently object to helping the protagonist with something she wants to know or do. The Straight Man is usually being contrary because he's looking out for his own interests; though he might rationalize it as him "knowing better" or to help the protagonist, it's only rarely because what's asked is a truly bad idea . He'll rail and boast that nothing</ will change his mind, and there's no way</ that the protagonist will get his permission, help, or the information she wants out of him The protagonist asks one simple question, cordially phrased and without shouting... and the Straight Man agrees nonchalantly. Usually he'll do a Double Take and realize he said yes offhand. He either forgot his original outrageously contrarian position, got thrown off by the polite tone, or was holding out for that "please" See also: Duck Season, Rabbit Season ; Passive-Aggressive Kombat , Minnesota Nice , Japanese Politeness , and Compliment Fishing . Not to be confused with Verbal Judo . Also not to be confused with Politeness Jiu-Jitsu Someone who is Silk Hiding Steel will likely be skilled in this

These are those little boxes on the editorial page of your local newspaper where cartoonists try to educate and entertain the masses via their snappy, illustrated political commentary, usually on current events . Done well, a political cartoon will creatively expose the social and political hot buttons of the day; in fact, one of the precursors of the Mexican Revolution was a bunch of perfect political cartoons</ . Done poorly... well, they're easy to avoid. The first political cartoons were drawn by William Hogarth in the 1720s, before newspapers as we know them. An early American example was Benjamin Franklin's drawing of a snake divided into 13 parts, which he captioned, . Some famous political cartoonists of the past: James Gillray, late 18th and early 19th century cartoonist who is still cruder and more vicious than any of his mainstream successors Some modern political cartoonists, such as Mike Peters and Jeff MacNelly, have also drawn daily comic strips. The Pulitzer Prize for Editorial Cartooning is the top prize for these kinds of cartoons in the United States. Although it is mostly awarded to political cartoons, it has also been given to editorial cartoons with no political content, as well as two daily comic strips : Doonesbury </ in 1975 and Bloom County </ in 1987, both of which feature topical political humor. With the age of the internet, political cartoons can be community driven projects such as Polandball The now-defunct UK magazine Punch </ was famous for its well-drawn cartoons for a long period, a number of them turning up in school history books. Most British newspapers still have political cartoonists on the strength A typical example would be Steve Bell, who draws both editorial cartoons and a long-running daily political strip called If </ for the Guardian </ . Cartoonists of other political hues are also

available.

Politically Correct History is when shows set in the past change that past to fit the cultural norms of the time in which the show is filmed, or the prejudices of those currently in power. Originally, this manifested itself through making the main characters surprisingly "enlightened" (and thus more sympathetic to a modern audience). An example of a more recent development is extras being cast without regard to race, even in historical situations where it doesn't make sense This trope can run both ways. Nowadays, movies and shows depicting the past are more likely to show society and individuals being far more tolerant than they actually were. On the other hand, sometimes what appears to be this trope might really be an accurate represention that only seems wrong because previous portrayals have entrenched wrong perceptions . For example, black cowboys in recent depictions of the Wild West are sometimes accused of this trope, when historically, black cowboys were quite common. The same can also be true of Action Girl characters in some pre-modern historical settings, as Stay in the Kitchen was averted or defied more often in real life than some seem to think. So it pays to do one's homework before assuming something has been made up to appeal to contemporary sensibilities A variation is when the "politically correct" phenomenon depicted (for example, racial diversity) did exist in real life, but was something extremely marginal and rare, while the medium implies it was commonplace. For example, there was always some</ limited trade with medieval China (Marco Polo being only the most famous example), so it's not necessarily unrealistic to feature a white man in a story set there. If this is handled realistically, however, there will probably also be many Chinese who are surprised at seeing one for the first time — at least as a general rule, he will definitely not be treated as "just one of the guys" while visiting It should also be mentioned that politicians invoking history and school books can often succumb to this trope as well, but which when and where is better discussed elsewhere, as is the question how deliberate these incarnations of this trope are See also Popular History , Fair for Its Day , Videogame Historical Revisionism , Eternal Sexual Freedom , Aluminum Christmas Trees , We All Live in America , America Won World War II , Black Vikings , Colorblind Casting , Historical Hero Upgrade , Historical Villain Upgrade , and Historical Villain Downgrade Contrast Deliberate Values Dissonance and, when applicable, No Equal-Opportunity Time Travel Compare Fractured Fairy Tale , where this is usually Played for Laughs For other uses of the term Politically Correct , see Political Correctness Gone Mad

Want to show that your Evil Overlord , or someone within The Empire is a genuine bad guy, regardless of their rank in The Empire or how minor a character they are? Simple, all you have to do is have them Kick the Dog , right? Well, what if there isn't a handy dog around? Have them kick whatever minority race/species or gender/sexuality or lower class scum is around instead to show that they're a really</ bad guy. Bonus points if either the heroes or some highly sympathetic character is a member of said minority Depending on how and with whom this is used, it can sometimes come across as just slightly odd. It generally works best with minor characters who have not had a lot of time in the attention of the audience, since you can easily reveal that their Hidden

Depths are really rather unpleasant, thus allowing you to cement them as unlikeable or have the character graduate from being an annoying obstacle to someone the fans will cheer to see put down It doesn't always work as well with the Magnificent Bastard Evil Overlord types, particularly if introduced late into their run as an antagonist. Because honestly, if the fandom hasn't turned against the Overlord after the character in question may have murdered thousands or even millions , enslaved people in The Empire wholesale, and so on and so forth, is having the character be a little sexist or racist really</ going to automatically turn people against them? (In particularly bad cases of Misaimed Fandom where the fans were already using every scrap of evidence and threadbare argument to argue that the bad guys weren't that bad, you may risk the character's fans declaring this to be a Fanon Discontinuity , and possibly even splitting the fanbase). In these cases, to make it work, you might have to do a purposeful Flanderization to your character and make them all about their bias. Of course, that will also mean you've gone and derailed your own plot if you need to do it to that extent.. A notable key to this is that the racism, sexism, Fantastic Racism , or whatever displayed by the character is often completely gratuitous or extraneous to the rest of their villainy. Usually, whatever their goal might be, they don't have to be a racist, speciesist, or sexist to accomplish it—but they are This is the reason why Those Wacky Nazis and The Klan are at the bottom of the villain food chain, and it's a good bet that the Politically Incorrect Villain will be the one going down in an Even Evil Has Standards team-up Also, people might sometimes see this trope where it doesn't exist. Some villains are simply bullying types who go after minorities without really caring whether people will find it politically incorrect or not—and it doesn't have to matter if their targets remind them of themselves in some way . Why do they do this? Minorities lack the numbers to fight back, and there's nothing to be gained from Bullying a Dragon Compare Evil Is Petty , Straw Misogynist , and Straw Feminist ; Contrast Equal-Opportunity Evil and Politically Correct Villain . Note however that they are not mutually exclusive; a villain can be progressive towards some groups but intolerant towards others. Compare and</ contrast the Politically Incorrect Hero . May lead to Felony Misdemeanor if this character type is thought to be more evil than outwardly flamboyant villains. Any and all instances of Those Wacky Nazis qualify automatically, and A Nazi by Any Other Name often does. A Bigot with a Badge is usually one by default. Fur and Loathing , a trope involving villains who are politically incorrect in a different sort of way, runs on a similar logic if it's done intentionally This is not when a villain is a minority who is portrayed in a politically incorrect manner. That's Unfortunate Implications , assuming it's unintentional. This should also not be confused with Values Dissonance , where the author</ apparently has these attitudes

For those politicians who did become national government leaders, see Heads of State . Japan Philippines United Kingdom United States

Tropes that are related to governmental systems, political ideologies, policies, and practices, and the way they shape historical/current events in both fiction and the real world Political facts and useful notes can be found on the Useful Notes index. Please be double-plus mindful of the Rule of Cautious

Editing Judgement

A character's coolness factor is often demonstrated by what music they prefer—whether it's the popular guy who likes popular bands, someone out of touch who still listens to disco (or older music) , or a complete dork who likes polka. This trope is about that dork He probably also plays the accordion. Since the accordion, and polka, are often associated with an aged demographic, it's certainly not going to be cool for a young person to admit to enjoying them Not to be confused with an Accordion Man . Compare to Quirky Ukulele . Contrast with French Accordion and Accordion to Most Sailors Note: In recent years, especially with the popularity of "Weird Al" Yankovic , who made this part of his comedic persona, and Mexican banda music, as well as the advent of Steampunk , there has been somewhat of a reversal of this trend (even Christina Hendricks proudly plays the accordion!) and it borders somewhat on the verge of becoming a Dead Horse Trope

Sometimes, cartoon characters will paint with one or two strokes in color combinations that simply cannot be done that way in the real world, such as stripes, checks, polka dots, or even more elaborate patterns Finding one of these might be assigned to a naive person as a Snipe Hunt

Rather than requiring someone to pick one person out of several potential love interests, or adultery, all parties involved agree to be together and share cooperatively. This typically lacks any drama of the decision itself, but has a different form of drama in how people make arrangements with each other, manage jealousy and households, and deal with the disapproval of society as a whole. Individuals who identify as polyamorous may consider themselves " Ethical Sluts ". Not all ethical sluts are polyamorous, and not all people in polyamorous relationships have the "ethical slut" attitude. The difference between a polyamorist and a swinger is that a polyamorous person has broad-spectrum involvement in their partners' lives, including love. Swingers are largely there for the sex, often for the novelty of an unfamiliar partner. Subtropes: If it's just hinted at, it's Threesome Subtext . If it's not canon but fans ship it, see One True Threesome . If it's just sex, not full-on relationships, see Three-Way Sex . If one partner receives preferential treatment over the others, then the former is Top Wife and the latter are a Supporting Harem . Not every case of Supporting Harem qualifies, though; it involve a Marry Them All resolution. Not to be confused with Poly armory </. Polygamy is a subtype of polyamory, as it means more than one spouse</, while with polyamory, marriage and dating both</ count. Though real life polyamorists try to disassociate these two as the word "polygamy" has some… messy implications. For more details and some Real Life tidbits, visit Useful Notes On Polyamory . Truth in Television , obviously, though how culturally accepted it is varies wildly depending on the place, time period, and social standing. Currently, polygamy is Banned in China (plus all Western countries), but still legal in some parts of Africa and Asia . The late New Tens has witnessed the growth of the Reverse-Harem (RH) genre in romance and urban-fantasy literature.

A loudmouthed political talking head whose views tend toward radical right-wing (or, less commonly, left-wing) political

positions often to the point of the Boorish style of Eagleland (even if he isn't actually American). A gadfly to any form of political compromise with what he sees as socialist or libertarian causes This is one of the newer political tropes, one which seems to have come to prominence in The '80s and The '90s after the was scrapped by the FCC, with a rise in prominence of right-wing punditry in American media. It's usually a parody or satire of these types, and the right-wing version is probably more common. Many examples are explicit parodies of specific figures, like Rush Limbaugh, Glenn Beck, or Alex Jones. The Trope Maker was ABC 's coverage of the 1968 US presidential elections, when ABC executives wanted a low-cost way to stand out from conventional election coverage — in this case, the hiring of political polar opposites Gore Vidal and William F. Buckley, Jr. to take part in a series of debates. The relationship between Vidal and Buckley was covered in-depth in the documentary Best of Enemies</ Sometimes part of Strawman News Media . Compare and contrast Malcolm Xerox , which is a similar Straw Character type whose cause du jour is black rights and racism. Also compare Blonde Republican Sex Kitten and Fox News Liberal

It probably goes without saying that the end product of most digestive systems is not exactly considered edible Sometimes, however, one can come across a creature or whole species that defies this common knowledge and instead, they poop perfectly edible and perfectly looking food. Whether it's because of Bizarre Alien Biology or just plain magic , you can expect this trope to usually be Played for Laughs and for the sake of Rule of Funny A subtrope of Toilet Humor . See also I Ate WHAT?! . Compare with Solid Gold Poop for less edible but still valuable waste products

According to many anthropologists, one of the turning points in human development was a growing ability to communicate . In fiction, one of the turning points in dramatic development is the inability</ (or, sometimes, downright refusal</) to communicate In many stories, particularly those that rely on Dramatic or Tragic Irony , miscommunication and misunderstanding can often play a role in setting off or allowing bad things to happen. This often happens in mystery stories, such as where a murderer kills an innocent victim due to a misunderstanding , as well as in Tragedies , where poor communication is often the result of the characters' own Fatal Flaws , which lead them to commit Tragic Mistakes that pave the way for everything to go pear-shaped. This is also an all-too-common occurrence in Real Life , where many real life tragedies could have been avoided had the right people shared information that could have prevented them, but didn't for all kinds of reasons In order for this trope to work, the misunderstanding or miscommunication needs to have a reason to occur, best borne out of the natural characterization of the characters involved. A character who has a hard time trusting someone, for example, is more likely to dismiss that someone's explanation of what's going on out of hand than to hear the person out. Someone who is naturally shy or has No Social Skills may also have trouble getting their point across. A Horrible Judge of Character may implicitly trust a villain who wants nothing but bad things for him, and tend not to believe those who tell him of the villain's evil intentions. A Ditherer may refuse to speak up on something because it would mean having to

make a choice one way or the other Basically, the miscommunication or misunderstanding should be borne out of flaws and behaviors that a character has had from the start rather than something that happened because the author needed a story to go a certain way and derailed the characters involved , making them hold the Idiot Ball . Alternately, if everyone</ in the story has unreasonably bad communication skills, it may be an Idiot Plot . Authors who pull this trope badly run the risk of straining the audience's Willing Suspension of Disbelief Though similar, this trope does not include things like Selective Obliviousness , You're Just Jealous , or Sarcastic Confession , as those are failures to listen</ rather than speak (though listening is also a vital part of good communication) NOTE: though the trope name includes "kills", . It's a pun: "poor communication skills" and "poor communication kills</" — death does</ sometimes happen as a result of poor communication Compare Dramatically Missing the Point ; Open Mouth, Insert Foot ; Impeded Messenger ; Doomed Appointment ; Funny Phone Misunderstanding ; Suspicious Missed Messages Contrast: Just Eat Gilligan , Amnesia Danger . See Facial Dialogue for those times in which a character seems</ unable to communicate, but actually can get entire encyclopedias of information across with just body language and a twist of the eyebrow. When communication is impeded not by character flaws but because of an outside force, see Impeded Communication Works using this trope will often discuss The Power of Language This is a trope rife with major plot points by necessity

An episode in which the show's primary characters take a back seat to brand new characters in order to test the waters for a separate show. Whereas the traditional Spinoff involves main/recurring characters becoming popular enough to break out on their own, the characters described here are clearly jammed in there just for the sake of the new show. Rarely do these pilots get picked up by the network, however. Another common term for this is "backdoor pilot"; however this can refer to other things as well, such as a traditional spin-off if the character(s) involved are given a send-off within the parent show, or a pilot broadcast as a special or Made-for-TV Movie that will be picked up as a series only if the ratings are good enough. Much like any pilot, the version of the series that makes it to air may have actors or settings changed. For instance, the version of Empty Nest</ that made it to TV was much different than the Poorly Disguised Pilot on The Golden Girls </, and the proposed Aquaman</ series would have starred a different actor than the one who guest-starred on Smallville </ . As a general rule, if you're watching a show and you find yourself asking questions like "Where did everybody go?", "What are we doing here?", "Who are these people?", or, above all, "What is going on here?", then you're watching a Poorly Disguised Pilot. Other symptoms of a Poorly Disguised Pilot include: Before the concept of the Season Finale took off, these were often aired as the last episode of a season. The Opposite Trope is Fully Absorbed Finale , when what is functionally the last</ episode of a show appears in another show. See also Pilot Movie . Do not confuse this trope with a pilot wearing an ineffective disguise.

Pareidolia is the human tendency to mistakenly interpret random visual stimuli as meaningful. More specifically, it entails seeing faces in inanimate objects. Does the door of that house look like

a mouth, those two windows above the door like eyes, and the keystone of the door like a nose? That's pareidolia. Combine this tendency with humans' tendency to be afraid of the dark — on the grounds that humans are vulnerable to predators in the dark — and you get this trope A character (most commonly a young child) is alone in their bedroom, or in a basement, or a forest, or a cave, or somewhere similar, at night (or otherwise in the dark). Increasingly frightened, they begin imagining threats in the form of inanimate objects appearing as monsters. Shadows are cast on surfaces in just such a way as to create scowling faces. Tree branches resemble scraggly claws. Stalactites and stalagmites appear as teeth and indents in the rock as eyes. And as the character's pulse and pace quicken, they'll start seeing more, and more</ , until they're completely surrounded by monstrous impressions and terrified... whereupon someone will turn the light on, and they'll realize that all those teeth and claws were just rakes and pitchforks hanging on the wall of the garage This only applies to everyday objects such as trees or rocks or furniture happening to resemble monsters. If it turns out there's an actual, literal monster stalking the character, it isn't an example. (Sometimes, a character might think something is a monster, verify that it's just an inanimate object, only for it to then turn out that, no, actually it really was</ a monster after all). This also doesn't encompass objects purposely-sculpted so as to resemble monsters, such as statues. Can overlap with Beware the Skull Base , if the base is in a natural formation (such as a cave) resembling a human skull rather than intentionally built or carved to look like one Most common in Western Animation . A rich source of Nightmare Fuel See also: Scary Shadow Fakeout and Things That Go "Bump" in the Night . Often overlaps with Cave Mouth , It Kind of Looks Like a Face and The Trees Have Faces

Popcorn shows up in many forms of media. Sometimes, in TV shows and movies, it is often seen as being popped directly off the cob , which doesn't happen often in Real Life This happens when you put an ear of corn over the fire. Once the fire gets hot enough, the corn becomes so hot that the kernels covering the cob immediately start popping, turning into instant popcorn In Real Life , "popcorn on the cob" is possible, but only if the right kind of corn is used and the ear of corn has been sufficiently dried out before cooking. Otherwise (such as with a freshly picked ear of corn), heating it over a fire only results in, well, roast corn on the cob (perfectly delicious, but not popcorn) Cousin Trope to Instant Roast . Not to be confused with Pass the Popcorn (which is where onlookers staring at something shocking and/or embarrassing have snacks handy for such an event)

Classics, almost by definition, are works that are considered to be of high quality, are influential on later works, and are widely known. However, one will often find that only scholars and enthusiasts have first-hand knowledge of the material in question, and that the masses know it either only by title or by homages, parodies, direct references and allusions found in more populist works. Essentially, various bits and pieces of high culture are most widely known through their use in pop culture (which also puts them on track to become standard snippets). Ill-informed people might even think these bits and pieces are original to the

popular work, And That's Terrible (nine times out of ten). Stock Shout-Outs such as Pietà Plagiarism exist because of this phenomenon. (Most artists would be copying some other usage than the sculpture.) Frequently results in Beam Me Up, Scotty! , It Was His Sled , and Covered Up . See also Half-Remembered Homage . See also these tropes: Aluminum Christmas Trees : People think something is made up because it sounds ridiculous when it's actually real. Compare/Contrast Pop-Cultural Osmosis Failure (when someone doesn't</ get the reference), Pop-Culture Isolation (in which the reference is well-known in one or a few major areas, but virtually unknown elsewhere).

Fans will seize any opportunity to celebrate their favorite work, so if there's a reason to associate the work with a certain date, they'll often try to make an unofficial (and sometimes official) holiday out of it. Common reasons a particular date may be significant to the fandom: Celebration can occur at several levels. Some fans may simply gush about the holiday on social media and enjoy the work on their own time, some will put out crafts and fanart, and others will wear themed cosplay and attend holiday meetups to party with other fans. Official marketing for the franchise will certainly celebrate as well, possibly by releasing new content on the day . If the holiday gets big enough, the holiday may become a nationwide or even worldwide celebration that even people not seriously familiar with the work may celebrate the holiday anyway. Some cities have even officiated certain pop culture holidays. When the same date holds significance for multiple works, expect crossovers between Friendly Fandoms celebrating together. For one example, if you've ever seen fanart of Fullmetal Alchemist </ characters re-enacting scenes from Mean Girls Unfortunately, this also means that some Pop Culture Holidays have shared dates with tragedies, such as September 11 , which may result in the said Pop Culture Holiday, taking place on the date of a tragedy, canceled permanently or moved to a different date relevant in the story. Compare Significant Reference Date and Milestone Celebration .

Pop-Culture Isolation is basically a case of pop-culture myopia of sorts, where celebrities, music genres, media or events are huge and significant in one subculture or ethnic group, but elsewhere nobody knows they exist or is indifferent to them altogether. We're not talking about separate countries here, but within</ the same country or region. A lot of this is especially prevalent in entertainment media, affecting music in particular (radio is usually fingered as being the main cause, as it was and still is very isolated in terms of programming and format, leading to accusations of segregation) Let's face it, there are cultural barriers, and people thrive in their own microcosm. Another likely reason for this is because mainstream media is so homogenized and is prone to favoring monochrome pop culture that other cultures start their own pop-culture media outlets. That fuels this trope even further for better or for worse. This isolation of pop culture can lead to such ignorance as Cowboy BeBop at His Computer . It's even possible for this trope to happen within the same culture. This, in turn, resulted in a pop cultural Broken Base or Fandom Rivalry . Hip-Hop is a good example of this (see Hip-Hop's Broken Base entry). This trope possibly could lead to Monochrome Casting

Expecting Pop-Culture Isolation not to be an issue is a sure way to incur Pop-Cultural Osmosis Failure For some people with a certain ideology , however, Pop Cultural Isolation may be seen as a good</ thing Contrast Small Reference Pools and Pop-Cultural Osmosis . May lead to Germans Love David Hasselhoff or Americans Hate Tingle . Could also overlap with Critical Dissonance . This trope along with Public Medium Ignorance goes together like peanut butter and jelly. This often is the cause of Minority Show Ghetto . Compare with Fan Myopia , which is when the fans of a particular form of pop culture believe it to be far more well-known amongst the general public than it actually is, and Obscure Popularity By the way, did you know there are people and places out there who discuss and list the tools of storytelling but have almost no knowledge of wiki editing or TV Tropes ? It's very true. Do you know about them? Probably not

It's not uncommon for false rumors to be spread about media The dawn of the internet has not done much to quell urban legends. If anything, they've become easier to spread. It's not uncommon to see "he said, she said" rumors of Missing Episodes that only aired once. God Never Said That often over time leads to this, as a rumored quote will be circulated so much that it becomes an urban legend Some say this is due to the " Mandela Effect ", a pseudo-scientific theory that false memories are due to parallel dimensions colliding Compare to Urban Legend of Zelda (which is about gameplay-related video game legends), God Never Said That (which is about things creators allegedly said about the work) and Urban Legends (which is about the entire genre of sensational but mostly untrue hearsay lore). For popular misconceptions about the contents</ of famous works, see "Common Knowledge" . For celebrities who get urban legends attached to them because they already</ have bizarre reputations, see The Tyson Zone When the creators deliberately play with the audence's expectations and make references to the installments that never existed, this is Un-Installment or Retroactive Legacy

A character is getting ready for a date with a beautiful girl or a party with his friends. He has just finished showering and has just put on some cologne, but when it comes time to put on his clothes, he puts on his pants, but when he puts on his tuxedo, he finds that he is having problems trying to button it. Just when he finally gets the suit all buttoned, the buttons suddenly pop off after a few seconds and fly in different directions. Apparently, the character has either gained weight, or the suit is not as big as he remembered it to be. This is a Comedy trope in which a character has trouble buttoning his shirt or pants, because he has either gotten too fat or the clothes are too small for him. Of course, there are also some cases where when the shirt is buttoned, the buttons don't pop off, but the shirt is completely stretched out at the buttons. It's also happened with belts as well as it also happening at the breasts. You can see this trope pop up in most forms of media. Can go hand in hand with Shapeshifting Excludes Clothing , Temporary Bulk Change , Breast Expansion , Hulking Out or Balloon Belly . While it's not quite this dramatic in real life, this is to some extent Truth in Television . Pregnant women do sometimes experience this, especially with the more form-fitting varieties of maternity wear. It also happens to teenagers, because hormonal changes can sometimes cause you to suddenly gain weight or muscle. A woman's pelvic bone needs to

grow during puberty, but not very much so sometimes this can happen over a single night. It's just enough growth to burst the buttons on your skinny jeans. Also, a woman's breasts actually get larger as she gains weight: so this can happen with dresses or shirts that might otherwise fit. Obviously this is more common with formal wear which tends to get stuffed into the back of your closet until you need it

This is when something which portrays itself as "cutting edge" becomes mainstream, but soon becomes overexposed , behind the times , old hat , or just plain uncool . However, given enough time, it suddenly begins to make a comeback, usually accompanied by words like "vintage," "nostalgic," and "classic." It's gone through the ups and downs of the popularity polynomial How often the item cycles back and forth between "cool" and "not cool" depends on many factors. If something reached a peak when you and your friends were kids, then when you become tweens or teens, it is a reminder of a childish time — and as the fear of childishness and the desire to be very grown up set in, you don't want to think about it. But when you reach your later teens or become adults, it is seen as harmless. And once your</ kids discover it, it may even become cool again (as long as they don't associate it with their uncool parents). Now apply that on a larger scale Given enough cycles, it becomes the equivalent of a Cyclic Trope The name comes from the fact that we like alliteration , and some of us are math geeks . Here's also a more detailed explanation about what a polynomial is and what it has to do with the ups and downs of popularity Of course, there are polynomials of a higher degree than that, like y=4x +42, which is of degree 5. Higher degree polynomials can create all sorts of curves when you plot them. Apart from the line and the parabola, you can get a lot of shapes, such as a lot of hairpin curves or a roller-coaster shape that goes on for a while before diving up or diving down So, in a polynomial in x of a high-degree you can expect y to go up and down as x grows. The trope name is about looking at the popularity of something as a polynomial in time: as time progresses, it becomes less popular, then more popular, then less popular again, and so on and so forth. Generally speaking, the higher degree the polynomial, the more times you switch from "cool" to "stupid" and back. The points where the popularity rises, flatlines, and then begins to decline are known as the polynomial's Jumping the Shark moments, and when it does the opposite- reverses a decline and starts to climb- rigorous mathematical notation is that it is Growing the Beard . Some fringe lunacy groups insist on an alternative terminology having to do with derivative signs and whatnot, but they can be safely ignored So if you were wondering what a polynomial was, now you know See also Colbert Bump (a resurgence triggered by a specific factor), Posthumous Popularity Potential (when a person's death rehabilitates their reputation), Cyclic Trope (when this happens to tropes) and Discredited Meme . Compare with Two Decades Behind , Career Resurrection , Nostalgia Filter , Genre Relaunch and Vindicated by History . Contrast with Condemned by History , for something that never</ comes back If it happens in-universe, that's Popularity Cycle

Have you ever gotten into an argument where you have to defend your beloved Local Sports Team's honor and superiority against the "merits" of that honorless and inept Opposing Sports Team ? Time consuming and pointless debates ensue (they really should just accept

that that Local Sports Team is better and move on with their lives) If things get really bad, you can always wait for both teams to play against each other to settle the issue. There's just one problem. Your team is in Major League Rugby, and theirs is a peewee soccer team. And they win. </ This isn't the Ragtag Bunch of Misfits beating an Evil Empire , they don't have The Ace or Mary Sue leading them to a last second win by exploiting a Weaksauce Weakness or using a Drama-Preserving Handicap , they're normal and otherwise mundane, or even notably horrible. They are however far more popular and sell merchandise far better than your team. And somehow, much like The Power of Friendship , their Popularity Power gives them that added boost to take on teams far, far, far</ above their league that should logically crush them like so many naive hopes and dreams under tax returns. Comic Books tend to fall to this a lot, much like an Ensemble Dark Horse but canonized in media. The super hero in question is usually the kind that stars in Wolverine Publicity or is a Badass Normal in a team of supers. Authors then give them Power Creep, Power Seep until they can take on anyone and win without flinching , or at least won't lose, to someone who should easily beat them. The means to this are usually liberal applications of Plot-Induced Stupidity or Forgot About His Powers to the opponent, a few Contrived Coincidences to help the hero (a fire extinguisher near a fire villain), or Joker Immunity to make a popular villain's outright defeat impossible. Note: when a character in their own title makes short work of a more popular or widely-known guest star , that is not a subversion of this trope. I'm looking at you, example section. Compare Pandering to the Base , Wolverine Publicity , Spotlight-Stealing Squad , Power Creep, Power Seep , Running the Asylum . Related to Joker Immunity and Contractual Immortality since some characters will never get caught/ Killed Off for Real because of their popularity. Contrast The Worf Effect . See also Story-Breaker Team-Up . For the out-of-universe version, where a work</ has power because it's popular, see Quality by Popular Vote .

You have a TV show, and it's not very popular. Maybe it's on a low-profile channel, maybe it's on at a bad time, maybe it's just not that accessible And suddenly all that changes You get a full season order on a better channel, or the powers that be have dusted the old thing off, but for whatever reason, suddenly your show has popularity potential Here's the thing, though—the old version has a lot of good material nobody saw. A scene you're proud of or a plotline you now have the resources to do better. So what do you do? Remake it for the new version, of course! Who's going to notice? No one. So you can see why this seems to be common practice Remaking the pilot or similar such things don't apply—the show had to have been an actual, watchable show during both versions for this to take effect

Contrary to what some would say, this is rarely due to Perverse Sexual Lust ; many people who are fond of a specific type of animal (dogs, foxes, turtles, etc.) are often drawn to characters of that type. That being said, the aforementioned lust is</ undoubtedly there otherwise, to the point that some furries — especially NSFW / Rule 34 artists and writers — will often indulge in heaps of Self-Fanservice over these types of characters. Expect characters who don't look plain or not that alluring in their source material to be turned into Mr. and Ms. Fanservice

Most furries got into the fandom through some sort of fiction , typically through ones set in a World of Funny Animals . Beast Man , Funny Animal and Talking Animal characters are most common in children's media, so many furries were drawn in from cartoons, video games, literature, or animated movies There are generally two types of furries: "feral" fans who like xenofiction , Nearly Normal Animals , Partially Civilized Animals , et cetera, and the more well-known "anthro" fans who like Funny Animals . The two do intersect, but it's more common for the two not to due to differences in interest; they're attracted to different series. This is a part of the reason you rarely see people make The Lion King </ characters into Funny Animals or make Sonic the Hedgehog </ characters into "normal" animals. There are even some furries who are attracted to a character or creature that don't resemble any animal in particular as long as they look "bestial" enough, such as demons, gargoyles, and even orcs Japan has its own furry fandom where the characters are called "kemono" (meaning "beast"). Basically, the designs tend to be rounder and softer looking than other furry characters, and the ones appealing to the bara fans even have a more "stocky" look to them more often than not. Kemono characters are often popular internationally and, obviously, kemono fans are drawn to certain series as well Sub-trope to Periphery Demographic . Often related to LGBT Fanbase . May overlap with Ensemble Dark Horse

To try to solve an Overpopulation Crisis , governments may limit the total number of children a person or couple can have There are a number of variations on this. Sometimes every couple is allowed a fixed number (frequently two); other times, the number allowed is tradable, luck-based, or determined by some kind of eugenic principle (parenting skills are less commonly judged). Enforcement methods may range from punitive taxes on extra children, through mandated birth control and sterilization upon the birth of the last child allowed, to outright killing of excess population) These dystopias always seem to assume stable long term marriages, they usually offer some number of children per couple. Second marriages are ignored Only very rarely does it actually work. Often it signals a descent into dystopia . It's also very common for the protagonist to be a child who exceeds the population cap Or it can work too well , ending up with a Childless Dystopia This trope is most common in literary science fiction from the '60s and '70s; it died out as a trope because while it had its heyday in fiction</, the post- World War II Baby Boom came to an end as living standards and opportunities for women in North America and Western Europe expanded and people chose</ to have fewer children starting later in life. Since then, the pattern has held and spread to other parts of the world, largely making this a Dead Horse Trope Because population growth is considered by some to be a problem in Real Life , fictional Population Control is seldom directed toward encouraging or mandating births , either among some groups or the entire population. Inversions occasionally do crop up in works in which a Depopulation Bomb , Robot War , mass infertility or other threat has made humans an Endangered Species The entries on this page mainly concern keeping the population down by preventing pregnancies (through birth control or sterilization) or preventing illegal children (through abortion or infanticide). In some works of fiction, the government attempts to prevent pregnancies and control the population through banning sex or promoting/enforcing homosexuality In some cases population laws are repealed or at

least slackened when the capacity for interstellar colonization is achieved See Also: Kill the Poor , for one instance where this trope is selectively applied, and Darwin Awards , for accidentally self-inflicted examples

In fiction, population signs tend to be updated in real time, whether to reflect new additions, or more often, to reflect a murder spree. A frequent means of establishing a "dangerous Wild West town" setting is a shot of the town sign, with several crossed-out population numbers, indicating frequent reductions due to violent deaths and/or people moving out . A ghost town may be shown with a sign that clocks all the way down to zero that way, presumably updated by the last resident to leave A specific sub-trope will have a killer be nice enough to perform a community service and adjust the population sign just before or after he offs someone For the industrial/workplace version of this trope, see X Days Since

Desc-desc-descri-Add information on Porky Pig Pronunciation here A character tries to use a big, impressive word or two. Unfortunately, he's having trouble pronunci-pronouncia ...er, saying it, whether due to unfamiliarity with the word, or a speech imp-p-p-p ... trouble talking. After a couple tries, he'll give up and substitute an easier word , or just clam up completely The Trope Nam-Nam-Name--Titler is, obviously, Porky Pig of Looney Tunes </ fame. Interestingly, Porky Pig manages to subvert it as, for comical purposes , he always</ finds himself to have an issue pronouncing a very easy word</ and eventually substitutes a much more complicated word which he says without a single mistake</ Compare Parrot Expo-WHAT? , which is when a character struggles to say a word that's new to them. Contrast Sesq-q-q-q-quipedalian Loquaci-louca-louqa-smart talk , and Spock Speak , this trope's exact opposite. Compare Buffy Speak , which similarly involves a character's conversational reach exceeding his verbal grasp. Also compare Delusions of Eloquence , where the character muddles the big words but ploughs onward anyway. If this doesn't happen ever, it's because Realistic Diction Is Unrealistic Not related to Cannot Spit It Out This page will deva-devasta-devasta-deva- ruin your life

Your Unlucky Everydude just got home and is settling into his place. It just has to be then that the girl across the street he's had his eye on walks in and looks around his room a little too</ closely. And unfortunately for him, she's discovered the one thing every guy wants to keep secret — his porn stash. We never see much beyond the covers of these magazines, but the girl will not be pleased with it. If she's an especially touchy girl, the collection may not even live beyond the next scene This one is sometimes</ Truth in Television . However, with the rise of Internet streaming/downloading and the decline of physical video and print media, Real Life porn stashes are more likely to be virtual caches hidden in obscure subdirectories and encrypted partitions on people's hard drives. Nonetheless, in-media uses of the trope are highly resistant to Time Marches On and Technology Marches On , preferring to stick with depictions of physical media stashes. The reasoning behind this is not hard to see; content creators and intellectual property-holders are not about to promote a pornography consumption model that goes against their business

interests. And, of course, there's also the fact that, however limited and unsatisfying dirty magazines can be, at least they don't carry viruses or malware. Plus Rule of Funny and the fact that it's easier to make jokes, especially visual jokes, about a stack of magazines or movies than computer subfolders Occasionally, a character will use his porn stash to hide something else he doesn't want people to find. The idea is that other people stop looking when they get to the porn stash because they think the porn stash is what the character meant to hide Related to Caught with Your Pants Down . Not to be confused with a Pornstache , which is something else entirely. See also Poor Man's Porn , for what people might turn to if their porn stash is insufficient. In works where the Internet is involved, this often goes hand-in-hand with Embarrassing Browser History Most often a Played for Laughs trope, very rarely explored seriously (except for porn addiction, which in itself may become a Compressed Vice or Very Special Episode). See also Filth

We've all heard the metaphor that books are a gateway to other worlds. Sometimes, this stops being a metaphor and becomes the literal truth . A book is an ideal object to turn into a Cool Gate to a Magical Land . Portal Books usually come in one of three varieties: As a literary version of Trapped in TV Land : The characters rapidly move from book to book, with the shelf or the library functioning as the Portal Network , creating a chain of shout outs and parodies of well-known genres and/or famous works along the way. Most of the books visited will be The Theme Park Version of public domain classics. Any of these three may or may not overlap with Refugee from TV Land , when literary characters come through a Portal Book into " the real world ." The best candidates for such reverse travel are villains. Chances are 10 to 1 that there will be An Aesop about the value of reading . Nobody is more likely to fall into a Portal Book than a video game or TV junkie who thinks books are boring. A Bookworm 's best hope of getting to experience this trope is if the Aesop is " Be Careful What You Wish For ," and he must learn to stop withdrawing into the fantasy world of his books and " live in the real world ." (Of course, either</ lesson runs the risk of being a Space Whale Aesop , given that books in the real world don't work like this.) Unless the reader has an addictive personality-that's when things can get messy. For help finding a Portal Book near you, see your local Magic Librarian . Compare Portal Door , for doors that lead someplace non-adjacent. Not to be confused for the behind-the-scenes digital book of Portal 2 </ .

Classically and simply, teleportation is done on an object basis. Distinct items are sent through in their entirety. However, it is more realistic, and easier to calculate, to just send through anything within a certain area, or use a portal through which anything on one side is in one place and anything through is in another However, these can lead to subversions of the classic teleportation concept: if only an area is teleported, it's possible for this area to not contain an object in its entirety. And if a portal that leads to one place suddenly collapses or deactivates , anything currently in the portal will need to be acted upon. One solution is to distinguish distinct objects and then handle where they stay or go on an individual basis. The most common result, however, is that only the portion of the object that was in the

teleport area will teleport, while the rest stays put, resulting in a portal cut. If the edges of a portal are not guarded, a similar effect can be reached if only part of the object goes through the portal The opposite of a Tele-Frag (but no less deadly). See also Teleporter Accident , for more general mishaps. A No Flow Portal may be designed to have this sort of effect on the unwary. For creating portals by physically cutting the fabric of space , see Dimensional Cutter

Simply put, there are lots of "islands of habitability", and conventional travel between them, if possible at all, is time-consuming, expensive, and generally not attempted unless there is absolutely</ no other choice. However, there is a set of gates or jump points connecting them together, allowing for near-instantaneous travel This results in what can be called a "graph universe": the connected islands/communities/planets are vertices and the portal links are edges, and the rationality of travel between them depends not on the distance, but on the existence of a known link between them In science-fiction versions, it is common for portal transits to induce disorientation, hallucinations, or nausea which make starship crews temporarily extra-vulnerable immediately after transit Considering that it would take thousands if not millions of years to set up an interstellar Portal Network without any other means of Faster-Than-Light Travel , it is not uncommon for such things to have been made by the Precursors , in which case the gates are usually (though not always) Lost Technology . Alternatively, it is sometimes hybridized with hyperdrive — in such settings, starships carry their own FTL equipment but</ can only use it at very specific naturally occurring " Jump Points " in space defined by gravitation intersections or some other mathy thing that's too complicated to explain. Sometimes ships FTL and portals co-exist, where the latter is a one-time investment to save everyone a lot of time and fuel to act as an express lane As these provide both a relatively plausible form of Casual Interstellar Travel and justifies the idea that Space Is an Ocean enough to permit choke point naval battles, Portal Networks are common throughout all but the hardest varieties of Science Fiction , which disallow faster-than-light travel altogether. They are a convenient means of providing simplified game mechanics and controlling where the player can go , and so are common in both video and tabletop games. In addition they allow writers to avoid making embarrassing scaling errors , if done right If the network has a radial structure — most or all linking pathways originate from the same point — this point is a Portal Crossroad World Sub-Trope of Teleportation with Drawbacks , since this is a specific drawback, by restricting destination and origins. Cool Gate , is the trope for structures that allow teleportation by travelling through them, which is used for most examples of this. Hyperspace Lanes , is for when Faster Than Light travel is restricted to certain paths. For a videogame sort-of-equivalent, see Warp Whistle . A Portal Door may be used as the medium of transport. If the portals themselves are limited in the range they can cover and that's why long trips require multiple jumps, you may be looking at a Multistage Teleport

Paintings are sometimes described as a 'window into another world'. Some series, especially in video games, take this all too literally. A magic painting will contain an entire world or dungeon

which the heroes must enter to defeat the enemies within. In some cases, the art style will shift to match that of the painting, emphasizing the otherness of the painting world If this gimmick is used more than once, a magic art gallery can be the basis for the Hub Level of a game In rare cases, some nefarious ill-doer or oblivious Muggle may attempt to destroy a Portal Picture while another character is inside the painting world. The results vary: if the painting was literally a portal to another world, then destroying the portal will leave the characters Trapped in Another World . The more common metaphysical position, though, is that the painting world is actually formed out of the paint and brushstrokes on the canvas, and by wiping away the painting, the world itself disintegrates Either way, the painting may be used as a prison Sub-Trope to Anomalous Art . Compare with Portal Book and Trapped in TV Land , for different mediums acting as a portal. See also Art Initiates Life . When this is done symbolically as a Scene Transition , that's Picture-Perfect Presentation

If you're a character in a fantasy setting, proceed with caution when approaching any large body of water. The most mundane-looking lake, spring, waterfall or well could secretly be a portal to a Magical Land . Your Breather at the local hot spring could turn dreadfully exciting without warning. In some, you just keep falling until the water disappears and you hit solid ground — always unharmed, of course. In others, you step or fall in, go down (what are those weird lights?), turn to head back up (wasn't this down</ a minute ago?), and find you're still in a body of water, but it's not in Kansas anymore. Such cases are not guaranteed to work both ways. Compare Portal Picture , its oil-and-canvas counterpart. Also compare Portal Door , when doors lead to someplace non-adjacent. When the portal is actually a swirling vortex, see Mega Maelstrom . Not to be confused with No Flow Portal , which can be about portals immersed in</ pools, nor with the pools in Portal </, which will cause an unsatisfactory mark on your official testing record, followed by death . Nor as long as we're talking about Portal.</

A character tries to enter a magic portal , often at high speed, only to discover that it is no longer there. Maybe the magic has been sealed or the portal cannot be opened in the presence of Muggles , i.e. the character can't show it to his family or friends. Maybe the portal is an Empathic Weapon that lets you through only when it's in the mood. Or maybe it technically does work, but the other end of the portal got moved right up against solid rock Whichever reason, the Portal Slam is normally a sign that the fantasy world the portal gave access to is irrevocably inaccessible. This is a common method employed at the end of a fantasy/science fiction series to bring things back down to normal . If the character manages to get back to the world by alternate means, he'll usually discover that the world has drastically changed for the worse with black magic brewing Less commonly, the Portal Slam is used near the beginning</ of the story, as the protagonists figure out how to work the portal by trial and error See also Teleporter Accident , Tele-Frag , and Portal Cut

Who needs a Steampunk Time Machine or alien police boxes ? Certainly not someone with a portal to the past. It might be the result of eddies in the time stream or a magic spell, or it might

remain unexplained in a Magic Realism style. However it happened, the portal is your two-way ticket to time travelling fun The portal is usually synched up with the modern day, so that an hour on this</ side is equivalent to an hour on that</ side, thus allowing relationships to develop and justifying the existence of San Dimas Time . However, if the story is a little more tragic then time might move faster on one side , making the character on that side age much faster If a melancholy ending or moment of tension is required, a Portal Slam may come into play See also Meanwhile, in the Future… , San Dimas Time , Portal Door , Our Time Travel Is Different : Please don't duplicate entries between this trope, Meanwhile, in the Future… , and San Dimas Time . This trope refers to a specific form of time travel, "Meanwhile, in the Future..." refers to when a story follows different plotlines across different time periods, and "San Dimas Time" is when the narrative of a time travel plot combines with Race Against the Clock

The writing on the wall. A mystical phenomenon that tells of a dire future for those who witness it. Specific types of portents include:

Compare with Foreshadowing , the out-of-universe equivalent. Compare with Magpies as Portents , which can involve both negative and positive outcomes Only place examples here that do not belong on one of the Sub-Tropes

Many anime , manga , and especially light novel series have fairly lengthy titles. Frequently, they wind up picking up a portmanteau series nickname, with a syllable or two of each word in the series name. Sometimes, the producers explicitly encourage this, and refer to the series using the nickname in the Post-Episode Trailer . Portmanteau words are the Japanese equivalent of acronyms. The Japanese language is syllabic — instead of single letters, Japanese is built from entire syllables; consonants (except "n") don't occur by themselves. So where a Western term would produce an acronym, the Japanese equivalent produces a pronounceable word. The Japanese use portmanteau terms in much the same way that English speakers use acronyms. Which is to say, frequently. More so recently thanks to the need to create short hashtags on Twitter, some of which have been officially endorsed by the author or publisher. Probably the most famous is Pocket Monsters</ becoming Pokémon </. The longer name is official for both the games and the show in Japan, but couldn't be used in America because an early-90s toyline/comic/cartoon had secured the trademark on the name " Monster in My Pocket ". This is actually slightly common; some of these are so ubiquitous that they get used as the official English titles. See also Officially Shortened Title Alphabetical order by official Japanese title, please.

Some games are ported. A few get to the point where they can be played on virtually anything with a screen. No matter what system you own, it probably has some of these games on it. This page lists those games which have reached an absurd level of ubiquity in the video game industry, to the point where a platform's library feels incomplete without it. All of the following games have been commercially released on . The easiest way to see if a game qualifies

for this page is to run it through the GameFAQs , or 's. Also, a game's Wikipedia page will often give an exhaustive list of its ports. 1942 </

Sometimes in works involving animals, an animal will be portrayed by a different species, subspecies, or breed than what it is supposed by in in-universe. A good reason for this may be that the intended species may not be available for acting, so the filmmakers instead use a similar species. This may be because the species is either very rare, extinct, or imaginary. (For example, a unicorn may be portrayed by a horse wearing a fake horn.) Another reason may be that the species meant to be portrayed is too dangerous so the filmmakers instead use a similar species which is easier to handle. Sometimes makeup or prosthetics may be applied to the animal to make it look more like the species meant to be portrayed This trope is frequently used for extinct and fictional species, especially if said species is similar enough to a real living species that it can be portrayed by such. (In this case, the trope would obviously be justified since, for obvious reasons, the producers could never find an actual living individual of the species meant to be portrayed.) Otherwise, they would most likely be CGI Related tropes include Adaptational Species Change and Slurpasaur . The former contrasts with this trope in that it is about a species formerly portrayed being changed in a later adaptation of said work. The latter mainly involves using lizards and similar ordinary modern reptiles to portray dinosaurs. See also Terrifying Pet Store Rat This trope would mostly be limited to live-action television and films as opposed to animated (unless you count in-universe examples), since cartoon animals are not actually "played" by real animals Could be considered a sister trope to Informed Species (where an animal looks nothing or little like the species it is supposed to be). Incorrect Animal Noise may be in effect if a recording of an animal sound is used for a different species. Compare Ass in a Lion Skin for in-universe examples where an animal is disguised as another species

A list of media originating in Portugal .

This is when an innocent person holds an item that makes them look guilty One common way this manifests is when a character commits an offense with a certain piece of evidence, usually a weapon, so they will encounter some poor sap and place the object in his hands so that an authority figure will believe he is to blame and have him take the fall. Other times, a character might scold the felon while swiping the object from his hand, only for the authority figure to arrive at the wrong time and assume the hero is to blame In some cases, the object isn't planted and the supposed guilty party just happens to pick it up Related to The Corpse Stops Here , Not What It Looks Like , Frame-Up , and He's Got a Weapon! Better Manhandle the Murder Weapon is a subtrope where an innocent person winds up getting the murder weapon in their possession. Compare Foreign Money Is Proof of Guilt , which is when the object making someone look guilty is foreign currency

In fanfiction , it's very common for favoritism to show up. After all, everybody has their preferences and regardless of their role in the story, it's never a uniform thing. However, one frequent thing is for the author of a particular fanfic to appropriate a character. Rather than creating an original character, this author will overhaul the role, importance and personality of a particular canon character they like in order to make the character "ideal" (i.e., a stereotypical Mary Sue) Every canon character in fanfiction represents the fan's re-interpretation of that character. They aren't the original author, so they don't have first-hand knowledge of the inner mechanics beyond what is shown in the released materials. The most they can do is try their best to emulate that character using the information they have, with varying levels of success. This trope refers to the more extreme situation, when a character's most basic, undeniable traits are flat out ignored in favor of the author's own views and/or desires. For example, a fanfic of a Harem Anime that takes the Shrinking Violet character and has her all of the sudden grow a backbone and force her way into being the official romantic interest of the hero would definitely be a case of this trope. In short, it's as if a spirit (the author) possessed their bodies and took over to create a Usually, it's secondary characters that get this treatment, but it's not unheard of for main characters as well. For example, if a fanfic of Inspector Gadget </ has the title character all of a sudden gain a near-omniscient level of detective expertise (hell, even just half-decent detective skills) and singlehandedly expose and arrest all of Dr. Claw's organization, without</ this being somehow subverted at the end and/or played for laughs, that would definitely be a case of this The traits that mark a Possession Sue are just as myriad as the ones that mark a regular old Mary Sue . As a general trend, authors that make these characters also tend to strip away much of the original characterization in the process of "idealizing" their favorite character. They might be made uber-competent , turn out to be extremely beautiful after all , outshine every other character , gain new and previously unknown powers , have a revelation of being someone's long-lost child and what have you from the Common Mary Sue Traits . Other times, they're rewritten to resemble the original author more closely, such as having a similar family situation, or having identical tastes in fashion and music. Most importantly, though, is that the character is favored by the author to such a point that the same Mary Sue favoritism present in other characters and the universe come up As far as the Mary Sue subtypes go, any of them can apply, but the single most common is Fixer Sue . After all, the author is pretty much applying their own viewpoint on how the canon should</ go and hijacking a character to "fix" it is probably the single biggest inspiration for rewriting a character. Otherwise, the author might just be trying to avoid the stigma of original characters while still wanting a mask to wear as they insert themselves within the story The term most often used for this is actually "Canon Sue," but there's a second, different (if related) trope also known as Canon Sue . Where a Canon Sue is a canonical character that has Mary Sue traits in the original work, a Possession Sue is a canonical character that is given</ Mary Sue traits in a fanwork. When canon writers forcibly turn their own characters into Mary Sues, Possession Sue-style, it's a form of Character Derailment . Often overlaps with Self-Insert Fic Compare with the O.C. Stand-in , which is not necessarily a Sue, but does share the characteristic of being a canon character—in

this case, an underdeveloped Flat Character —overhauled to an author's liking Contrast Copy Cat Sue , which, rather than stripping the characterization of a canon character to make them "more appealing", instead synthesizes a blatant clone of a canon character

A rather large sub-genre of military fiction and technothrillers, Possible War works are works dealing with a hypothetical, but semi-plausible conflict in the world at the time they were written. Accuracy may vary, as many of these tend to be works trying to increase defence spending . Can be split into the more plausible techno-thrillers and the more alarmist "invasion literature". There are a number of popular settings for this, depending on who the relevant "main enemy" was at the time of work. Alien Invasion is basically this IN SPACE!). See also Invaded States of America and Second American Civil War . Published between 1871 and 1914. Started with The Battle of Dorking</. Before 1903, the invader was France. With The Riddle of the Sands</ (not one of these, technically speaking), switched to Germany (the Entente Cordiale and all that). (The War of the Worlds </ was actually a case of this, with the Germans swapped out out for advanced aliens). Believe it or not Dracula has been classified by some literary critics (including Wikipedia) as an example of an "invasion novel". World War III in Europe, a very popular genre, especially in the 1980s. Nuclear weapons here will be rather restrained in their use, if used at all Red Storm Rising </

The "Second Korean War ". Very technically, it'd be the same Korean War as the one from 1950-53, as technically that war is still ongoing; the war stopping in 1953 was via an armistice that has never been formalized into an actual treaty. On the other hand, it's likely that in practice, it probably would be called the "Second Korean War": we call the armed conflicts between Israel and the Arab states in 1948, 1956, 1967, and 1973 different names (many Red Phoenix </ by Larry Bond . Just before The Great Politics Mess-Up , Harold Coyle (who also wrote Team Yankee </) published Sword Point</ , which featured a three-way war between the USSR, Iran, and the USA. USSR invades for the oil US opposes USSR, and Iran doesn't want either of them.

Now, some dogs will rise to the challenge and, say, singlehandedly defend their owners from a marauding gang , but sometimes the family pet will remember that, deep down, it's always been a wolf, and then turn into a Super-Persistent Predator or a Hellhound . Oftentimes, villains are a lot likelier to have dogs , since dogs are savage predators that are loyal to each other , as well as formidable scavengers against sane people , and dogs and villains are just fit, making a Post-Apocalyptic Dog a perfect Canine Companion for a Card-Carrying Villain . We fear Savage Wolves and Hellhounds , and, after the end of the world, our heroes will sometimes have to fight off a whole pack of Post-Apocalyptic Dogs that used to be friendly neighborhood mutts, a Diabolical Mastermind 's Right Hand Attack Dogs , or villainous dogs from hell Whatever the situation, the Post-Apocalyptic Dog is often a major touchstone of morality after the apocalypse, for the dogs and for ourselves. For example, let's just hope that their straitened circumstances never force our heroes to contemplate eating their trusty hound.. Not to be confused with Apocalyptic Log . See also A

Boy and His X , Evil-Detecting Dog , Heroes Love Dogs , Right-Hand Attack Dog and Hellhound

The Sore Loser (usually it's a sore loser, but not always) is not pleased that they lost the big game, got a bad call from a referee, or were humiliated in front of spectators. So what do they do? They decide to physically assault the offender after the game has ended and everyone's gone home. They usually intend to inflict a No-Holds-Barred Beatdown and/or Curb-Stomp Battle on the offender As the examples show, it usually does not go well for the instigator of this trope. Usually, it turns out to be the assailant that ends up on the receiving end, adding to their Humiliation Conga . This can serve as An Aesop about sportsmanship and accepting defeat Expect to see this trope in sports related media (bonus points if it's a combat sport like boxing, karate, MMA, etc). Note that this trope doesn't have to happen immediately after the contest. It can take place beforehand or in between events If the violence happens inside the playing area during the game, it's Unnecessary Roughness . If the violence happens outside the playing area during the game, it's Ring Out . If the fans are the violent ones, it's Football Hooligans . If the intent is to injure the opponents to hamper their skills & abilities, it's Crippling the Competition

A character, dead from the start or killed very early in a work, who is either depicted as The Ghost (not </ literally </) or developed entirely via flashbacks . May make heavy use of Posthumous Narration . Averts We Hardly Knew Ye . Video Wills , Apocalyptic Logs , Troubled Backstory Flashbacks , suicide notes, and mention by other characters on what he or she was like may help. Expect them to appear in a Happier Home Movie , which the protagonist will watch over and over until he realizes It's All Junk . The Afterlife may be used as a Framing Device . The Lost Lenore is often such a character. Undead characters and spirits don't count: the effect should be that, despite a character being dead and absent from the present, they still have as large a part in what's going on as the rest of the characters. At the very least, the viewer should getting to know the character surprisingly well despite not being physically present.</ Generally this character's demise is a Plot-Triggering Death . Compare with Dead Star Walking , Dead All Along , and Dead to Begin With . Contrast with Forgotten Fallen Friend . See also Death by Origin Story , which can sometimes overlap, if the origin story is a flashback. The Predecessor Villain is often a specific type of Posthumous Character. Greater-Scope Villain can be a villain version of this trope, depending on how it's used. Starts with Their Funeral can lead to this trope if the dead character is shown in flashbacks An Impersonation-Exclusive Character will often be one of these. Kanata Izumi in Lucky Star </ , who is deceased before the beginning of both the manga and the anime. She occasionally comes back as a ghost, checking up on how her family is doing.

An actor or someone who worked on a film or some other type of media has been dead for some time and the project they worked on has come out, but they will still get credit for their contributions This is pointing out those who died and contributed to a media project released after their death They often happen to

be dedicated to those who died

Some works get recognized long after they are released . Some shows become more popular after they are cancelled . But this is when a creator receives a boost in recognition when they have stopped creating... for good This may be caused by a number of reasons: people who enjoyed the creator during their initial popularity might feel nostalgic for their work once they have passed, or may want to pay respect to them by keeping their work in memory. In a few cases, creators who were only known in a few niche circles during their lives have become mainstream names after their deaths. Compare The Dead Rise to Advertise , when the likenesses of celebrities and historical figures are used to promote products, and the In-Universe equivalent to this reaction, Dead Artists Are Better . Is often a result of Never Speak Ill of the Dead To avoid knee-jerk reactions, wait six months after the creator's death to add an example . This is not a place to gush about creators you like , after all

You think True Love's Kiss is impressive? Hah, all that kiss can do is wake someone up , or change their species . The most powerful kiss does the opposite: sending a person into a stiff, rigid, frozen state of shock, unable to move, talk, comprehend their surroundings, or remember their own name (in which case, it's more of a family-friendly version of the Something Else Also Rises trope). Kiss-induced shock is severe enough that a Colony Drop cannot snap them out of it. The condition can last anywhere from 24 seconds to 24 hours after the kiss, during which time they can expect to see lots of imaginary fireworks. An Accidental Kiss or First Kiss will exacerbate the symptoms This affliction favors males. Something about this effect makes male characters look more dumbfounded, happy, and stupid than if it was applied to the opposite gender (though obviously, there are exceptions) Not to Be Confused with Kiss of Death . Compare Distracted by the Sexy

Postmodernism first emerged as a philosophical movement amid the ruins and tribulations of postwar Europe and stems from a general disillusionment with thirties-era modernism brought about by World War II . It was natural, and almost inevitable, that people who had suffered through the war (and the preceding Great Depression) would question the ideals of perpetual progress inherent in modernism, and that would lead to a philosophy of questioning everything in general. It has been pointed out that much post-modernist thinking originated in the countries (France, Germany) with a history of wartime devastation and in reaction to the threat of nuclear war which reared its head at the end of the war Post-modernism in books and movies was largely a questioning on the nature of narrative and plot and characterization. An epic story with The Hero orbited by Satellite Characters was succeeded by stories with Loads and Loads of Characters with The Hero , if it is used, openly presented and critiqued as an Audience Surrogate . Essentially, authors wanted readers to be more aware of how storytelling works and interact and question it so that they become active rather than passive audiences, leading to Viewers Are Geniuses , the aversion of Small Reference Pools , and all kinds of Genius Bonus . In Europe, this was related to a growing awareness that modern democracies

and totalitarian governments are too vast for any single heroic figure to resonate: WW2 wasn't won by a single great general's gambit or small heroic actions, but a Gambit Pileup so vast that the world is still trying to put it together, and ultimately the Allied Powers were too late to do anything to halt The Holocaust aside from counting the bodies and helping the survivors. After that, artists and philosophers felt that old forms of storytelling would no longer work in this new reality. The Frankfurt critic and philosopher, Theodor Adorno, famously stated that poetry was impossible after Auschwitz, which he did not mean as a literal statement but a general feeling, that was echoed and felt by many artists who felt that conventional storytelling no longer explained the tragedy and horror of the times and that any artist or philosopher who tries to come up with a "Grand Narrative" that ties everything together is either delusional or dangerous. Post-modernist narratives can be generally distinguished by their dearth of characters with large-scale agency. The actors in earth-shaking events are governments, institutions, and societies, and the story deals with the ways in which the characters do or do not fit into that broader picture This led to all kinds of Take a Third Option in storytelling, efforts that echoed conventional pre-war genres but with a more contemporary, darker twist, the Happy Ending was often shown with Stylistic Suck or a parody, and while Downer Ending never went out of style, we now had the Gainax Ending where the story goes beyond the fate of the characters and the confines of the story, sometimes directly addressing the viewer, other times leaving them with a sense of irresolution and uncertainty, sometimes yes veering to True Art Is Incomprehensible levels but with the intention that audiences should think and engage with the work, however difficult it may be, as per their own experience without the story telling them what to think and how to feel. Deconstruction was developed as an independent strain in this time and post-modernism generally features a strong deconstructive aspect. In general, postmodern writing involves a blurring of boundaries. An example of this is blurring the boundary between the reader or viewer and the fiction — for example, a TV show that acknowledges that it is not real (contrast This Is Reality). However, Postmodernism can also be applied to fiction that mixes different genres into something new, such as the way that Cowboy Bebop </ combines western tropes with science fiction and various movie pastiches . Here, Postmodernism describes a self-referential fiction, a fiction which references other fiction, or a fiction which displays some awareness that it is a fiction. The Subverted Trope , Discredited Trope , lack of Genre Blindness , Deconstruction of conventional boundaries, and Playing With the Fourth Wall (or lack thereof) are all hallmarks of Postmodernism. Expect Mind Screw Postmodernism is also a popular school of thought in the social sciences and humanities, largely revolving around the idea that a cogent argument doesn't necessarily have to make points that are actually true, while arguments that may " technically</" be true in some sense are not necessarily either convincing or valuable. In academic disciplines, the biggest impact that Postmodernism introduced was to sever the idea of history, society, or existence, being linear and progressive (i.e. the world is going to get better and better) and that led to the popularity of Alternate History and For Want of a Nail not only in speculative fiction but also in serious works of non-fiction where people showed that a lot of things people saw in history wasn't inevitable but in large part accidental or came down to

pure dumb luck. Postmodernist theorists by extended research also pointed out how the idea of society going somewhere was Newer Than They Think , based on Entertainingly Wrong assumptions that have become Dated History (a strain that is called Historicism or New Historicism). Contingency and agency became watchwords in post-modernist inspired works. Post-modernist inspired accounts insist that life is in large sense a Random Events Plot and much of what we consider the "pursuit of knowledge" is a narrative that distracts us from realizing that, drawing inspiration from Existentialism In general practice however, a lot of the serious and intellectual character of the movement tends to be too obscure or too bleak to register outside an impartial academic course. Postmodernism in certain works of fiction can often simply be about spoiling everything for everyone without having to adopt any unspoiled or easily spoilable ideas of your own, which contributes greatly to the "Huh?" factor in postmodern texts (books, films, shows, art, etc.) — they treat themselves as already didactic and spoiled, and instead attempt to generate enjoyment through the adroitness of their use of their own tropes and medium . World of Symbolism tends to come up, even when it's not necessarily obvious, so best try to have fun when Everyone Is Jesus in Purgatory . In the extremes of such instances, postmodernism becomes a posture, using irony as a defense , an attempt to dodge responsibility and more or less advocate preserving the status-quo from the comfort of learned and knowing distance. This is considered the conservative strain of postmodernism which allows it to be co-opted and adopted in a number of consumerist media. The contemporary definition of Postmodernism is extremely ambiguous, and some of the definitions are extremely metaphysical, so don't go out into the world thinking this article is all there is to the concept. That the very term "Post-modern" is inherently self-contradictory is freely acknowledged — indeed celebrated — within Postmodernism itself Because of all of the above, postmodernism has taken on a modern reputation as deliberately opaque and pretentious, with many trying to move away from it as a means of furthering media in a more accessible direction. However, as many postmodernists will gladly point out, this only ends up furthering the ethos of postmodernism: the idea that rejecting postmodernity is in and of itself postmodern is a popular one among this school of thought. Thus, the popular academic view on postmodernism is that it is, by its very nature, an ideological ouroboros, feeding off of itself and thriving especially on people's responses to it. Consequently, because of its self-fueling nature, it's highly unlikely that postmodernism will decline anytime soon Not to be confused with Irony , per se</, although both terms have been frequently misused as such since The '90s . Interestingly, the Death of the Author is a Criticism Trope that both groups can often agree on . Modernists can claim it's possible to come to a canonical conclusion about the text regardless of the author's changing opinions , whereas postmodernists can claim that "there is nothing outside the text" </ and that their opinion of what the author was trying to say</ is equally likely to be true as their opinion of what the work itself states. Confused? . A.K.A. PoMo. Compare Dada . See also Affectionate Parody and Surreal Humor . May sometimes border onto True Art Is Incomprehensible territory. Related heavily to Medium Awareness , Breaking the Fourth Wall , No Fourth Wall , Fiction Identity Postulate (which states that all fictions are equally fictional). Compare Recursive Canon , Heavy Meta , Footnote Fever Oh, and by the way, Actual Postmodernism is

So Last Season these days. We're up to Nuvo-Retro-Ex-Post-Modernism now

Most fantasy is based on ancient folklore, but why not set your fantasy in the industrial age or further? When you do this, you are forced to update some of the trappings of your fantasy. If vampires can't safely go out in daylight, does sunscreen help them ? What about just shining a flashlight at them with a UV bulb? What about the UV ray from moonlight</? Given that Christianity was regarded as the one true faith in medieval Europe, it made sense that only crosses would affect them, but in a different region and time , how well would that weakness carry over? Would a cross work on a Taoist vampire ? What could you use on a Muslim vampire when Islam is against the use of symbols for its faith? Would there even be</ any Muslim Vampires, considering that Islam forbids the drinking of blood? Is it the faith of the wielder that matters? Can a Jew fend off vampires with a Star of David? What about the fact that in addition to being haram, blood is also not kosher (i.e. treife)? Can Gordon Gekko fend them off with his wallet ? Funnily enough, a similar event happened with a banker and a vampire in Vampire: The Masquerade This is Post Modern Magik. It's what you get when you decide that magic shotguns make as much sense as magic swords, and vampires that don't show up in mirrors also don't show up on camera Even if a series tries to avoid modern day entirely, the tendency for magic to act like computer programs has bled into the "pure" magical genre. Can be common in Fantasy Kitchen Sink , where you have robots and fairies both running around. However, many of those authors try to separate the sci-fi and fantasy elements; the most common way around this is to make a rule that magic gives off an anti-technology field (or vice-versa) so that at any one place only magic or technology works. Note that this is not Magitek . Magitek is technology created with magic, like a camera which is really just a box with an Imp inside drawing really fast , or an "Internet" made from magic mirrors and living books. Post Modern Magik concerns itself with how non-magical technology interacts with magic, like when regular cameras aren't able to take pictures of vampires due to the use of silver halide photo-chemicals and mirrors , and demons are real, but can be beaten up by mutants or be fooled by realistic androids . Common in Urban Fantasy settings, and often seen where Our Monsters Are Different (especially vampires). Now to figure out where this fits in Harmony Versus Discipline . Compare Magic from Technology , Muggles Do It Better (when today's technology trumps magic), Modernized God and Sufficiently Analyzed Magic . See also Magick for post modern spellings</ of magick.

9/11 did a lot towards making the mere mention</ of terrorists in fiction an incredibly risky gambit in the eyes of Hollywood. Many executives even went so far as to remove the World Trade Center from their movies to avoid offending or saddening people in the years afterwards, for fear of it being too soon. For Films and Live-Action TV series, the time after September Eleventh can be classified into three periods: : Where a great, great</ many movies after 9/11 don't talk about it, mention it, or even imply</ it happened, stories set in the US, especially New York, after the attacks that should logically deal with terrorism never even talk about it passingly. In , as these fears subsided, writers and directors would dare to be brave and artsy by using incrementally larger references and even plots related to terrorism. Until eventually, brought the opposite reaction to the first: movies that go overboard in dealing

exclusively with terrorism. These movies (though Live-Action TV deals with this too) tend to fall flat for several reasons. In the First, because of the total absence of what should be logically there (lame excuses add to this). The second tend to be too self-congratulatory for the relatively minor mention; leading into the third turning Anvilicious in their focus on terrorism. Another aspect is that the armed forces tend to be given one of three treatments: puppy-kicking monsters, a helpless Red Shirt Army , or a near Mary Sue competence boost. This last usually happens in action movies that want to kick terrorist tail. This (for international viewers anyway) tends to have a bit too much America Saves the Day , considering the war is ongoing. Interestingly, shows that dealt with terrorism before 9/11 tend to fare better than those made after, albeit they reacted in different ways. As more and more time passes, these works are inevitably becoming Unintentional Period Pieces . A Sub-Trope of The War on Terror . See Western Terrorists .

Full Metal Panic! So except the actual act of hijacking an airplane there was ZERO parallel with 9/11.

The Transformers Film Series </ managed to capture all three periods: 24 </ is poster child for the hysteria of the post-9/11 era. A related trend during the 2000s was the Post-9/11 Military Game, which had you playing as a Western soldier or operative fighting terrorists in the Middle East or in other global hot zones. The First-Person Shooter genre especially was dominated by such games, with the more science fiction-inspired settings popular in The '90s falling by the wayside outside of a few standard-bearing franchises. At the genre's peak, they were often compared, by both their fans and their critics, to the gung-ho, Patriotic Fervor -driven war movies that Hollywood made during and after World War II .

After 9/11, G.I. Joe merchandise and programs took the "terrorist" out of Cobra's description as a "ruthless terrorist organization determined to rule the world."

Sometimes a work has a different name during production that ends up being different from the one it has once it's finally released. Sometimes, though, a work's title changes after</ it's been released This is often to coincide with a re-release, but it can happen at any time and for a variety of reasons. Sometimes the title ended up conflicting with a previously existing work, other times the new title is more indicative of what the work became, and other times still the creator simply didn't like the original name and opted to change it as soon as they could think of something better Sister Trope to Working Title : when a work has a different title during production, either because a title has not been finalized, or to help prevent leaks

When a sitcom protagonist has an encounter with crime they will become paranoid of everyone around them. They will take a self-defense class (you-know-what ensues) or buy a gun. In the latter case a trigger-happy random shootfest inevitably follows, and somebody gets shot in the foot. Not everyone needs to (or should) own a gun, and not everybody who owns one knows or cares how to use it responsibly. Some statistics show friends and relatives are shot more often than criminals, yet others also show that some areas with high gun ownership may have lower crime rates than areas with low gun

ownership. In short, a lot relies on your interpretation of Lies, Damned Lies, and Statistics . This plot may involve Living is More Than Surviving if the protagonist becomes so terrified they begin to close themselves off from the world to ensure their safety, messing up their quality of life. Live-Action TV Newspaper Comics Western Animation

The Singularity has arrived! Technology has advanced to the point that practically anyone can have practically anything for practically nothing. Often involves Nanomachines , 3D Printers, or other forms of Matter Replicator . In other words, A Wizard Did It — with SCIENCE! Expect a lot of Artistic License – Physics . Put more charitably, complete automation via advanced AI or similar contrivances Bonus points for those cases that deal with the fact that some things are still</ intrinsically scarce because of their very nature. The ability to effectively infinitely replicate any commodity does not mean everyone can have a house just like , the front row seat to a particular concert, or the authentic, original Honus Wagner tobacco card

To the Stars </ has this with Earth, with replicators being commonplace, although there are "allocs" for luxury items like non-synthesized restaurant food or berths on space-going vessels. Averted, however, on the other planets in humanity's empire, which still use a capitalist system. The main character, from Earth, is therefore quite confused when deployed to one of these planets and is bombarded by things called "advertisements". To the fanfic's credit, it's mentioned that the twenty-year-and-still going war is causing resources to be drained faster, resulting in an economic shift back towards a capitalist model. Professions which used to be performed for free pre-war are beginning to ask for donations, and students are re-thinking their career choices when they could previously chase whatever dream they wanted regardless of productivity. This is understandably troubling for many Earthborn who are unused to the idea of scarcity, especially for the basics.

The TNG era of Star Trek (depicted in Star Trek: The Next Generation </, Star Trek: Deep Space Nine </, and Star Trek: Voyager </) has the Federation as Post Scarcity. Captain Picard explains that humans now work to better themselves rather than to accumulate power and worldly possessions. This concept is played inconsistently, however, as the Federation still has restaurants and shops on Earth, still has family-run businesses and still conducts trade. It's also worth noting that some Federation citizens (most notably Vaush) do resort to crime, apparently in an effort to buy a standard of living outside the Federation superior to the one enjoyed within the Federation. The franchise never goes into specifics about how any of this works Warhammer 40,000 </ Hostile Waters: Antaeus Rising </ takes place in a world where Nano Machines can create anything from dirt, and created a post-scarcity world where money is no longer used. The villains consist of The Remnant of the old guard, seeking to tear down this system and reinstate scarcity so they can reclaim their old power and influence. Schlock Mercenary </ :

People who live in the civilized empires of Orion's Arm </ can easily go their entire lives without ever having to work, Archailects can provide anything they need and much of what they want for free. , though, with some common professions being raising the next generation

(either through parenting or by provolving non-sentient species) and Terraforming . The NoCoZo is the biggest exception, being dominated by a number of Mega Corps .

Well, they all said your show was too good to last. You fended off Executive Meddling , and stayed true to your original vision of the series . Of course, you got cancelled, but that's to be expected. Fortunately, you had plenty of warning and were able to do a Grand Finale . It was a huge spectacle, full of guest stars and special effects and you tied up all the loose ends so that everyone could go home happy with a sense of closure. Nothing left to do now but record the DVD commentary track and sell the props on eBay . Wait, what's that? The network just called. The fans, bless their hearts, launched the biggest letter-writing campaign ever, and the ratings on the finale were through the roof. They've decided to renew you for another season ! Oh no. What are you going to do now? You killed off Lord Voldemort , got Voyager back to the Alpha Quadrant , sank the Bismarck</, resolved all the sexual tension and/or saved the galaxy . There's nowhere else for the story to go</ . But, hey, don't let that stop you. After all, you got yourself another season. Other producers would kill for a chance like this, so why not just go ahead? The problem is, unless you're very</ careful with how you go about the new season, you might end up Jumping the Shark . The Post Script Season is what happens when a show is renewed after it has resolved its plot arc. You end up with a season, maybe two, where the show is forced to try out a whole new premise. This seldom goes well. In the first place, you've got to shoehorn these existing characters into a new premise that doesn't quite fit them. Expect Character Derailment . Secondly, you've already had a Grand Finale , and it's going to be hard to top that . You've already shot your dramatic wad. No wonder fans of other media get just a bit</ of dissonant feelings when they hear about how you threw away a perfectly good ending just because you wanted more. However, not all Post Script Seasons are unmitigated disasters . There have been a few creators who've handled their new seasons with care and presented material just as satisfying as (if not more than) the material that preceded. Also, if there are still lingering questions unanswered or plot points that have yet to be solved, this is the perfect place to fix that. A form of Retool . Sometimes results in Plot Leveling . Can suffer from Final Season Casting . Compare After Show , Sequelitis , and Trilogy Creep . See also Series Fauxnale . If handled poorly it might also cause the show to turn into a Franchise Zombie .

In academia, adding the prefix "post" to a movement, theory, genre, etc is quite common. The best way to describe the meaning of "post" in this context is to see that "post" is a synonym for "beyond", building on the innovations, theories, style, etc of the original in such a way as to take it beyond what the original was, creating a new theory, genre, whatever, in the process. See Also Evolving Trope Often subverted in popculture. Usually when someone is being called a "Post-something", it amounts to Strawman

So a character just woke up, they got out of bed still half asleep and start going about their morning routine , not noticing their bed is made out of frogs, or that there's a tiger in the bathroom , or that they gained 200 pounds over night, or that there's a homely stranger beside you after drinking a couple of rounds last night . Then suddenly the realization hits them in the face (some

times literally) and they freak out It may occur after the lights are turned on, they see themselves in the mirror and/or take a close look at their surroundings; it might be something else that snaps them out of their lethargic state, like hearing a loud noise, tripping on something or getting hurt somehow; other times they just have a delayed reaction It's practically mandatory for any stories involving a Gender Bender or "Freaky Friday" Flip (assuming the switch occurs overnight) Whatever the case they didn't see the changes right away because they hadn't fully woken up or couldn't see, and are shocked when they do. When they wake up to the fact, they might think they're still asleep, or drunk if they drank the night before. Usually done for humor, but can be done for horror as well Although actually getting out of bed is not necessary it adds to the humor when the audience sees something the character hasn't payed attention to yet. Bonus points if they treat something strange as if it was normal before the realization May overlap with Bedmate Reveal , You Wake Up in a Room , and That Was Not a Dream Subtrope of Delayed Reaction . May happen during a The Murder After realization Compare Unusually Uninteresting Sight , where something weird is ignored even when wide awake. Contrast Instant Waking Skills , where the character goes from asleep to awake immediately and is aware of everything. Somewhat related to Wham Line

The practice of using 'hidden' links rather than the page's actual title, so that words or phrases are highlighted. This makes it easy to insert links without disrupting the flow of the narrative, but causes viewers who compulsively click while reading to lose track of a long article. Blogs are notorious for this, rather than putting links at the end of an article. See Text Formatting Rules for how to make one If the linked article is completely irrelevant to the displayed text, then it's a Sink Hole . Sink Holes are discouraged Not to be confused with a Plot Hole , or those things in the road

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Alice gets up in front of the class and starts her speech, but something's wrong. She looks distracted, and she can't seem to stand still. Her legs and hips gently sway from side to side and her knees turn inward. Soon Alice is drawing odd looks from her classmates as they start to realize what's wrong: Alice has gotta go ! The situation grows tense as she slowly becomes more and more restless, but at last her speech is finished and she can dash from the classroom in search of some badly needed relief It's a dance of the ages, that sometimes subtle and sometimes blatant collection of movements intended to resist the body's natural urges and avoid a

messy disaster . Sometimes, the trope might be parodied by framing it as an actual dance, complete with music, and it may lead to an Accidental Dance Craze . Most commonly observed with children or those experiencing a lengthy Potty Emergency that might just ultimately result in a Potty Failure . Like those two tropes, it is frequently Played for Laughs

A comedy routine which involves a character really</ having to go to the bathroom, and being prevented from doing so by various plot contrivances. This often climaxes in a frenetic scene where the character darts desperately from location to location, clutching their groin , searching for someplace, anyplace</ where they can empty their bladder. The search will usually prove unfruitful — and the visited places progressively more embarrassing — as the routine wears on. For example: the routine may start with the character finding some very obvious way of filling up his bladder, such as by chugging a Klatchian Coffee or a Gigantic Gulp . He makes a mad dash to the men's restroom, only to see a sign on the door: Closed for Cleaning. He tries to sneak into the women's restroom instead, and we hear screams coming from inside followed by a couple of irate women chasing him out . The character then runs outside and darts behind a nearby tree to relieve himself , only to find it occupied by a child playing hide-and-seek. The character then runs off and ducks into a side street, only to find a young, cardigan sweater-wearing couple strolling down it. The character quickly high-tails it out of there and hides behind a nearby school bus. No sooner has he started unfurling his pants, than he looks up and notices that the bus is filled with a group of gawking nuns who are staring slack-jawed down at him. After a few more failed attempts at hiding and peeing, the character finally ducks into a building, runs down a dark corridor and into a room filled with rows of folding chairs, a podium, and a waste-paper basket. Sighing happily, the character unzips his trousers and starts relieving himself into the waste-paper basket — at which point, the lights go on and a large group of burly police officers start filing into the room. Only now does the character notice the huge sign hanging on the wall at the back of the room which reads: "International Order Of Burly Police Officers Training Seminar #27: How to Spot And Subdue A Sexual Predator." As the scene fades to black, we hear the sound of a hundred nightsticks hitting the cranium of our hapless potty-goer. Note that the above scenario takes a Potty Emergency to its logical severe extreme; most Potty Emergencies won't end like this, but instead, end with the character fainting or just giving up and going in some random place, damn the consequences . Or, even more humiliatingly, it will end when the character just can't hold it any longer, resulting in Potty Failure (Embarrassing Damp Sheets if asleep), or, if they were frightened, Bring My Brown Pants . Very rarely does it end with him/her finding a suitable bathroom in the nick of time, but when it does, it ends with the character often enjoying that delicious euphoria that comes when such stress is relieved. A person trapped in a Potty Emergency can expect to be sadistically subjected to all sorts of "watery" imagery — flowing water, spraying water, splashing water, kids running through sprinklers, water fountains, and worst of all, lemonade</. All of which will remind him of the one thing</ he so desperately wants to do, but can't. Relatedly, a character who has to go to the bathroom while asleep will have dreams of such watery imagery. If they are currently in</ a body of water with an emergency, they may resolve this by just relieving themselves on the spot. This trope can also

happen on another end of the body, as the effect of food poisoning or a laxative or emetic prank . Sometimes a variant has the character(s) looking for a place to perform some non-potty-related but similarly private activity such as changing clothes, making out, or whatever . If this trope happens to a character who had been woken up and/or freed after an incredibly</ long time, it's Rip Van Tinkle . A video game that can potentially force players into one of these by denying them a chance to stop for a breather in the middle of some very long task expects them to have a Bladder of Steel . Commonly happens in a Toilet Training Plot . Sometimes this is punctuated with the character engaging in a little Calling Your Bathroom Breaks . Compare with Anti-Sneeze Finger , Inconvenient Itch , and Excrement Statement . See Jar Potty for one solution to this problem. While we can all attest to this in our own lives , we do not need to do it here. (Fictional ones can be unpleasant enough.)

When a Potty Emergency goes past critical, you get Potty Failure Essentially, Potty Failure is when a character wets him/herself, soils him/herself or both and the act is Played for Laughs . This is a common type of Toilet Humour May also happen if people hear a joke so funny that they have to pee themselves, or to anyone who's the victim of a Laxative Prank . Sometimes happens in a Toilet Training Plot Compare and contrast Excrement Statement . Compare Bring My Brown Pants , when this happens to a character whose loss of control is fright-induced. Also Compare Urine Trouble and Tinkle in the Eye , for non-house-broken pets and children. Also compare Embarrassing Damp Sheets , for when a character urinates or whatever else in their bed, and Warm Water Whiz for when a character urinates their bed because someone put their hand in warm water. Finally, see No Dead Body Poops for loss of control, or lack thereof, upon death

No Video Examples, Please! Video examples have been considered Not Safe for Work , and uploaded examples will be rejected. A demon from Angel </ to Fred: "My feelings for you are changing. I feel... warmth. Wait, no I don't. That's just me wetting myself because you wouldn't let me pee!"

Much like child-abuse , sexual harassment , AIDS , world-hunger and boy-bands , poverty is a universal societal ill that can bring out the best in us as much as it appeals to the worst. To be poor means that there is the establishment of a hierarchy that you are at the bottom of. Things that create a good quality of life like health-care and fresh produce are not as available to you than if you were born rich. You are constantly working terrible jobs with non-existent benefits for long hours with little pay and one slip-up can leave you likely to get arrested for the crime of being homeless, and like all other harsh realities, Black Comedy can help us cope with the injustice of it all Bankruptcy Barrel is often a prop used with this trope, showing that they are so poor that they lost their shirt in the repo, and they usually subsist on a Dog Food Diet when adequate Poverty Food is too pricey and they have no more shoes to boil Compare Actually Pretty Funny . Contrast Kill the Poor , where poverty is both serious and lethal. See also Dysfunction Junction and Hilariously Abusive Childhood

A tactic most commonly seen on TV, "poverty porn" is essentially when the condition of impoverished people is exploited in order to generate the necessary sympathy for selling a product (e.g. newspapers), or increasing charitable donations (or general support) for a given cause. This tactic can be in any type of media, whether it written, photographed, or filmed This is usually seen in commercials asking for donations in which images of abandoned dogs with bruises (implicitly caused by their former pet owner) fail to stand inside a cage, or of starving children in an undeveloped, war-ridden homeland that's under a dictatorship. Then the would-be-celebrity appears on the screen to guilt trip you into making a "small donation" (the "bare minimum" as they professionally call it) Your feelings at this point are supposed to be mixed feelings of pity and outrage. The tactic instills this response in you and then gives you an "opportunity" to act out your outrage while still showing your pity to these less fortunate people. Certain images are utilized in this way so often that they are practically "cash cows" for the well-meaning charity organization to show you Not to be confused with Poor Man's Porn , were it possible. Also see Appeal to Worse Problems and First World Problems , as well as Darkest Africa

Film Live-Action TV

Real Life

An index for tropes dealing with lower-class people living in squalor and/or struggling with debt, bankruptcy, unemployment, homelessness, or just an overall lack of wealth or fiscal standing. Almost never positive Contrast with Rich People and Luxury Tropes . See also Class Relations Index for how lower class people interact with other social classes

So the film was a massive success, and the studio wants you to make a sequel! Trouble is, you killed off all your main characters for real , blew up the Earth , destroyed the Time Machine and stopped the Big Bad from ever being born. So where do you go from here? Well, there was that one really cool side character - perhaps we could retell the story from his perspective! The P.O.V. Sequel, sometimes called a "Parallel", is a sequel or Spin-Off which, instead of putting your initial main characters in a new situation, simply retells a previous one from a different perspective (point-of-view) typically from another character or new protagonist. Done well, it can help you flesh out your side characters that the audience may have felt deserved more attention , and add new perspectives to the story up to and including making your Card-Carrying Villain into a sympathetic guy . Done badly, it reeks of laziness. Very similar to Simultaneous Arcs , which tell several different stories happening in the same storyline of a single work. Although, if it must be very rare to have a P.O.V Sequel telling no events simultaneous to the previous installment, strictly speaking, it's not impossible. The converse is more frequent however (simultaneous stories featuring unrelated characters). In some cases, it can be from the POV of the initial main character or characters somehow revisiting those events. Compare the Perspective Flip and the Elsewhere Fic , the non-canon equivalents (for canon or original characters, respectively); A Day in the Limelight , where the P.O.V. changes but tells an original story; Changing of the Guard , where the main character shifts to tell an original story; Been There, Shaped History , when the

sequel protagonist does something that retroactively affects the original's plotline; and "Rashomon"-Style , where the character's opinions can color what the audience sees. Gaiden Game can be a video game specific version. Another Side, Another Story is a video game specific subtrope where the P.O.V. Sequel is another game mode unlocked after you complete it the first time. Can also be an exploration of But for Me, It Was Tuesday . Not to be confused with Synchronous Episodes , where two episodes are set at the same time, but their plots don't overlap.

During major wars, armies will often capture numerous enemy soldiers. These enemies must be kept somewhere, preferably some place where they can not return to their fellows. This usually results in a Prisoner of War Camp. As soldiers on the battlefield, these two groups are enemies. For whatever reason, a group of soldiers has been captured by the very guys they were trying to kill just the day before. The camp guards will not like the prisoners because those same prisoners may have been responsible for the death and destruction visited upon their homeland. Typically, the guards will not be nice about the way they treat their prisoners. This can vary from country to country: during World War II , POW camps in Allied countries that were not directly attacked in their own territory, especially USA and Canada, were usually compliant with the Geneva Conventions and were surprisingly hospitable to the Axis soldiers to the point where they often considered them more comfortable than their own side's barracks. This had the benefits of prisoners less likely to cause trouble or escape and more willing to talk to interrogators and to cooperate supplementing labor needs like on local farms. Furthermore, those prisoners were allowed to write home through the International Red Cross organisation and they often mentioned how well they are doing as prisoners, which encouraged more Axis soldiers to surrender to Allied forces Since governments don't like having large numbers of 'potential enemies' running around loose in their back yard, something must be done about them. The answer to this problem is an internment camp. It's basically a PoW camp for civilians. Since they are almost always run by the military, we can consider them to be closely related, and therefore included. The concentration camp is the evil twin to the internment camp. Its main objective is to contain political prisoners for either extermination or to keep them handily available for slave labor. While detainees at an internment camp are generally not mistreated, detainees at a concentration camp can expect nothing but constant pain and hunger or instant death at any moment. Any way you look at it, you don't want to be a resident of any of these. Unless you're a guard As a Sub-Trope of Prison , most Prison Tropes will apply. This camp can readily turn into a Hell Hole Prison . If it is sufficiently escape-resistant, it can become The Alcatraz . You will always see plenty of heavily armed guards, unfriendly guard dogs, guard towers with machine guns and spotlights. Expect miles of barbed wire, often in tangled loops. Sometimes, the wire can be connected to high voltage for added deterrent to escape attempts. Frequently, you will see someone working on a Great Escape (indeed, in Real Life , trying to escape when the opportunity presents itself is often expected or required of military personnel). Many Military and Warfare Tropes will be seen as well Important to remember: the Geneva Conventions are treaties that set standards for how PoWs are supposed to be treated. They haven't always been honored — both in fiction and in Real Life . Camp guards have figured that

it's Not Cheating Unless You Get Caught — but if someone does get caught, it's Serious Business of the "kiss your military career goodbye" variety. Similarly, members of most militaries are taught that the first duty of any prisoner of war is to attempt to escape their captors and return to their unit. The more successful escape artists have figured that it's Not Cheating Unless You Get Caught — but if someone does get caught, it's Serious Business of the "kiss your freedom or even your life goodbye" variety The PoW Camp as a setting is a major fixture of many war films as well as many TV Series. In many FPS games, the PC must rescue a fellow soldier from a PoW Camp No Real Life Examples, Please! There's too many specific ones to count

When the dust clears and we see the characters again, they and their surroundings are completely, utterly covered in the stuff (compare Ash Face). They stand stiff and still, often trying to get the stuff off their eyes. Then one makes some sort of a joke before the scene cuts away. Hilarity Ensues if the character is confused for a ghost or some other monster. When liquids are involved (e.g. in a Bucket Booby-Trap), the result is usually Covered in Gunge . Film - Animated Film - Live Action Literature Live-Action TV

Western Animation

Similar to Vapor Trail but generally with a different intent A trail of gunpowder is laid as a makeshift fuse, leading to a pile of explosives (usually barrels of gunpowder). Once lit, the trail smokes and sparks impressively and the hero will have to race the burning powder to scuff out the line before it reaches the explosives. In a comedic variation, a character will unknowingly leave a trail of powder behind him as he is stockpiling explosives, allowing another character to casually light it, blowing the first character to kingdom come Tested and confirmed by the MythBusters </. This is one of the few explosive myths they've tested that worked in real life pretty much exactly</ the way it is portrayed in movies. And, just like the movies, it was also possible for a person to outrun it or just scatter the trail. And if you're carrying a leaky barrel of powder that is producing a trail in your wake, it is entirely possible that, should that trail be ignited, the fire will catch up to the barrel and light it off if you're traveling at a slow walk If the powder is too wet, the trail may prove to be a Hard-to-Light Fire May lead to a case of Explosive Stupidity

Power. The ability to influence, create, change, and even destroy. Things, places, people.</ It is by nature highly contentious: Some want it and would kill for it, others do not want it, or would gladly give away such a burden. Therein lies the rub. For all its force, blessings, or ability to change, power is not free... of responsibility , consequence, or cost. Some people think the exchange has to be "fair." Be Careful What You Wish For .. Drama derives vigor from the quandary of how power, seemingly free of any strings, has inherent costs. Whether they are hideous mutations, social alienation, or even death varies by story, genre, and kind of power. But the underlying basis is the same: Power at a Price See also Necessary Drawback and Weakness Tropes . For related tropes, see Price of Power Index Dracula Untold </ : Vlad's

supernatural powers that he needs to defeat his enemies comes at the cost of his humanity

The Jenkinsverse </ :

Alphas </: Inherent to all Alphas. Their atypical brains grant them superhuman abilities, but always</ have a downside. Bill has Super Strength , but as it's dependent on the human fight/flight response, he has a hair-trigger temper . Hicks has superhuman muscle memory, AKA Wire Fu in all</ its badass forms; but as it isn't</ tied to that response, stress causes him to become clumsy. Rachel has Super Senses , but is prone to Sensory Overload - in all its forms. Gary is a Technopath , but he's also an autistic savant because sensing the entire EM spectrum isn't of much use without a brain fast and obsessive enough to process the information .

The Binding of Isaac </ : A lot of items require this.

The Dreadful </: Burke's ring was enchanted to make him Immune to Bullets , but at the cost of his sanity.

Aladdin: The Series </ : Provides the page image. Mozenrath's gauntlet grants him great power, but wearing it causes him physical pain, and the gauntlet is also implied to have dissolved the flesh on his hand and arm until it's worn on down to the bone.

The industrial revolution, and the use of oil, coal and natural gas for energy, has brought tremendous scientific and economic progress for humanity, and unprecedented quantities of energy, but releasing carbon into the atmosphere is slowly but steadily warming up the Earth, and modifying the chemistry of the atmosphere and ocean, which isn't very good news.

Ordinarily, learning a new technique requires an instructor and long days of practice. However, some characters have the power to learn techniques just by watching someone else perform them a few times. Commonly, they can immediately do the copied techniques in the same amount of expertise/adeptness , but there are occasional times when they have to re-train what they just copied. Given the setting, this can even extend to magic spells and super powers. Characters with this power tend to be very versatile and difficult to predict , capable of easily catching opponents off guard and beating them at their own game . However, this power is seldom used to its full potential, as a character that can do anything is really difficult to balance and can quickly turn into a Story-Breaker Power if no limitations exist. So, in the name of balance, the power is often given one or more of the following limitations: Compare All Your Powers Combined , Adaptive Ability , The Assimilator , and Material Mimicry . This is a subtrope of Meta Power .

Since romantic relationships frequently have a playful or thrill-seeking edge, aspects that have to do with power, subjugation, punishments, etc. have often been sexualized. The most extreme manifestations of this formed a subculture on its own, known as BDSM, but milder elements have found their way into mainstream culture The most common way to introduce this is an Unequal Pairing , for example, between an Emperor and a

commoner, between a teacher and a student , or between a mortal and a powerful sorceress . For the trope to come into play, the inequality has to be lampshaded: for instance, the sorceress may jokingly tell her lover something like "If you upset me, I will put a curse on you". Formally equal pairings may also be subject to the trope, if, for example, a girl gives a Prank Punishment to her boyfriend or vice versa The trope only comes into play when non-sexual</ power dynamics are being sexualized; for kinky erotic games in bed, see Casual Kink and Safe, Sane, and Consensual . Besides, it only applies when both parties enjoy this sort of relationship, and it harms neither of them; otherwise, it's Romanticized Abuse . Compare Friendly Tickle Torture and Kinky Spanking . For the most extreme version of this, when one party is literally a slave to the other, see Property of Love If someone's fetish is powerful people in general (big bosses, politicians, etc.), it's Power Is Sexy This may be one of the results of Belligerent Sexual Tension . Also related to Weakness Turns Her On , Mischief for Punishment , Amazon Chaser , I Love You Because I Can't Control You , A Match Made in Stockholm , All Girls Want Bad Boys , and Aren't You Going to Ravish Me? . Milder versions of this may also overlap with Trickster Girlfriend

The Knight in Shining Armor 's fashionable protective wear does well enough against swords and arrows, but as the field of battle became increasingly dominated by technology, any reasonable amount of protection a soldier may carry becomes obviously inadequate to face bullets, missiles, Death Rays and autonomous war machines — not to mention all manner of Big Creepy-Crawlies prone to invading planets . The solution? Power it up , of course! Powered Armor is the Sci-Fi Counterpart of the iconic medieval plate armor, frequently used by Space Marines , Super Cops or futuristic Knights . The powered armor is built around an exoskeleton combined with a supplemental system that acts as artificial muscle, mimicking the wearer's own movements in a sort of purely mechanical Synchronization . As a result, it at the very least negates its own perceived weight and allows the wearer to carry thick, bulky armor plating without being encumbered. (In many cases, the wearer gains effective Super Strength). This is typically the most advanced form of personal protection available; it usually is at least Immune to Bullets or whatever else is used in Five Rounds Rapid in the local 'verse; superior models may mount Deflector Shields allowing the armor to No-Sell damage well above its apparent weight class. It also usually provides protection against environmental hazards that can't really be resisted or dodged by being a self-contained environment, allowing the user to exist comfortably in space, underwater, or in other areas that would kill unprotected humans, like a Hazmat Suit . In order to boost the wearer's mobility, certain armor versions also have built-in thrusters that allow them to fly, at least for short distances or via rocket-assisted jumps . If this gives them good mobility and speed without sacrificing protection, the users often join the Lightning Bruiser camp, with the disadvantage, if any, being bulk and low maneuverability. There might, however, be variants that are (comparative) Fragile Speedsters , which forego the thick plating in lieu of even more equipment made to amplify the movements of its wearer, providing a boost to agility and movement speed. As the powered armor allows for ample spare carrying capacity, it often comes equipped with many useful gadgets built in. If it does this with weapons</, then it's a wearable Swiss Army Weapon ;

expect at least one of these to be an Arm Cannon , or possibly a Power Fist . Shoulders of Doom (and in turn, Shoulder Cannons) are almost mandatory. It may also provide emergency medical support to the wearer, if they manage to get injured in spite of the armor's protection. A Man in the Machine may have such a suit doubling as a life support unit , likely unable to remove the suit without risking death . Some suits are also capable of taking over, being controlled remotely or autonomously if the wearer becomes incapacitated — or as a Restraining Bolt in case they refuse to follow orders. Often, the suit's computer is an Artificial Intelligence capable of acting as Mission Control , as well as controlling the systems the wearer can't pay attention to in the heat of combat. Some suits of Powered Armor are explicitly made to be Adaptive Armor capable of great versatility and effectively repairing and upgrading themselves. Too much of this can result in them becoming a sort of wearable Do-Anything Robot . With crystals. Powered Armor is distinct from Clothes Make the Superman in that it is specifically designed for combat and is clearly armour rather than clothing. Distinct from Humongous Mecha in that Powered Armor is a suit worn on the body, while Humongous Mecha are vehicles that are controlled, either from a cockpit or with some Unusual User Interface . There are, however, the occasional mecha that sit on the line between Humongous Mecha and Powered Armor. A really advanced set of powered armor will usually be made of Nano Machines that make the hero into a Chrome Champion . The change may even be Instant . While there are massive engineering challenges involved in solving such a suit's power supply and logistic requirements, as well as making it versatile and durable enough to participate in actual combat, powered armor is conceptually plausible. Unlike Humongous Mecha , it could actually be useful, especially in urban battles where tanks (or four-story robots) would be limited in movement. There would also be a number of different non-military uses for a suit that makes you strong enough to lift a car. The US military and many civilian R&D departments are currently conducting experiments with powered exoskeletons, perhaps making this a future Truth in Television . Compare Clothes Make the Superman , Humongous Mecha , Scary Impractical Armor , Battle Ballgown . Bio-Armor is a living creature that has a similar function. Not to be confused with Mini-Mecha , where despite the machine's size, the limbs are still fully mechanical (though the line can sometimes be a bit blurry). Nor with Meta Mecha which is Powered Armor for Mini / Humongous Mecha . Or The Power of Amore .

DC Comics :

While it is popularly believed that black holes are like giant vacuum-cleaners in space , it is not actually completely true that anything that falls into a black hole is lost forever. In reality , black holes are actually the most powerful sources of energy in the universe, even more so than stars themselves. Even though black holes are famous for not allowing even light to escape, this is only true if light enters the event horizon: their accretion disks are capable of producing light as long as there's a constant source of matter feeding them. When matter falls into a black hole, tidal forces stretch and heat up the material to extremely hot temperatures which gives off potent x-rays. Supermassive black holes in particular, when fed a lot</ of matter, have the potential to outshine entire galaxies. Even black holes themselves give off their own energy known as , which, in layman's terms, is the result of black holes slowly evaporating over inconceivably-long time scales of over 10^64 (that's

64 zeros) years on average due to quantum effects near the event horizon. A future space civilization is likely to take advantage of black holes around the tail end of the dying universe when there's no more stars to use. Harder science fiction will typically rely on one or more of the following real-world theories (softer sci-fi tends to handwave it or cite technobabble such as The Power of the Void): Of course, this is all dependent on a civilization having developed technology that can withstand the extreme conditions near the event horizon, which include massive gravitational and radiation effects and Time Dilation . Additionally, things typically will Go Horribly Wrong if the black hole breaks free of any confinement used (for example, if it's a microsingularity housed within a Space Station or Cool Starship), or the infrastructure that harvests energy is damaged and begins to fall in. In which case, this overlaps with Nature Is Not a Toy . Compare Our Wormholes Are Different , Spaceship Slingshot Stunt , and Gravity Master for other ways black holes could be put to use.

This character is the local winner of the Superpower Lottery — either the World's Strongest Man or damn close to it. They have enough power to be able to succeed or accomplish almost anything.. ...if they weren't a complete and utter moron Capable of using Flight to go anywhere they want? Doesn't matter, because they get lost easily . Can shrug off most attacks or weapons with their Super Toughness ? Irrelevant because any tiny injury will make them panic and cry. Able to chase anyone down with their Super Speed ? Too bad that they get distracted too easily. And this all assumes they even know</ what powers they have; Forgot About His Powers is the norm</ for this guy The best way to think of this trope is not as a character</ trope, but a narrative</ trope about failure . While it can overlap with Unskilled, but Strong or Dumb Muscle , it's not quite the same. Those archetypes can still win</ if they hit hard enough that their relative lack of skill or planning doesn't matter. At the very least, their allies or teammates can help use traps or strategies that enable them to unleash their massive power at the best time The character described by this</ trope, however, is so incompetent that people weaker than them are either more reliable teammates or regularly defeat these idiots with little trouble. Planning or help from others often won't work either, because this idiot will find some way to fail even the most basic role . They may also be Lethally Stupid , and thus almost as much of a danger to their allies as the enemy is. In anyone else's hands, their abilities would be a Story-Breaker Power ... but for better or worse, in this character's hands, they might as well be stage tricks Merely being Incompletely Trained , having an Weaksauce Weakness or losing ONE fight to someone better is not this trope. This character fails despite</ their amount of training, or their flaws make them impossible to train in the first place. Other characters with the same weaknesses have either overcome them or at the very least learned to work around them. Their losses and failures are total embarrassments that someone of their power or level should</ have been able to handle. Failure has to be the norm</ for this character, or so common that no matter how skilled or powerful they become, the outcome is never certain

Compare Idiot Hero . Also compare and contrast the Almighty Janitor . May overlap with Inept Mage , whose spells and abilities tend to backfire due to incompetence. Also see Power Incontinence

, when someone doesn't know how to turn their powers on or off. Contrast Heart Is an Awesome Power One way it's demonstrated that it's mere incompetence holding a character back is when an Alternate Self is just that much better Do not confuse with Powerful, but Inaccurate . The exact polar inverse is Invincible Incompetent

Power . The capacity to compel others Power is many things to many people, and almost everyone wants it This is an index about Power, items of Power, those with Power, and all of what Power entails. Contrast Weakness Tropes

A character's got an awesome power at their disposal, but there's a catch . Whatever this amazing power is, the character has little or no control over it. Their power seems to go off at random or they can't stop using their powers, even if they want to. This character suffers from Power Incontinence Sometimes, a character will just lose control for an episode or two, or have a few accidents while first learning how to use their powers . Extreme emotional situations may cause a loss of control, though, like a pyrokinetic literally Burning with Anger . Sometimes holding your powers for too long as it builds up in your body will also cause an unwanted burst of power. And if your powers somehow have a will of their own, then it may be possible that your powers can simply take over and use you Not everyone is so lucky. Many cases are incurable, becoming an integral part of the character. Not to worry, though; many cases can be treated by Training the Gift of Magic . Even if that doesn't work, chronic power incontinence is frequently treatable with some Applied Phlebotinum . You'll have to hold on to that phlebotinum, though, from now on; (try making a snazzy suit out of it). You'll have to depend on it if you want to avoid any accidents or a shorter lifespan Note that this is not always a bad thing for the character, since some powers are better when they don't need to be actively controlled. Having the ability to heal any wound , for example, is awesome when you don't have to consciously activate it — otherwise a severe injury might still kill you if you lost consciousness (from loss of blood, say) before switching it on. However, it is always a lack of the Required Secondary Powers that protects a character from their own powers Rarely, the inversed set-up of this trope is used; that is to say, rather than the power being hyper-active from lack of control, they can't get it to work in any way Can be one of the ways a character is Blessed with Suck . Compare Restraining Bolt or Power Limiter (common methods of averting this) and Does Not Know His Own Strength (a common result of this). If combined with Shapeshifting , this may result in becoming an Involuntary Shapeshifter , depending on what triggers it and how. Frequently results in Tragic Intangibility when applied to characters who normally have control over their Intangibility . A character with this may also have a case of I Just Want to Be Normal or Afraid of Their Own Strength . Sometimes terrifyingly applied with Reality Warping Is Not a Toy . Severe cases may develop into a Walking Wasteland This is the lowest tier of The Law of Power Proportionate to Effort . Conversely, Powers Do the Fighting (the highest tier, and the opposite of this trope) may fall back to this if the user loses control of their power, as said power may start fighting by itself

A major theme in all media. The villain or Ineffectual Loner mocks the idea of relying on others, insisting that friends make you weak and only fear brings servitude . Then he discovers to his extreme shock and dismay that the hero's friends really do stand up for him, and this really does enable the hero to kick the crap out of the bad guy. The Aesop : Having friends makes you strong, being alone makes you weak . Even What You Are in the Dark can depend on your memory of your friends The moment The Power of Friendship becomes clear is A Friend in Need , but beware the Apple of Discord . When the loner has been brought into the group, Remember That You Trust Me may be needed to keep him attached More often than not a hero who makes good use of this power is going to attract villains who try to prove that it doesn't work. (The biggest reason is such villains rarely have any friends, as heroes occasionally point out.) After slugging it out with the hero one or more times the villain in question may become a Friendly Enemy , a Worthy Opponent , or do a full on Heel–Face Turn A Combined Energy Attack is another perk of believing in said power. Taken more literally, the Power of Friendship may be used as a required element of some magical effect, such as a Care-Bear Stare or a Circle of Friendship . Heroes, especially the Magnetic Hero , usually spend the first few episodes building this group of loyal followers . Sometimes it can go too far; Heroes fall prey to becoming a Martyr Without a Cause and allies could be Poisonous Friends . Contrast In the End, You Are on Your Own , in which case Friendship becomes less helpful. This trope is a key element of buddy pictures The Power of Friendship can be just as strong for the bad guys as for the good guys, but they seldom have enough common sense to play it straight. When they do, expect a pretty wild ride, and a clash with The Remnant once the main conflict's over See also Team Spirit , True Companions , The Power of Love , The Power of Family , Power of Trust , Defeat Means Friendship , Fire-Forged Friends , Dying Alone , You Are Not Alone . The risk of Tastes Like Diabetes or even Narm is present if done poorly . The Good King should be wary of this trope, it can turn into Nepotism (well, technically cronyism). If your characters are entirely reliant on their friends for any characterization or motivation, they will rapidly become Flat Characters

The Power of Love is a curious thing . It makes one man weep , and another man sing . It can change a hawk to a little white dove . Bring inanimate objects to life . It might just save your life. It makes people want to give up personal freedom to belong to each other . Don't you dare mock it, it's more than a feeling, that's the Power of Love Even more than The Power of Friendship and The Power of Family , the Power of Love can be applied in dire situations to make things better. In fact, in many Disney movies it's the solution to everything. It's also an occasionally useful Deus ex Machina Common applications of the Power of Love include activating an Empathic Weapon , freeing a loved one from mind control , strengthening a loved one , and converting a Real Death into a Disney Death . Even when the power of love is not literally and directly responsible, the scene is often set such that the audience is left with the impression that it was "really responsible". Although, Love is more powerful than magic as it usually helps break spells Don't You Dare Pity Me! can sometimes be overcome by the Power Of Love; however, it may take time, and

the love itself must be purified of any pity it does contain The Green-Eyed Monster may come into play. In more idealistic shows, it is a sign of an immature love, where trust and faith is insufficient. However, more cynical shows may treat it as normal, and even let it overcome Cannot Spit It Out In cynical times, this can feel like a rip-off. It depends on where you, and the scene in question, fall on the Sliding Scale of Idealism vs. Cynicism Love Redeems evil but it can also turn you evil . Combining the two, it can support said baddies Sometimes, love for someone who's threatened can give someone a Heroic Second Wind , especially a Mama Bear / Papa Wolf A more passive but no less impressive display of the Power of Love is its ability to use the Red String of Fate to reunite the reincarnated lovers A Super-Trope to Heart Beat-Down , True Love's Kiss , The Love Slap of Epiphany . A Sister Trope to Light 'em Up (light based powers) and Holy Hand Grenade (holy powers) which are generally good . Compare Care-Bear Stare which includes all</ positive feelings (happiness, peace, love etc) Compare and contrast with The Power of Lust . Contrast with The Power of Apathy and The Power of Hate . Occasionally classified as one of the Elemental Powers

Superhuman powers are a great way to fight for truth, justice, and the American Way . For the more inventive, they're also a great way to add some extra fun to sexy times. It could give them an extra edge in pleasing their partners, improve their chances at romance, or provide different ways to explore their own pleasure, or even, for the morally lacking individuals, as a tool for rape . If any sort of superpowered or supernatural ability gets used for something sexual, it's this trope. Mind Control , Psychic Powers , invisibility , intangibility , sprouting tentacles , and the ability to stop (or otherwise manipulate) time are especially vulnerable to this. Shapeshifting Squick is a related sub-trope. Fantastic Arousal is when this trope meets unusual body parts. See Mundane Utility for less perverted applications of super powers and gadgets. See Video Game Perversity Potential for this trope applied to the creativity of Game Mods . If the use of powers during sex comes with risks to one or both partners, it is Man of Steel, Woman of Kleenex . Remember that this is the kind of perversion related to sexual matters, not</ the sort that would suggest such things as Superpowered Evil Side . Please, list examples shown or discussed in-universe only. There are other places on the web to put your erotic fanfic prompts. The DCU

In Larry Niven 's A Gift From Earth </ , there's a telepathic ability Niven calls "Plateau eyes". Throughout the novel the hero uses it (usually subconsciously, when stressed) to contract eye pupils of people looking at him, making himself invisible and forcing them to forget of him. When the ability is discovered, there's a suggestion that the opposite — dilating pupils — will attract attention and may make people fall in love. Near the end the hero tries that on the primary antagonist — in a non-sexual way. This results in a sort of crazy religious fixation.

There is always strength in numbers. Professional Wrestling is no different. Someone who wants to get to, or stay on, the top of the game is best served to seek allies. Some wrestlers can rely on their family ; others band together by virtue of similar

character or common interests . Still others band together for one purpose, and one purpose only — to watch each others' backs, and better their own positions in the company. These wrestling mutual-aid societies are called power stables. While a staple of wrestling, it can occur elsewhere. Like in all fictional groups, the members of a Power Stable have a tendency to fit certain archetypes Generally speaking, each stable will play host to at least three of the following core character types: : The leader of the gang. He considers himself the best in the world and will disagree violently with anybody who suggests otherwise. The stable's first and foremost priority is to keep the world championship belt around the waist of the Centerpiece; it is their crown jewel, serving as a powerful backstage bargaining platform as well as a display of the stable's power. In addition, the stable may include some of the following characters: : This guy is usually found only in larger stables, although it's not unheard of for a smaller stable to have one of these instead of an Heir Apparent. The Point Man is pretty much what his name would indicate - he's the guy "on point" , who the stable leader sends out to soften up the opponents. Frequently a charisma-deficient midcarder or a lower midcarder who's a good worker that just doesn't have what it takes to advance into the upper echelon of wrestling. Therefore, being associated with the stable and having some of its heat rub off on him is his best bet. Unlike the Heir Apparent, the Point Man is usually fairly loyal to the stable and its leader, although he can be goaded into a Heel–Face Turn if his stablemates lose respect for him and throw him into danger while they run away. Comparable to an Elite Mook . Note that most Power Stables are heels ; it's not impossible for faces to form a stable, of course, but generally faces don't seek power to the degree that heels do; thus most face stables tend to be either gimmick stables or families. If they do form a Power Stable, it's generally because the promotion is so heavily factionalized or an already-existing heel stable is so dominant at the moment that grouping together is the only way to level the playing field, or because the stable itself has existed for so long that it's actually built up a legacy of greatness, rather than backbiting or infighting (see: the later incarnations of the Four Horsemen). Compare Five-Man Band , Power Trio , Legion of Doom .

NWA / WCW Skyscrapers J-Tex Corporation The Dangerous Alliance Team Hogan (Fall 95) nWo Formation in 96: nWo in 97 Raven's Flock Misfits In Action The First Family (WCW 2000) The Revolution: The Filthy Animals: Team Canada WWF/WWE The Heenan Family (1989-1990): The (Original) Hart Foundation (1987-late winter 1988): The New Hart Foundation: D-Generation X (the original): The Nation of Domination : The Corporation The Radicalz The Alliance (the inner circle) The Un-Americans Thuggin and Buggin Enterprises Evolution: The Cabinet: La Familia: The Union Right to Censor Straight Edge Society The Nexus The New Nexus The Corre The Authority The Undisputed Era SAnitY The Bloodline Seth Rollins' unnamed faction The Hurt Business The Way RETRIBUTION New Japan Pro-Wrestling Fighting Club G-EGGS BATT Makai Club Team JAPAN Great Bash Heel CHAOS (Nakamura era) BULLET CLUB (Devitt era) Los Ingobernables de Japon Suzuki-gun Taguchi Japan All Japan Pro Wrestling Voodoo Murders Partisan Forces New Generation Force Dark Kingdom ECW Raven's Nest: The Dudley Family : Toryumon\Dragon Gate Do FIXER (original lineup) M2K (original lineup) The Italian Connection Hagure Gundam/Aagan Iisou Los Salseros Japoneses Tokyo Gurentai Blood Generation Typhoon Tozawa-Juku Mad Blankey Premier Athlete Brand The Jimmyz CZW Ring of Honor The

Kingdom The House of Truth (Second ROH incarnation) The Decade (Second incarnation) Search & Destroy The Rebellion Villain Enterprises The Centerpiece: Juice Robinson TNA/Impact Wrestling Planet Jarrett: Team Canada Christian's Coalition / The Angle Alliance: The Main Event Mafia: The Main Event Mafia v2: The TNA Frontline: World Elite The Beautiful People The Kongtourage Immortal Fourtune Aces & Eights The New Main Event Mafia Dixieland The Revolution The Beat Down Clan

WhatCulture Pro All Elite Wrestling

These unseen forces, usually unnamed or only known by a somewhat-vague epithet , are pulling the strings. They can be good, evil, or ambiguous Bad Powers that Be are mysterious and abstract; an Ultimate Evil that will exist As Long as There is Evil . They will also be too vague to engage the heroes directly and so a lesser villain will act as The Heavy and carry out the Powers' Evil Plan Good Powers That Be will also be mysterious and abstract; concerned with the Balance Between Good and Evil or the sanctity of The Lifestream and because of this, too distant to understand the heroes' concerns and protectorate . Nevertheless the heroes will be the Powers' champion against evil One variety of the Powers That Be is the Ancient Conspiracy , another is The Omniscient Council of Vagueness . Another one is God himself. If the powers are warring with each other, it could be Heaven Versus Hell or a "house divided against itself." Contrast Pals with Jesus , where the relationship is entirely personal and personable. See also Physical God and Sentient Cosmic Force Sometimes, this term is used by fans to refer to network executives or other forces behind a work's fate Not to be confused with Anne McCaffrey 's Petaybee </ series, which has this at the title of the first book and an alternate series title. Or, a short-lived sitcom produced by Norman Lear that starred John Forsythe from Dynasty (1981) </ and featured two pre-famous actors, David Hyde Pierce & Joseph Gordon-Levitt

The tendency for animals to outperform their human coworkers in comedies. Most often takes the form of a gorilla or chimpanzee in a business suit who quickly climbs the corporate ladder after being hired. This trope can come in a few flavors: Said monkey actually is competent, at least according to the other character's lampshading . Type one's competence is normally contrasted to another human character's incompetence for laughs. Type one never speaks, and other than being a part of the scenery, typically doesn't interact with the human characters physically unless their job requires it. This is when the monkey acts just like a typical monkey would, but the work environment is so atrocious to begin with this behavior actually lands the monkey promotions and praise from his coworkers. Unlike Type one monkeys, Type twos are free to interact with their coworkers, usually in the form of random tantrums, face-scratching, and the classic poo throwing. Type three monkeys are practically human in all but species. Type threes typically form rivalries with the Protagonist, but are otherwise portrayed as popular with the rest of the characters. While you are more likely to see a Type three courting the office hotty or chatting it up with the fellas at the water cooler, they do sometimes slip back into Type two territory, usually when tempted by a banana. Has nothing to do with monkeys in Powered Armor . Anime & Manga Comic Books Film Literature

Live-Action TV Music Newspaper Comics Theatre Webcomics Western Animation

Three is a common number in ensembles The most common pattern for this is for two members of the group to be each other's Foils , frequently coming into conflict with each other, with the third member of the group acting as the mediator, keeping The Team together and balancing their respective personalities (in which case, see Freudian Trio). This is the dynamic that makes the ensemble powerful. In fact on almost any metric of personality, appearance, or skill, you could break the trio down to two extremes and a medium Note the word 'ensemble'. These characters interact directly with each other. You can have three characters in a story that serve as foils of one another without it being a Power Trio Power Trios can be embedded in larger ensembles. Three Plus Two is a Power Trio within a Five-Man Band . The Five Temperament version of the Four-Temperament Ensemble sometimes manifests as two Power Trios with the same central member. The Magnificent Seven Samurai often have one, and sometimes two, Power Trios of their own Below, we list the many variations of a Power Trio. Freudian Trio is one of the more frequently found versions and is often the basis of the other trios. They can overlap

Index about pranks Compare Stock Jokes , Booby Trap Contrast Deadly Prank

A sequence needs explaining and the writer has chosen not to go to a voice-over, but has inserted good cause for someone to narrate the action. A television or radio reporter's voice is used, in some cases. This also serves to give the action some scope, making it clear that this is important stuff When played for laughs, this is Kent Brockman News . See also Mr. Exposition and Coincidental Broadcast

Whenever a story has an army, there's almost always some kind of elite group that serve as the guardians of the leader. The Big Bad is much</ more likely to have a dedicated group of elite bodyguards than the story's Big Good or other equivalent-ranking good guy. This might be because the good leader often has a Kirk-like tendency to lead his soldiers into battle , even if logically it seems like a bad idea to have your leader be the first person you send into every potentially dangerous situation. Then again Authority Equals Asskicking . The occasional exceptions form the Hero Secret Service . Another notable exception is any fictional representation of the real-life Secret Service (typically American, but also occasionally Her Majesty's). A princess may also have a solitary male bodyguard that she sometimes finds herself attracted to (and vice-versa) . In Real Life , the was a special force originally intended to serve as a Roman general's bodyguard in combat, but the term was later restricted to the elite personal guard of the Roman Emperors . As a bodyguard unit, they proved to be a miserable failure, as they soon became horribly</ corrupt and very frequently wound up playing kingmaker . separate emperors were killed by the guard itself , and others were deserted by the guard to be overthrown or killed by others. In some cases, the Guard literally sold the Imperial office to the highest bidder, then turned on their new master when he failed to deliver on his extravagant promises. Roman

Emperors began employing foreign bodyguards (mostly from Germania) to protect themselves. In other words, the early emperors of Rome had a unit of personal bodyguards whose job was to protect them from their official bodyguards. Tend to favor Scary Impractical Armor , Bling of War , and a Blade on a Stick . Despite their elite status, they have an unusual tendency to stand around not doing much fighting—of course, as long as their boss is keeping out of trouble, that's precisely their job. Sometimes overlaps with Elite Mooks , Superpowered Mooks , and Amazon Brigade when they are Bodyguard Babes . If they are generally recruited from another nation, they are a Cadre of Foreign Bodyguards . If they never actually go into a fight, then it's just palette swapped normal infantry (the real Praetorian Guard were</ palette-swapped standard legionaries; they wore nice purple tunics). May or may not be under the control of State Sec . If they have sufficiently developed individual appearances, abilities, or characterization, they will likely serve as a (if a contender for the</ strongest) Quirky Miniboss Squad . If the leader or subject being guarded doesn't really need</ protection, they may be Bodyguarding a Badass . This item is available in the Trope Co. catalogue. </

When you're doing a version of a story, sometimes the writers are smart enough to know that for whatever reason — budget, censors, pacing issues, et cetera — there are things that just aren't going to make it through. They make the best of a bad situation and explore other aspects of the story. Hopefully, this will put a new and interesting spin on the series. Time is often a factor in this. When you're adapting a 600-page book (or, for that matter, an eighty-year-old comic series) into a two-hour movie , something's gotta go. The reverse can also be true; stretching out a relatively short book into a much longer film, TV show or both often results in changes . As with the Roger Ebert quote above, what works on the printed page doesn't necessarily work on the screen, which is another major reason that things in the story get changed. Fan Dumb tends to be rabid about this kind of change, although the rise of DVDs and bonus production commentary often include rationalization (or guilt-passing) for this sort of thing. Video game adaptation can also fall into this, such as when one is adapting a PC game to a console game, or vice versa, due to any number of issues concerning the target machine that the game is being adapted to. In that case, gameplay elements as well as story elements would have to be adjusted to accommodate the translation. If done poorly, this can lead to a Porting Disaster . If a story is mishandled in its adaptation to a video game, it can lead to The Problem with Licensed Games . Various signs of this include: Contrast with Adaptation Distillation : in a distillation, a complex story is simplified, without much substantive change. In a Pragmatic Adaptation, the story is changed with the shift in medium.

" Even Evil Has Standards " has subversions. Pragmatic Villainy is when a villain either refuses to do something horrible or does something nice. It's not because the action is too evil even for them , nor is it a genuine Pet the Dog moment. No, it's because it's in their best interest to not act the maggot this time. Whatever this action might be, choosing the most evil option would be counter-productive to The Plan , and as such, it's better to

refrain from it. Sometimes, even a villain finds it furthers their aims to be nice from time to time, even if it's just for show or to ensure loyalty. Maybe there's dog-kicking in their past; even if there isn't, the Pragmatic Villain is the type to have studied those who have. No matter the combination of dogs and boots, they're sure to have investigated them all quite thoroughly and come to the conclusion that there just isn't anything to be gained by it . They may even note that one's proverbial toes get a little tender after too much of that kind of thing, since a dog kicked too often will bite back . Though a pragmatic villain is likely to be less destructive than their Card-Carrying Villain counterpart, they are made all the more dangerous by their focus on their ultimate goals and their reluctance to carry the Villain Ball . Oftentimes, their course of action is determined solely by discerning which would best serve their purposes . Being evil, to them, just keeps their options open when it comes to illegal and immoral acts, and doesn't stop them from using 'legitimate' (or at least socially respectable) strategies and tactics if that's what it takes. Heroes are sometimes surprised when said villains do something "unexpectedly" evil later when they were doing "good" things before. Should kicking the dog become a necessary step in their master plan, expect their kick to have the power and precision of a football player going for a game-winning field goal, usually while stating it's Nothing Personal . They will easily cross the finish line in a Moral Event Horizon , but only if and when it's useful to them, not a moment before. Virtually any Villain with Good Publicity tends to be a master of this trope. Villains With Good Publicity almost always have years of experience in earning the trust of their supporters and are well aware that angering dog-lovers (among others) will not advance their cause and may hinder it . Even for those who don't happen to be Affably Evil , if any dog-kicking is deemed necessary, they will keep these acts of cruelty out of the public eye, or when they can't do that, they'll do what they can to make it look like the victim deserved it ; how evil they truly are under cover of darkness must remain shrouded in darkness. They also tend to be masters of the Xanatos Gambit . The Noble Demon will probably attempt to justify his nobility this way, with varying degrees of believability. Whenever there's a Generic Doomsday Villain or an Omnicidal Maniac around, there's a good chance the other villains will form an Enemy Mine with the heroes to stop them, as they want to rule the world, destroy it . Or at least not steal their job of fighting the heroes . Even most Chaotic Evil Ax-Crazy villains who do things For the Evulz fall to this trope. There's no fun or challenge for them if everyone's dead — they'd be left forlorn with no idea what to do next . An Incidental Villain most often excels in this with his worldview generally being that of a Monopoly game where advancing towards their goals through the quickest and most efficient way is the only thing that matters to them and beating the rivals on their way is optional and hardly obligatory much of the time. This mindset is helpful in stories where the bad guys have a huge advantage over their antagonists, leading them to not so much beat them, as much as convince them that it will be more profitable not to commit the crimes that they intended to and instead choose a legit way as an alternative. An obvious foil to villains with Complexity Addiction (who will do the evil deed anyway), though some do manage to pair the two. A subtrope is Can't Kill You, Still Need You if applied to villains. Contrast Stupid Evil , where the villain hurts their own interests by preferring indiscriminate evil. Compare and contrast Shoot the Dog , where a hero or anti-hero does a morally questionable act for

pragmatic reasons. See also Cooperation Gambit , Cut Lex Luthor a Check , Dick Dastardly Stops to Cheat , Sanity Has Advantages , and Bread and Circuses . Compare Evil Virtues , where a villain has good traits; Straight Edge Evil , where a villain avoids personal vices; and Nominal Hero , where a character does heroic acts out of neutral-at-best motivations. For the less</ evil and more moderate version of this trope, see Jerk with a Heart of Jerk . Not to be confused with Do Wrong, Right , where an evil act is decried for being poorly executed, and in which the standards that the evil act fails to adhere to are not necessarily those held by a Pragmatic Villain: e.g. one villain could invoke Do Wrong, Right on another for lacking flair. : It is extremely rare for a Complete Monster to invoke this trope, as they are usually unrestrained and do not care if their evil will backfire. In the few examples that do exist, a CM's simplicity is often downplayed by the heinousness of their plans. Bullseye may be an Axe-Crazy Psycho for Hire , but during the Dark Reign </, he was lucid enough to realize that he was working for someone who was out of his gourd when Norman Osborn planned to attack Asgard. (And he wasn't the only villain working for Osborn who thought so.)

Here are the tropes which deal with characters doing whatever it takes to meet their goals, personal or otherwise See This Index Fights Dirty for the combat version. Compare Cynicism Tropes and A Dishonorable Index

The Prank Call trope is where a character decides to prank another by calling them on the telephone. These pranks are mostly just jokes and puns. The most popular joke used when prank calling someone is " Is your refrigerator running? You'd better catch it! " Punny Names are also popular, especially when calling a person who then has to ask for</ the punny-named person, leading to awkwardness such as " I'm looking for Amanda Huggenkiss ." For amateurs, at least, this has been made largely extinct in Real Life because of caller ID and call-blocking features that allow telephone users to block calls from "Private"/"Unavailable"/"Unknown"/"Restricted" phone numbers (and thus averting potential for a Prank Gone Too Far). Prank Calls are usually considered a form of Harassing Phone Call . Though the trope does</ live on for call-in talk shows and similar, where the caller doesn't care if their ID is known and often prank callers are seen as All Part of the Show . (The two most common prank calls, as implied above, are "Do you have Prince Albert in a Can?" and "Is your refrigerator running?") In some countries, making what are termed "nuisance calls" is illegal and can lead to either criminal or civil prosecution. Not to be confused with Phoney Call which is where a character pretends that they are talking on the phone when the phone is off. Contrast Mistaken for Prank Call (the Subverted Trope) when the character receiving the call thinks that they're being pranked.

This is a form of heartless Practical Joke in which Alice thinks she has a date with Bob, but in reality it's a trick by Bob (or even a third party) and the expected outcome is anything but a romantic interlude. In the Romantic Comedy genre, this will lead to Alice either temporarily breaking off with Bob (to make up later) or meeting Dan, who will be the actual romantic interest for the rest of the story. In other comedies, Hilarity Ensues . In the horror or

mystery genres, this will often result in a Deadly Prank , with the poor sap being set up either suffering an unexpectedly lethal fate, finding the prank less than amusing and coming back to take obsessive revenge, or both. Common types of the Prank Date: - Just not showing up, to see how long the poor sap will wait. Not the same thing as Stood Up , where Bob intended to show up and was late or otherwise unable (with Doomed Appointment as a special subtrope if Bob died before arriving). Compare the generally more serious Marrying the Mark , which is employed by a Con Man .

Prank items used in imitating horrifying injuries. Would getting your chest penetrated by an axe be too inconvenient? You could always use items which resemble an axe submerged in you, without actually entering your chest. Alternatively, items which resemble wounds could make you look under-the-weather. Another common version is for someone to bandage a body part or pretend to limp The character's reasons for doing this can vary: often, like most pranks, it's to make them or someone else laugh or to shock someone. It might also be to trick people into thinking they're injured (in a similar fashion to Playing Sick) to get attention or get access to something or as an excuse to be lazy or to get away with something (e.g. "What? How can I have done it? My leg's broken!") May result in Crying Wolf if they actually get injured afterwards (which can lead to An Aesop about deception being wrong) or Deadly Prank (if they actually injure themselves in an attempt at playing injured). See also A Bloody Mess regarding "injuries" involving fake blood. For a similar thing where characters pretend to lose consciousness, see the "Fake Faint" section under Fainting

A prank punishment is something that is both a punishment and a practical joke: it serves to amuse the one who does it as much as to teach a lesson to the one to whom it's done These sorts of punishments are usually non-malicious in nature, and often given by a mentor or a parental figure. Say, if you cheat during your magic exam, your wizard mentor would cast a spell on you... causing you to speak with a funny Verbal Tic . If you disobey your parents, they will not shout at you or ground you... but instead tell you that they've bought you one very cool thing today, but now that you've disobeyed them, this thing will remain secret till your birthday . If you quarrel with your girlfriend , she will not break up with you... but will orchestrate an elaborate prank to make you realize/think you were wrong A Trickster Mentor or a Trickster God would often specialize in those. When something like that is done not to a loved one or an apprentice, but to some random stranger for being an asshole, it's more of a Karmic Trickster . Often overlaps with Restrained Revenge , where someone dishes out a much less harsh punishment than expected. Also compare Cool and Unusual Punishment for when goofy methods are used as straight-up torture, and Friendly Tickle Torture . When this sort of punishment is seen as an erotic "turn-on", the trope overlaps with Power Dynamics Kink

It is almost an official duty of an Action Hero to deliver sardonic one-liners. And what better time to produce one than just before the execution of their other official duty — kicking ass.</

Chew Bubblegum is a particularly popular example. See also Badass Boast , Badass Creed , In the Name of the Moon , and My Name Is Inigo

Montoya . Contrast Pre-Mortem One-Liner , which is often used to end</ a fight (namely before killing someone), or Bond One-Liner , which is used once the fight is over.

A Precision F-Strike is when a character suddenly swears in an uncharacteristically strong manner , or when a swear is unexpectedly used in a work with mild language . It's usually intended to show that shit just got real serious. Another variant is when a movie limits its swearing-in order to keep from getting an R rating, and so is forced to place it very strategically. If a movie uses the F word more than two or three times or in a sexual or aggressive way, it can easily get an R rating. If it's used up to two or three times, each in a non-sexual context, it usually stays PG-13 so long as it lacks any other content that would warrant an R rating. (Similarly, on television, a single F word guarantees at least</ a TV-14 L rating, and multiple uses are very likely to bump the rating up to TV-MA L.) As such, the writers will only have the characters curse when it actually means something. Also, when Unusual Euphemism is normally in play in a work, having "real" oaths appear can have the same effect. Due to the nature of language , this trope is prone to Values Dissonance about what words are appropriate. "Bloody", "cunt", "ass" and "twat" , just to name a few words, have very</ different connotations on the two sides of the Atlantic— and that's just the differences within a single language. Although like many other English words, the word "fucking" exists with only a minor variation in German ("ficken"), it's only used as a verb and almost never as a curse word. The word "Scheiße" ("shit") and its variations are almost always used in exactly the same way as the word "fuck" in English. In many European countries, swearing is rarely considered an issue when it comes to film ratings—for example, Silver Linings Playbook </ , which has about seven dozen F words, was rated "tous publics" (equivalent to the MPAA's "G") in France, and children as young as six could watch it in the Netherlands. In some languages, however, expletives do not actually exist or are so uncommonly used and/or offensive that they are not allowed in the media. Seemingly equivalent words may be used similarly, but without the impact of an actual expletive (for example, although the Japanese word kuso</ is translated as "shit", its profanity level is more along the lines of "crud" and is often used in children's shows by child characters without raising alarm). These languages may have levels of politeness which serve the same purpose (again, Japanese), and translations often take advantage of the dub/sub language's expletives to give the same feeling. For subtitles, this crosses over into Spice Up the Subtitles , unless the expletive used by the translator actually is said in the original dialogue, as is known to happen. Note that when using this trope in the context of the quote, DON'T attach it to every single time said quote contains "fuck", "shit", etc. This trope IS applicable if it's for a case of unusually strong swearing or of the party that uttered the quote isn't exactly known to be dirty-mouthed. This trope is an intersection of Sophisticated as Hell and Conservation of Ninjutsu ; related to OOC Is Serious Business . May overlap with Atomic F-Bomb for extra emphasis. Compare Minor Insult Meltdown , Quote Swear Unquote , This Is for Emphasis, Bitch! . Contrast with the Cluster F-Bomb and Gosh Dang It to Heck! , although it can overlap with the latter if the work in question usually doesn't even contain mild profanity. Due to the nature of the trope , the following examples will contain swearing. Please don't be a fucking bowdlerizer . General phrases include:

Children having "crushes" on one another isn't uncommon. To most children, loving someone just means liking</ them a lot. They have no notions of sexual—and sometimes even romantic—love. For the most part, innocent. They may make a Childhood Marriage Promise with their best friend just because, and even pretend to get "married." Older kids generally have a basic idea of the birds and the bees , but still have to deal with raging hormones and lots of confusion. What happens when kids get crushes on adults?</ In some cases , Squick happens. In most instances, you have an ordinary kid who has to deal with the ordinary awkwardness of having a crush on someone way</ out of their league. The Precocious Crush is any instance of a child (usually pre-teen or younger, though young teenagers are sometimes susceptible) having a crush on someone considered at least one age level older than them. Teachers are common targets , as are other, non-related caretakers. While having this kind of crush is more often associated with girls, it is also common to portray boys as having this kind of crush. Usually, nothing ever comes of it—at least not until the character in question is much older , and even then, it still might seem a bit Squicky to some. In animation, the trope can be invoked without fully using it in the case of teenagers, where one character is only a few years younger than their crush, but differing rates of physical development makes the crush look a lot older than them. This trope is Truth in Television . Lots</ of kids get crushes on their teachers or on their older neighbors, or friends of their older siblings—and older siblings of their friends. (One resolution is for differences between the older and the same-age siblings to be mostly maturity; when the kid and the same-age sibling grow up, Settle for Sibling can be a happy ending.) See also Puppy Love , where two little kids crush on each other, and Father, I Want to Marry My Brother , which relies on an innocent inability to distinguish between different types of love. If the interest is clearly sexual, then it's Dirty Kid . If the object of the crush happens to be a hot single mom (commonly known as a MILF), see Stacy's Mom . Should anything actually happen</ in the relationship, see Wife Husbandry , Jail Bait Wait , Teacher/Student Romance , and May–December Romance . See also Likes Older Men , Likes Older Women , Fille Fatale and Kidanova . Possible ways this crush can work out is if the the kid becomes older or their crush becomes their age .

The general consensus of children is that they be kids . However, on more than a few occasions they exhibit intellect out of the norm, intentionally or not. This very index lists tropes that subvert the idea that all children are naive and innocent, rather being intelligent and mature before their time and knowing more than adults let on, for better or worse Contrast Immaturity Tropes , which is the opposite thing. Someone who is Really 700 Years Old may appear this way but doesn't technically count

One of the implications of Seers (and Time Travel) is that we can predict crimes, and so we can prevent the crimes from happening. This trope is about taking evidence from the future, either through time travel or a Police Psychic , and preventing the criminal from doing something they haven't done yet Without knowing the future, crime can only be minimized by punishing people for crimes

after the fact. Precrime Arrest is when a character who is known to be going to have committed a crime is punished in advance, in order to prevent their supposed future actions. If the offender is caught early enough, they may suffer from Bewildering Punishment because they haven't even thought</ of committing the crime yet Attempts to arrest/execute Hitler are popular enough to form their own trope: Hitler's Time Travel Exemption Act . Examples of Time Travel being used for Hitler specifically belong there Although in Real Life methods of justice exist that produce a similar result (such as preventative detention in Europe and Asia), a setting wherein world-wide acceptance of this trope as a law enforcement tool exists is a pretty heavy example of Hollywood Law and Artistic License – Law . To make a long story short, many laws that exist today have (theoretically) a heavy emphasis on "innocent until proven guilty" and "punishment after the crime". If the possibility—even if incredibly</ small—exists to Screw Destiny , then the usage of this Trope could probably be seen as unfair arrest or (in the most extreme examples when people do nothing but wait until the event happens and taking action Just in Time) entrapment. And this is without going into the mind-bending details of arguing how the Timey-Wimey Ball is in effect, too..

Precursor Killers are the reason why the Precursors aren't around anymore. Typically they are a much more powerful (and evil) group and/or a rogue member or faction of the precursors that managed to wipe out the precursors despite their advanced technology/magic . Either it is because the Killers' own technology/magic was more advanced than the precursors, or they were just so numerous that the precursors couldn't keep them at bay forever. If the Precursor Killers are still around, expect them to be a BIG DEAL and the threat of another attack to be a looming threat. After all, if a more technologically advanced people couldn't beat these guys what can WE do? Sometimes the precursors were able to Fling a Light into the Future in the form of some sort of Lost Superweapon that the Precursors weren't able to finish in time to stop their enemy. Often this the killers are a Sealed Evil in a Can that was somehow stopped with the last actions of their enemies. Compare Abusive Precursors , Turned Against Their Masters and The Old Gods

Precursors, a.k.a. "Ancients", "Elders" or "Old Ones", are a standard of Science Fiction (especially Space Opera), fantasy and occasionally Horror : an ancient race whose culture and knowledge rose to its pinnacle in ages long past but which is no longer present In Science Fiction , they may have visited Earth and/or other worlds but they would remain a mystery. They are considered the first</ species to have technology, making them godlike . In fantasy, they will usually be the forerunners created by gods/God, mighty in deeds and magic. At the height of their civilisation, Precursors might have created intelligent species or reworked entire worlds with a snap of a finger. Any strange and persistent mystery in the story's 'verse is usually laid at their feet Predecessors now leave behind nothing but tantalizing ruins and rare, sometimes incomprehensible artifacts and dangerous weapons . (Any of the aforementioned sorts of relics may be a Big Dumb Object .) Just why, no one knows. Perhaps they Ascended to a Higher Plane of Existence , succumbed to decadence or were wiped out by a disaster or war , or maybe they just relocated en masse</ to

somewhere else</ where they haven't been found yet Whatever the reason, they set the stage for the modern world, left behind a few MacGuffins and surprises for the heroes and villains to find, and then conveniently got out of the way . And then there are the times where they themselves are the reason everything's gone to hell, and they intend to keep it that way . If the Precursors implemented a plan that, whether they still exist or not, still influences outcomes, then they are also Powers That Be Sometimes the Precursors can be rediscovered; this is often regarded as a bad move, especially by the Precursors themselves. This also applies to the audience: the romance of Precursors can be easily shattered by giving too much away It may also happen that Earth humans are Precursors and their human or otherwise descendants try to rediscover their heritage . If humans are the Precursors, that's also Advanced Ancient Humans . If everyone's scared</ of them, that's Humans Are Cthulhu . If they pick on their descendants, that's Abusive Precursors ; if they couldn't care less about anyone else, it's Neglectful Precursors ; if they help their descendants, it's Benevolent Precursors . If there's one or more race that played Precursors to the Precursors, then they're Recursive Precursors . Any and all of these are susceptible to Awakening the Sleeping Giant . If they gave their tech or it's being used by another race, it's Low Culture, High Tech . Very often, their most powerful technology will appear deceptively primitive and/or ceremonial . If everyone gets into an argument over their leftover toys, you have an Archaeological Arms Race on your hands Very commonly used to justify Rubber-Forehead Aliens : everyone was made from a common template by the Precursors, so they look pretty similar Compare/contrast with Sufficiently Advanced Alien , Space Elves , The Fair Folk , Eldritch Abomination Not to be confused with the space flight sim, The Precursors </

In Larry Niven and Jerry Pournelle's novel Footfall </ , the aliens who invade Earth are actually at a caveman level of social development; the Forerunners left carved blocks on their planet which detail everything from simple metallurgy through advanced laser weapons and Bussard ramscoops. As a result, there are many technological paths they never even thought of.

So, an untold number of years ago a civilization with incredibly advanced technology arose, then for whatever reason vanished into thin air. But what happens when a younger race comes across their incredibly advanced technology or other signs of their presence? Often, religion If the adherents come across the name of one or more of the Precursors they will specifically invoke those names. And construct a pantheon if they discovered more than one Finding the ancient race is a frequent goal of these people, woe betide anyone who gets in their way It's not uncommon for such peoples to adopt the tech of their "gods" Bonus points if the Precursors actually did create the species that worships them If these ancient beings turn out to be still around, Abusive Precursors tend to use these cults as pawns, if they didn't set them up themselves. Neglectful Precursors are often somewhat annoyed by them if they even bother to take notice. While Benevolent Precursors sometimes set up cults before leaving, then are usually disgusted by what has become of their followers when they return. Often done with Ancient Astronauts

Stock Phrases that occur in wiki discussions ome of them have Smeanings exclusive to the TV Tropes wiki (see also the TV Tropes SGlossary), and are for use only</ in Trope Launch Pad , edit Sreasons, the forums (e.g. Trope Repair Shop), or other discussion Spages. They're little more than verbal chaff in the actual Sarticles, so refrain from using them there. Please don't have Smessage-slinging wars; use discretion for which applies where, Se.g. Works' Pages Are a Free Launch is fine when someone has Sa good work in TLP they think they need permission for, but Sshouldn't be thrown around when the page is a stub needing help

Alice tells Bob to shut up and he hasn't even said anything. However, she just knows that Bob's about to offer an opinion—or at least that he would be justified in doing so. This is often used to lampshade Hypocritical Humor or Blatant Lies , or to forestall the obvious answer when Alice has walked into a Double Entendre or Rhetorical Question Blunder Similar stock responses include " Don't Ask ," "Don't say it," "Don't say a word," and "Not one word." For extra humor, the person being told to shut up is occasionally He Who Must Not Be Heard . Compare Inner Monologue Conversation When it's a lawyer saying this to a client, it's Don't Answer That It can be an effective source of Rapid-Fire Interrupting . Contrast Shutting Up Now

A villain has plotted an Evil Plan , an evil plan so terrific he has no doubt in its completion. Nothing can stand in his way , not even that do-gooder coming down the street! But wait — suddenly he's stuck in the area with this guy for some time. Now the evil plan doesn't seem so important — all that's important is getting away from this nut, no matter how! Maybe the person is so loony he makes your head spin. Maybe he's so bratty he makes you pull your hair out (what hair he didn't pull out himself). In the worst cases, he may be so fearsome he makes your blood curdle and your hair stand up . Whatever the cause, nothing could be worse than being alone with him another minute. But where can you go? Back to jail! Note that this strategy does not always work. An extremely determined person may follow the villain back to the prison he's trying to go to escape from him. The point is, however, that prison isn't a concern for the bad guy anymore. All that matters is getting this annoyance/terror off his back. Can be the result of Pity the Kidnapper , Unintentionally Notorious Crime , or Mugging the Monster . Subtrope of Unishment . An interesting subversion is Cruel Mercy if the hero realizes that jail is too easy for the villain. Contrast The Mob Boss Is Scarier , where a criminal is so fearsome that no one will inform on them and will take jail time or other legal penalties rather than risk their wrath.

A character knows that they are in a false, constructed reality and that nothing around them is real. Once discovered, leaving is a matter of determination and willpower. The illusion is broken, they're free. Yet they choose to stay. There are many reasons for this. It may be because life is good in the Matrix or Lotus-Eater Machine , and the character realizes they are truly happy there. Maybe they prefer the safety of delusions to bleak reality. Or it could be that to them the false reality seems more real than the alternative, if it's impossible to tell the difference between what is real and what isn't. Who's to say that something isn't true, if

they choose to believe it is? In works where reality is treated as painful and complex, this may become a Downer Ending , especially if there is an Anti-Escapism Aesop . Characters may or may not be successful in their choice to stay. Other characters may try to "save" them from the false reality, or the truth of their fantasy may become too much to bear. In contrast to this trope, I Choose to Stay has a positive connotation for helping others or resolving ongoing conflicts in an equally real setting. However, the "fantasy" is usually another world rather than a false, constructed reality. Compare Longing for Fictionland when characters prefer to live by the rules and expectations of fictional stories rather than Real Life , without actually going to a false reality. See also Preferable Impersonator for a single fake personality than an entire reality, and Shattering the Illusion . Not to be confused with I Reject Your Reality , which is stubbornness rather than a deliberate choice. Please refrain from adding Real Life examples .

One of the lesser-known risks of pregnancy It seems to be a law of TV and film land, that any hostage situation will include at least one heavily pregnant woman . This can either be used to show how inhuman the hostage-takers are by having them use her as greater leverage or to show them in a better light by having them treat her with compassion . If she's more than eight months, she'll probably go into labor, and give birth to a healthy baby with the help of a nearby know-it-all kid, med-school dropout or, if they're really lucky, an off-duty nurse. Or maybe even one of the hostage takers . The Panicky Expectant Father will rarely be held hostage with her, and may even be with the police, constantly telling them, "My wife's in there!" Either way, expect her to be the first one let go if the authorities arrange the release of some hostages as a sign of good faith, and additionally most hostage-takers know it's usually not in their favor to have such a possibly high maintenance hostage Sub-Trope of Imperiled in Pregnancy

In works of fiction, it is generally assumed that characters with big muscles must be strong. In most media, this compels creators to depict strong characters as with hulking muscular builds, often disregarding what kind of build people in any given activity would be likely to have, for fear not doing so would risk forcing the audience out of the story This frequently carries the opposite meaning as well: small characters are usually elusive, quiet, agile, stealthy and quick, while large characters being such will not be believable In Professional Wrestling , this is taken to extremes. Few fans will accept a smaller or average sized wrestler as a main event contender without years of development, whereas larger wrestlers may be advanced to the main event scene almost immediately after debuting. Fans and promoters alike also tend to gravitate toward men with large biceps and pectorals over triceps and the core body because the former look better on camera, even though the latter are more useful for wrestling It should go without saying that this is Truth in Television . Combat sports have strict weight classes for a very</ good reason, after all. Even ten pounds of muscle is considered a huge advantage Related to Bishounen Line . Polar opposite of Muscles Are Meaningless . The Giant will always be portrayed this way, even if they're mostly fat

Ugh, Tropers! I can't stand 'em Here are tropes that deal with

biases, bigotry, discrimination, and prejudice involving different categories of people; including racism (realistic and fantastic), sexism, sexualism, sectarianism, etc. Or just any acts of (unfairly) judging others by some (arbitrary) physical attributes or mental behaviors Note: this index is not</ for tropes that you think have Unfortunate Implications . This is for tropes that are explicitly about</ in-universe prejudice

Alice and Bob are going to meet each other at some point, to negotiate something or just make amends with each other. While Alice's waiting for Bob to show up, various horrible cases of the What-Ifs start creeping into her mind, making her more and more angry. By the time Bob shows up, Alice's gotten herself so worked up that she blows up at the fictional events that have occurred in her mind. Usually before Bob even has a chance to open his mouth to say anything beyond "Hello."

What's better than killing your most hated enemy? Sending them into the afterlife with your voice in their ears and the knowledge of your badassery in their head, that's what Another common staple of the Action Hero , this finishing quote need not be a One-Liner , but the longer your little speech goes , the more likely the bad guy will find some way to evade your intended killing blow or worse, make you Talk to the Fist . Consequently, Genre Savvy heroes are advised to just Kill Him Already! and save the pithy quotes for immediately afterwards . Of course, sometimes (as in the Heroes</ and Matrix</ examples) it seems that a Pre-Mortem One-Liner somehow paralyzes your enemy while you deliver it, or maybe they're just courteous Alternatively, the quote can be said in that short window of time after</ the killing blow is struck, but before</ your enemy's consciousness fades, as a metaphorical way of adding salt to the wound. Be warned, however, that if your enemy still has motor control, the quote might be the proverbial nail that spurs them to pull off a Taking You with Me The monstrous equivalent is less articulate. Not to be confused with a Pre-Asskicking One-Liner , which is used at the beginning of a fight; these quotes are used to end</ the fight. Also related but different is a one-liner delivered when escaping from battle Give My Regards in the Next World and See You in Hell are subtropes. Compare Bond One-Liner (aka Post-Mortem One-Liner), which is said after</ the victim's consciousness has faded, and directed at the audience, to another character, or just to oneself. If the victim is the one speaking, it's Defiant to the End or "Facing the Bullets" One-Liner

So you've followed all the press about your favorite video game for months; watching every trailer, reading every interview, playing every demo, until you finally get a release date. You're anticipating this game so much that you head on over to your local Trope Co. game store to pre-order, because you have</ to be the first person to play this amazing game. But that's not the only reason you pre-order. Only the first shipment of 10,000 units is going to have the super ultra limited edition behind the scenes DVD and bonus cloth overworld map with limited-edition action figures not sold in stores! The game developers just lured you in with a pre-order bonus This is a limited bonus offered by retail chains or

publishers to incite you to pre-order an upcoming game. Is commonly the game's official soundtrack, a free Strategy Guide , "behind the scenes" featurette, a demo of another game, or the usual suspects. Occasionally, there will be different bonuses depending on the retailer; to get them all; there's a healthy trade on eBay for the codes of such things The really cool ones probably won't reach Europe, or be standard there . Though on the other hand, the really really</ cool ones will probably never leave Japan Many game retailers have different Pre Order Bonuses for the same game, meaning that if you're a completist you have to either buy the game several times or hope that some of it later becomes DLC Pre-orders are also common with music - digital downloads will often come with pre-order exclusive bonus tracks. Occasionally, independent record stores will provide something extra with a pre-order as well In these days where people buy stuff and receive only a download , pre-ordering something became kinda irrelevant since there isn't the problem of the product going out of stock, so pretty much all pre-orders have bonuses or discounts so people will still be tempted to buy the game before anyone from the public knows if it's going to be good or not Compare Demo Bonus , where playing the game's demo will unlock a bonus in the full game See also Limited Special Collector's Ultimate Edition The North American version of The Legend of Zelda: The Wind Waker </ gave a bonus that was a disc that contained an updated Nintendo GameCube port of Ocarina of Time </ and a version of the same game previously unreleased in the West that featured harder, alternate dungeons, dubbed "Master Quest." Of course, the European version of The Wind Waker</ had this as standard

A work that is produced after</ one installment in a series but, internally, is chronologically set prior</ to it. Maybe the last entry in the series left no room for a sequel. Maybe the writers just want to explore the Backstory , Origins Episode , Start of Darkness or what have you. Maybe they want to provide more context to certain elements of previous installments. As they might say, sometimes it's not about the destination...but the journey. Either way, it may be time for a Prequel (a portmanteau of "pre-" and " sequel "): a sequel that is set chronologically before</ the previous work. On one hand, this allows for excellent foreshadowing as well as an opportunity to further expand the universe of a work. On the other, the prequel often heavily retcons the backstory, it can have consequences that should have been mentioned in the original story, and it's difficult to keep up the tension when the audience knows how it ends . For example, in the Star Wars </ prequel trilogy, various characters interact with others they would meet again in the original Star Wars</ trilogy, but in that film they show no evidence of recognizing them. Because the second Indiana Jones </ film was a prequel, audiences knew he would survive, and that he wouldn't get to keep the girl. That, however, doesn't mean a prequel can't have big twists or major reveals of their own and may even cast some aspects, if not the entirety, of a previous work in a whole new light. TV Series usually wrap a prequel in a Whole Episode Flashback . A movie may get a prequel TV series. Sometimes writers will squeeze a story between existing entries in a series, making it both a sequel and a prequel. Prequels are also an easy way to make use of an Expansion Pack World and introduce new conflicts without undermining the resolution of the previous work by introducing an even more ultimate evil . Occasionally said ultimate evil can get their own prequel with a Start of Darkness . One issue with prequels in electronic

media is that if they come out years after the original, you have the problem of technology in Real Life advancing to the point that special effects, graphics, etc. make the prequel look more advanced than the original, which ends up with a Cosmetically Advanced Prequel . Depending on the series, and the circumstances surrounding it, this can be overlooked, or jarring. Remember that a work must be produced after</ its related installment to be considered a prequel; previous installments do not qualify for the definition. For example, Rocky </ is not a prequel to Rocky II Is often, but not always, an Origins Episode . Compare Backstory , Flashback and Interquel . Prequel in the Lost Age is a subtrope set in a bygone era mentioned in-universe. If a genuine sequel or interquel is released after the prequel, then its Anachronic Order .

This trope occurs when, while making a story set during the recent past, the contemporary culture of the production seeps in where it wouldn't have existed. It varies whether this becomes more obvious or less in the ensuing years. Many period works are Anachronism Stews anyway, but it's pretty noticeable when a fad shows up in the wrong time period. An extremely noticeable example is The '70s fashions and hairstyles on Happy Days </; a very minor one is Dudley Dursley having a PlayStation in a scene set in the summer of 1994, when the PS1 wasn't available until the following year The Bellisario's Maxim can sometimes be applied with regard to location shoots and incorrect background details. Sometimes there just isn't time or money to get everything</ right. It's also impossible to control everything when working in a public setting; you may have to put up with pedestrians and other people who aren't part of the film's crew (and therefore aren't in costume) appearing in the background if you don't have the money or clout to get exclusive use of a public area. And even if you do, changing the street signs, billboards, and skyline</ isn't an option for a film made on location. Still, it's fun to spot them.. Of course, much of this assumes that casual viewers will actually notice</ the discrepancies. There will always be someone who does, but assuming that every person watching will have an encyclopedic knowledge of every past era is a bit presumptuous. Most people think of only specific aspects of a given era when they think about one, be it technology, entertainment, fashion, businesses, social norms, historical events, or even personal experiences. In fact, this trope exists in part because (at least in visual media) getting every detail right is hellaciously, often prohibitively expensive; a production may simply not have the budget or time to assure the provenance of every single prop or to produce hundreds of meticulously researched, historically accurate costumes, especially when the local rental outfit can provide “good enough” for one-fiftieth the cost Similarly, this trope is very common in fanfiction — there's no reason that a hobbyist writer should go over every detail and make sure it is timely if the series is still acceptably "modern-day." Reality Is Unrealistic might result if the trope is invoked unintentionally, simply because something that is presumed to be contemporary has actually been around for quite a while A Sub-Trope of Anachronism Stew . Often overlaps with Hollywood Costuming and 20 Minutes into the Past . Next Sunday A.D. sometimes involves inversions of this, depending on how things turn out in the future (for example, it seems pretty safe to have people using YouTube two years from now, but who knows?) Compare Comic-Book Time and Retro Universe . We All Live in America would

be the equivalent trope geographically Contrast Popular History , Two Decades Behind and Unintentional Period Piece

the moment you begin reading this trope entry, the story in which this trope takes place is occurring. Earth at approximately the time the series was made. Most things are as they would be in real life . Most shows are set in this time. Some series take this further, constantly reminding the viewers that whatever is happening now , is happening now . Compare 20 Minutes into the Future (close enough to be just a few years away but noticeably futuristic), Next Sunday A.D. (just ahead of the present day — the Alien Invasion arrived next week) and Long-Runner Tech Marches On . When a work is set in the recent past, but treats it as if</ it were Present Day to the point of including anachronisms, it's a Present-Day Past . If a work tries a bit too hard to look hip and cool in the present day , it'll likely come across as an Unintentional Period Piece later on. 1920s Literature 1920s Western Animation

People who present (host) TV and radio programmes.

In fiction, if a brazen organization has a position they need filled, rather than putting out a want ad or interviewing potential candidates, they'll simply grab the first person they see and force</ them to help Though this is usually played for comedy, it was used seriously by Real Life navies; however the British practice of existed only in wartime, it was in theory actually limited to seamen either in British ports, by the Impressment Service "press-gangs" or from homebound British merchant vessels, by individual Royal Navy ships (as in, crewmen from merchant ships were conscripted into the Navy) and some categories of them were completely exempted, such as officers of the merchantmen. However in practice on occasion even were pressed. Sometimes in time of crisis the Admiralty resorted to "hot presses", disregarding any exemptions To a limited extent, the impressment was also used by the Continental Navy of the nascent United States The practice of "shanghaiing" by non-military vessels in need of able-bodied men closely resembles the concept of impressment, though it is completely illegal See also Got Volunteered

Ah, the Press. Without them, we would never have such convenience in the spread of information. Part of the spread of such information is to go to locations and find important stories to cover Back when hats were regularly fashionable, the way someone from the Press would have designated their status was to have their press pass in their hat, between the hat and the band around the hat's crown Because of Press details needing to be shown, it was typically a white placard with the word printed on it. The reporter might need both hands free to take notes This seems to be a little less common nowadays , especially with hats falling out of style in the last half-century. Still, they act as a reminder of the presence of a reporter and are more convenient than wearing a tag anywhere else Because Real Life examples are completely pointless , please refrain from adding any examples from reality . Check out Hat of Authority and Fedora of Asskicking

Logically, not every work can be a smash hit. Many will only see modest success, while others do poorly. Some do so poorly that they get nowhere close to breaking even financially, costing the people that made them a ton of money. However, sometimes a work actually did rather well (or at least managed to break even), but somehow got a reputation as being a failure by critics, journalists, and general audiences whenever it's mentioned: that's when you have yourself a Presumed Flop. In short, it's when "Common Knowledge" meets a Box Office Bomb . The reasons for this could be many: The work received scathing reviews from critics (or was Not Screened for Critics), and it's assumed that this scared people away. Note that a Presumed Flop is not necessarily that much of a success for the creator in the long run. For instance, a widely-derided work making you a bit of money can border on Pyrrhic Victory — sure, it sold, but your reputation has taken a hit, a sequel is likely to flop, or it might not have made enough</ money to justify a sequel. Keep in mind, this is not when people hate it today when it actually was popular at the time. That's Condemned by History . This is when we claim something was a failure in its time when it actually was not. For example, the movie The Birth of a Nation (1915) </ is regarded as extremely offensive today, but nobody would claim it was a failure when it came out. If it's presumed to flop before its premiere, then it's And You Thought It Would Fail . Can overlap with Critic-Proof , which is about works that sell despite being thrashed by critics. : The point of this Audience Reaction is that the work is incorrectly assumed to be a financial failure, a critical failure, or both, when any glance at box office sales or Metacritic can prove you wrong. Even if "people think it's bad" is the reason the work is believed to be a flop, please do not post a long rant about the work. Give a brief explanation of why the work was poorly received, and leave it at that.

When characters are facing the Zombie Apocalypse and need to get from point A to point B and the only way is through a mob of hungry undead, what is the proper thing to do? Act like a zombie! Shuffle and moan with your arms outstretched, and if you've got access to some cosmetics, give yourself a pasty makeover. After all, there are No Zombie Cannibals so you'll be safe, right? Just hope that the zombies don't see through your disguise by being able to detect your delicious living flesh in other ways! Typically, this is a sign that a work is closer to the "comedy" end of the Sliding Scale of Comedy and Horror , since most "serious" horror realizes this ploy is about as effective as putting a mustache on a hamburger . More horror-skewed variants do exist, but the method of disguise is usually far more grotesque and gory. The Trope Namer is the song by L7 , which was used in the trailer for Shaun of the Dead It's about Apathetic Citizens . Not to be confused with Faking the Dead . A Sub-Trope of Dressing as the Enemy . Compare with Pretend to Be Brainwashed in non-zombie-related contexts, such as situations where a group is surrounded by people who have been brainwashed , body snatched or assimilated into a Hive Mind . Compare with Mistaken for Undead , where it is unintentional.

The leaders of Viridia and Tyria want to go to war. Not for a silly reason , but due to anything from good old fashioned jingoism, greed, political/economic/religious differences, or a simple historical grudge. However, they can't just out and out declare war, that would be uncivilized! And more importantly, it would make them look bad to the international community, which isn't good politics. So

instead they will wait for or manufacture a Pretext for War out of whatever should come their way. Did a Tyrian pig farmer lose a pig when it wandered into Viridia? This Means War! Maybe a Viridian girl disappeared near the Tyrian border? Tyrian slavers must want to capture Viridian women since theirs are so ugly! A favorite is for Star-Crossed Lovers from both sides (preferably royalty) to elope, causing both sides to assume the other kidnapped their heir. One interesting and ironic variant is when hardline elements from both sides will collaborate to stage a high profile assassination or other incident to kickstart a war, proving just how well they work together to achieve their goals despite hating each other's guts. This one is especially common when one or both nations have a Reasonable Authority Figure as a head of state, since it can force their hand to war, or if they're the assassination target, get them out of the picture and</ make them an unwitting martyr. False Flag Operation is one of the classical moves too, and almost a Twentieth Century theme song. Point is, an incident any two sane heads of state would quietly defuse is treated as a Rant-Inducing Slight in order to start the war. In these cases, heroes typically have to uncover the plot in order to Prevent the War . A technical term for this is the Latin term Casus Belli</ , or case for war. Since have technically been banned, you'll find that these are a lot more common today than they were previously, since both sides are at pains to show that the other side started it. As a result, the history of many a 20th-century war reads like a really, really dark Idiot "Fawlty Towers" Plot . Mind you, "civilized" countries have more or less always deemed it improper to declare war on your neighbors "because we want your stuff" or "because we feel like it" With the exception of Sparta, which freely admitted that it would go to war " because we have nobody else to fight right now ." or even "because we're afraid of you"; even an aggressive war would have to have some kind of triggering incursion, insult, or violation behind it. (Look up how each of the three Punic Wars got started — the pretexts are hilariously flimsy.) See also War for Fun and Profit .

If you're not particularly xenophobic or ethnocentric, you might find parts of other cultures to be interesting or cool . So you might have the urge to at least once in a while try to imitate part of that culture, like the dialect, slang, or accent. Now the problem is that you don't have a deep understanding of the culture's origins and meanings, so you should at least pay close attention to what you are about to imitate, preferably with some practice beforehand. If you don't, you will look silly at the very least</ imitating shallow and superficial elements of a particular culture. Worse, in fiction (and on the Internet), wars have started that way. The most common form of this is likely just trying to imitate an accent. The most notorious form is middle class suburban white kids imitating the urban black culture. Note that it's the middle-class culture, not the race, that determines whether someone's a poser. You can be Asian, Native American, Ambiguously Brown , or even African American, and still not be able to imitate the urban culture. The end result of this usually sounds Totally Radical to natives of said culture. These people are sometimes called "wiggers", a portmanteau of combining the words "white" (or "wannabe" since the person in question may not be white) and a certain racial slur that white people generally avoid using (except for these guys, often with hilarious consequences). This version of the character, which was especially prevalent (and mocked)

in The '90s , is likely to become a Discredited Trope soon, as rap music , like rock 'n' roll decades before, has become mainstream enough so that white people who enjoy it aren't automatically labeled as posers. However, as long as there are subcultures associated with particular ethnic or socioeconomic groups, new versions of this trope will likely exist until the end of time. Another variation is white people, usually otaku, who are obsessed with Japanese culture. These people are often called "Wapanese" or, due to the efforts of 4chan , " weeaboos ." Contrast Mighty Whitey for when a white person enters a non-white culture and becomes its greatest member, and The Whitest Black Guy for when one has trouble fully-identifying with one's own group. In terms of gender, Camp Gay and Camp Straight can be described as Pretty Feminine for a Man (or Pretty Gay for a Straight Guy in the latter case), while the Butch Lesbian and The Lad-ette can be described as Pretty Masculine for a Woman. See also White Gangbangers .

In fiction, as in real life, many people wear fur garments just because it's luxurious and glamorous, whether worn for warmth or for style. If you see characters wear a stylish fur, it usually means they either have enough wealth to buy it (either on a whim or saving up for one), or they have found other ways to get one, because in many cultures these are status symbols. Even when those not in the upper classes wear furs this way, it still indicates that the aggregate wealth of a society is higher than normal. In Europe, certain furs were so prized that for a time there were about who could wear what kind of fur . Ermine was among the most prized, used to trim and line royal robes and capes (hence the reason the trope Ermine Cape Effect is named so). While the poor also wore furs, it was for utility instead of decoration, so their clothes were made with common pelts like sheepskin and rabbit, and weren't stylized and tailored. So this trope is also as old in fiction, but visual media like film is where it's clearly evident. It was used extensively in The Golden Age of Hollywood just for the visual splendor it brought. At one point furs were so common they didn't provide characterization the way they do today under the Hollywood Dress Code . The exceptions were very specific outfits, like the classic pimp coat . What fur was worn was generally chosen one of two ways. The first was reflecting whatever Conspicuous Consumption style trends were popular for a certain demographic. The second was whatever the designer felt like . Also, fur can be a dual purpose luxury. When worn in cold weather, it's a utility luxury (as in the picture), and when worn otherwise, it's a sybaritic luxury. These days furs are less common in media and now has competition from Fur and Loathing , where a woman in a fur coat is either the Rich Bitch , The Vamp or downright evil, although some savvy costumers can do both if the character is wearing real fur (and expect some commentary on either trope). Other characters who wear fur tend to do it for a single episode or two. Fashion Magazines , in at least one issue in (usually) an Autumn month, will have a spread about fur fashion. Any ads for furs would count as Up Marketing , as would ads for other luxury products that also feature models wearing fur. Even if a fur is worn for warmth, it also has to be an excuse to have a nice fur in the scene to count for this trope. Thus an Inuit parka usually doesn't count; it would have to be a designer</ parka (even if made in Inuit style). A Sub-Trope of Garnishing the Story . A Super-Trope to: A Sister Trope to: Everything's Sparkly with Jewelry , Fluffy

Fashion Feathers , Gold Makes Everything Shiny (all involve materials to show off wealth in a glamorous way), Pelts of the Barbarian (furs and hides that are rough instead of luxurious), Hell-Bent for Leather . Compare An Ice Suit , Sexy Coat Flashing , Happy Holidays Dress , Sexy Santa Dress (all of which have many examples with fur). Contrast Fur and Loathing , Cruella to Animals .

No one wants a war; War Is Hell , after all. Yet there's always someone out to start a war, leaving it to the heroes to stop hostilities from escalating. The factions can be anything from galactic empires down to street gangs. They might have originally been allies or begrudgingly upholding a tense peace. Usually there's a villain who wants to start a War for Fun and Profit and sets out to trick the factions with a manufactured Pretext for War . Sometimes a leader or member of one of the factions is a General Ripper who wants there to be war to prove a point or for patriotism. Other times, a Blood Knight or a Proud Warrior Race Guy would actively incite wars for the sake of their war-loving culture and glory . In the worst cases, the entirety of both factions is filled up with people raring to fight, and only the efforts of a Reasonable Authority Figure and the heroes is holding the peace. And sometimes, a nation supported by entirely Arms Dealer and war economy would demand more wars If there aren't any villains out to incite war, then it's likely a morality play about how even good people can act foolish and go to war. In such cases, the provocation itself might not even be a slight or offense, it could be a pair of Star-Crossed Lovers from each side choosing to elope (and each side assuming the other one seduced or kidnapped their lover), a natural resource about to run out (and neither side wants to share), or a misunderstanding Though the heroes usually succeed, stories where they fail are not unheard of. It can easily turn into a Tragedy (Impulsiveness optional but common). In these cases, one or both sides may have hawks who believe War Is Glorious and seek to start one by whatever means possible If the characters are trying to prevent a historical war, there can be overlap with You Can't Fight Fate and You Can't Thwart Stage One (unless it's an Alternate History). Another popular plot during the Cold War was to stop the West and USSR from starting World War III , or Avoiding the Great War in the case of WWI. World War II is less prone to this trope because of Hitler's Time Travel Exemption Act

Basically this is when a work sells itself on including a preview for a much more anticipated work. This is often done with second string titles that would fizzle out on their own. This has become less prevalent (or at least less successful) with the rise of easier video sharing and video game demos on the Internet, but still there are some fandoms dedicated enough to shell out cash for a ticket to Movie You Might Have Ignored Completely</ if it means they get a chance to see just an ad for Everything You Ever Liked: The Movie</ This is also done on TV shows. You get a trailer (more often called a "sneak peek") packed somewhere in the commercials (although usually at the end) for an anticipated blockbuster Sometimes this works. A person willing to sit through the actual feature may indeed find something they like about it and become a fan. Other times, they just get the preview they wanted and ignore/throw away the rest The inverse is standard procedure, where an anticipated work includes a preview for a less-hyped title, in

the hope that attention will rub off on it

A character's Backstory of what their life was like before they joined the military or got caught in the crossfire The skills they developed before may come into use in their new environment, or they may leave them unprepared Can be a result of Conscription and can overlap with From Nobody to Nightmare and/or Start of Darkness See also Trading Bars for Stripes and Recruiting the Criminal . Compare Utility Weapon (for weapons with a peaceful use) and Retired Badass ; contrast Call to Agriculture (for careers that follow military service) and Returning War Vet

When a fragile and priceless item is featured in a work of comedy, it will inevitably be destroyed by The Klutz . Despite their adoration for their prized treasure, the owner will not secure the item in a display case, but rather perch it precariously on a pedestal so it can be tipped over by the slightest breeze. Traditionally the item is a vase, but paintings, sculptures, heirlooms, or other seemingly priceless and/or sentimental artifacts can be used. The person who broke it will often go to great lengths to repair or replace the item before the owner finds out. Common outcomes include: Historical background for the rise of this trope has been by historians. Frequently caused by What the Fu Are You Doing? . A character may attempt a Desperate Object Catch (which may or may not successfully defy this trope). If the item contained cremation ashes, see Ashes to Crashes . For the automotive version, see Watch the Paint Job .

Nothing is free. With these Magic and Powers tropes, the powers involved come with strings attached. For the concept as a whole, see Power at a Price Addiction-Powered : If the power alone doesn't cost you, using it in conjunction with all the downsides addiction usually brings will

This person is badly wanted by somebody. Wanted badly enough that This person they are willing to pay a large sum of money whoever This person brings in this person. They often don't care if this This person person arrives dead or alive. The bounty is usually This person offered by either The Law or a criminal. Or both will This person often feature on a "Wanted!" Poster . The price will This person usually attract Bounty Hunters

Black Lagoon </ :

Justice Society of America </ : One arc sees the entire team getting individual bounties placed on their heads, with the sole exception of Stargirl.

Dungeon Keeper Ami has a bounty that's over two million</ gold pieces.

Bring Me the Head of Alfredo Garcia </ : El Jefe puts a contract out on Garcia because he knocked up El Jefe's daughter. The protagonist finds out that Garcia is already dead and buried, so he decides to dig him up and remove his head to return for the reward.

Frederick Forsyth 's The Day of the Jackal </ has disgruntled French Foreign Legionnaires, angry that President De Gaulle chose to accede Algeria to the insurrectionists, hire a British sniper to assassinate the French president. The sniper has a badass reputation as The

Kingslayer , and commands a $500,000 fee. The cabal is able to gather the advance by robbing banks, confident that they'll be able to gather the remainder from right-wing businessmen once they've proved themselves by killing De Gaulle.

Firefly and is enough to get a sadistic Bounty Hunter after them. This causes no end of trouble for the rest of the crew.

The Bon Jovi song Wanted Dead Or Alive</ is about a man wanted... well, you know. Interestingly, the song never comes out and says what it is he's wanted for.

Shadowrun </ :

A Hat in Time .

The Looney Tunes episode Rebel Rabbit</ : Bugs Bunny is infuriated upon learning that the Department of the Interior offers bounties up to $50 for large nuisance animals, but only two cents per rabbit. Bugs sets out to become the biggest nuisance ever and vandalizes America in hilarious ways. The U.S. Army finally captures Bugs and imprisons him in Alcatraz. "Meh, perhaps I've gone too far."

It was common, in the past, when police services were rudimentary, for the victim of a crime to put a bounty on the head of the author of the deed.

Welcome, you inferior troper! Feast your little eyes on this awesome index which deals with pride and prideful people! See also Dignity Tropes , which I have . Go to These Tropes Love to Brag which is my personal favorite. Contrast Humility Tropes , which are for losers by the way.

Pride. It goeth before a fall Sometimes having a good opinion of yourself — your position, your skills, your accomplishments — can be too much. It can go to your head. It can turn you into a Jerkass . When it really</ gets bad, it can destroy your common sense, make you delusional, declare to the world that " It's All About Me !" and make you grab the Idiot Ball by Tempting Fate Many religions, such as that of the Greeks (who coined the terms Hubris</ and Narcissism </ for such dangerous amounts of pride) were condemning on having a mortal (un)deservedly boasting that they're better at something than their highly petty and vengeful gods , especially the one who declares oneself Above the Most High . Or trying to constantly bully the weirdo who has the powers to reduce you into a smear on the wall , because your pride says you can . Or (always a classic) walking right into an enemy's hands confident they'll fall just like everyone else has, despite how they seem to be goading you to stand on the big red bulls-eye Or, best of all, never asking for help or Forgiveness despite all the Break the Haughty because "pride" </ won't allow it... or, if you are helped you express lack of gratitude , and letting highly preventable events play out, to the pain and misfortune of protagonists and their close ones, if not others. In more Romanticist works, hubris also goes very well with committing, through science , sins against nature or discovering Things Man Was Not Meant to Know How the Mighty Have Fallen ! The technical term

for that is " Tragedy ." When done on a larger scale upon entire civilizations, leads to Look on My Works, Ye Mighty, and Despair! or And Man Grew Proud Pride forms a powerful combination with Ambition , Greed , Megalomania and Insanity , and these deadly sins have brought down more heroes and villains than Homer could shake a cudgel at; just see the many victims of the Villain Ball and its subtropes. As a Fatal Flaw and Achilles' Heel , it is a classic that's Older Than Feudalism and not likely to go away any time soon . There's a reason why this is one (and also the worst) of the Seven Deadly Sins , and why a very minor</ character in Classical Mythology is the Trope Namer for Narcissistic Personality Disorder Pride is a potent driving force for Drama : Some stories begin with the proud brought low and their attempts to learn humility, others are driven by prideful quests , while others end because of an unwillingness to forsake said pride]] It's All About Me , A God Am I , Kneel Before Zod , Nothing Can Stop Us Now! , Grudging "Thank You" and Don't You Dare Pity Me! are proud stock phrases. Proud people are also very likely to suffer from Moral Myopia (to the point of being convinced to be the only righteous one). Come to Gawk is frequently uncommonly painful for the proud — and the proud are uncommonly likely to jump to the conclusion that someone did come to do just that. The Green-Eyed Monster often accuses the envied person of Pride — justly or unjustly, or the person with Pride could be the one getting envious. Sub-Tropes include Acquired Situational Narcissism , Fairest of Them All , Holier Than Thou , Inferiority Superiority Complex , and Too Clever by Half . See also Small Name, Big Ego and Fallen Angel Not to Be Confused with the common use of "pride" to denote a group of lions, or LGBT Pride (which is more self-affirmation as LGBT)

Someone, usually a child, is wandering in his or her house and walks into two people having sex. (Nobody ever</ has a room with a lock in fiction.) Most of the time it's the parents. This can lead to A) the parents giving that one discussion we all mention vaguely , B) the resulting Parental Sexuality Squick leaving the unfortunate soul to be shell-shocked for a while , C) being very funny , or some combination of the three Its psychological term is the Primal Scene</, coined by none other than Freud Naturally, media always plays this as a traumatic experience , rather than the person just figuring it is natural, quickly realizing such, or just not understanding why mommy and daddy are playing leap-frog naked (and then after looking back on it all , will quickly apply Brain Bleach to forget about it) And of course, all "child" characters, no matter how old, don't understand sex . Characters identified to the audience as "teenagers" will simply be horrified. This rule applies to almost every example, despite the fact that most children (even 8- or 9-year-olds) will know what they interrupted in Real Life . That said, most offspring are conditioned not to think of their parents in sexual ways, so even if the act</ itself isn't the big deal, seeing their parents</ do it can be considered innately disturbing for some This may involve Right Through the Wall if the child hears their parents having sex. Sex in a Shared Room is the most damaging and disturbing form of this, when it actually occurs with the child right there</ and is usually intentional, in which case it may function as a Freudian Excuse See Caught with Your Pants Down for the single-player version ; for the reverse scenario with parents walking in on their adult child getting frisky, see Parents Walk In at the Worst Time . A subtrope of Interrupted Intimacy

An animated cartoon that airs during nighttime, as opposed to a Saturday Morning Cartoon which airs during Saturday morning Most of the series/specials on this list are aimed only at adults, but some are aimed at kids and families. Child-targeted kids networks such as Nickelodeon and Cartoon Network premiere a significant amount of their original series in primetime

A news show made up of one or more documentaries, each longer than a news segment on the nightly news. Frequently showcases investigative journalism. Also known as "newsmagazines" because of the long format of their stories. Not to be confused with CBC Television's early-1990s experiment of replacing The National</ and The Journal</, which were separate programs at 10:00 PM (The National</ handled news, The Journal</ was this type of program, albeit with a heavy emphasis on the arts), with a combined program at 9:00 PM; this failed for a number of reasons and The National</ returned by 1995 (though The Journal</ never did due to the death of its' lead anchor Barbara Frum). Being such an iconic format, it has naturally been subjected several times to parody and satire . The most notable of these are:

What comes to mind when we think of a prince? He's an aristocrat with a magnetic personality , probably dashing, brave, gallant, and kind, a true prince. In Fairy Tales , he often rescues the Damsel in Distress and marries her to live Happily Ever After . If he's saving himself for his true princess he'll be her Celibate Hero but if he's more interested in impressing the ladies with his father's money , he's a Millionaire Playboy . Except, actually, all the princes in those tales were very seldom named. It was simply a "prince" or "king" or royalty of some sort. And when they did have names, they were genuine, even commonplace, names: John, Ivan, Jean, Hans, etc. The term Prince Charming actually originates from an 1889 translation of Le roi Charmant</, the Charming King, and then a year later the phrase "Prince Charming" was used in The Picture of Dorian Gray </ . The term stuck. Nowadays, the classic Prince Charming is almost never used , possibly because the Ruritanias which he often hailed from have largely abandoned monarchy, or joined the EU. The trope has been subverted, double subverted, inverted, averted, diverted, converted, and perverted (and ridiculed, but that's nothing to be scared of). Nowadays, the Prince is often Prince Charmless — a Jerkass , Smug Snake , or downright evil . Possibly, he'll be naive or selfish . It's only the rarest of instances where he can be played straight and done right . And under those circumstances he will be given his own name, and not called Prince Charming. "Prince Charming" is guaranteed to be a subversion. When he does have charm he can be found practicing Old-School Chivalry . In most instances, he will start out with some flaws and undergo Character Development to earn his "Prince Charming" status. When not referring to a royal prince, the concept refers to a young man with the charm of a rich boy. Contrast the bad boy charm of All Girls Want Bad Boys . The Spear Counterpart to Princess Classic and ground zero for any Princely Tropes . Compare The Wise Prince , Knight In Shining Armour . Subject to the Ermine Cape Effect . In terms of the ranks of Authority Tropes , the tropes that are equal are The Evil Prince , Prince Charmless , Warrior Prince , Sheltered Aristocrat , The Wise Prince , and all Princess Tropes . The next steps down are The Good Chancellor , Standard Royal Court and Decadent Court . The next steps up are The

Caligula , The Good King , God Save Us from the Queen! , The High Queen , and The Woman Wearing the Queenly Mask .

A Wrong Genre Savvy Hopeless Suitor who fantasizes that he's the Prince Charming or Knight in Shining Armor who will effortlessly sweep the heroine off her feet and rescue her from a life of dullness and/or misery...all the while ignoring or completely oblivious to the fact that the girl wants absolutely nothing to do with him Why can't he see that? Because he's either an egotistical hypocrite long overdue for a Heel Realization or he was Born in the Wrong Century and his ideas of what it takes to woo and win the girl are outdated and insulting. Contrary to what he thinks, she is not Playing Hard to Get and she's not flattered by the fact that I Love You Because I Can't Control You . Nevertheless, he insists he's the answer to all her dreams and hopes and desperately wants her to let him whisk her away to live Happily Ever After , unable to see that he's not a welcome Prince Charming , but an unwelcome Stalker with a Crush Motivations: Lust and Pride This trope is similar to the more cynical ways to play a Dogged Nice Guy ; both tropes are about well-meaning, sincere love interests with wrongheaded ideas about what constitutes romance and how their object of affection actually wants to be treated. Compare with Casanova Wannabe and Small Name, Big Ego who exaggerate their skills with the ladies and have an over-inflated ego respectively. May overlap with Entitled to Have You if the character thinks their "gentlemanly" behavior necessitates</ reciprocation Not to be confused with Prince Charmless , which refers to literal princes

As male sons in royal families, or rulers of principalities, princes have many expectations of them. Therefore there are several types of characterizations in fiction (whether Fairy Tales or other works), along with several tropes about princes, or characters very much like the prince archetypes These tropes do not necessarily involve the musician Prince or anything or anyone formerly known as such

Plenty of sitcoms and comedy films love to have this character. A character who revels in pulling the most elaborate of pranks on a regular basis. Whenever this character is around, everyone else runs the risk of sitting on whoopee cushions, putting salt in their tea instead of sugar, waking up to find their eyebrows gone...you get the picture. We're talking about The Prankster , only cranked Up to Eleven This character is typically male but female examples have become more prominent. Note that the POP differs from the Class Clown as a Class Clown will normally be loved for his/her comedy antics while the POP will typically be feared and sometimes despised for their pranks outside of their normal circle of friends. Having this character around will generally lead to an Escalating War (and possibly a Pranking Montage) if someone wishes to challenge them. They are, however, liable to Menace Decay and even more so to being chewed out for a Prank Gone Too Far

Works made of ink and paper. Though this category refers to the that has come do dominate the production of media within, it also covers Older Than Print forms of mass-copied works, such as

hand-copied illuminated manuscripts See also Print Media Tropes

Tropes having to do with newspapers , magazines and other non-book printed media. These media were produced by using a variety of methods for staining pressed sheets of wood pulp with letters and images. They were required to be physically transported</ to the consumer, requiring large numbers of "copies" to be made of each article. In spite of a very restricted capability for user-edits (all changes made were local to the "copy" of the article, not visible elsewhere), these media were in many ways considered precursors of the Web. See also Photography and Illustration tropes and the Print Media index for works. Alan Fridge

Sometimes the bad guys get caught, or maybe the good guys are falsely accused. Whatever the reason, this trope occurs when a character is thrown in prison and undergoes some change while there. When they're finally released or break out, it turns out the experience has changed them fundamentally, perhaps teaching them important life lessons or, in the case of Had to Come to Prison to Be a Crook , just spurring them on to a life of crime Often Played for Laughs if the character was only in prison a short period of time, yet still claims to have been irreversibly changed. For a trope on how prisons change people physically</, see Prisons Are Gymnasiums No Real Life Examples, Please!

A prison-centered installment in a larger work that is otherwise not about prison. It might be an episode in a serial, a sequence in a video game, or a few chapters in a book Usually this involves one or more major characters being in prison, or at least in noticeably prison-like circumstances . In some cases, they might run the prison. Be on the watch for Clear My Name , Clear Their Name , or a Prison Riot , among other things When this trope shows up in video games, you can expect the inventory of the player character(s) to be taken away . This results in the player having to use stealth and cunning to avoid the guards , until the hero(es) get their inventory back Despite this being only a segment of the series, it might end up having permanent effects on the tone of the series from that point on . For example, it may portray major characters as becoming more inclined to crime as a result of said imprisonment . More generally, a prison episode is often used to show and/or begin a Darker and Edgier Tone Shift Compare Bizarro Episode , Sick Episode , Very Special Episode

One of the heroes has been captured by the bad guys. His friends know where he's being kept, but the dungeon lies deep within the villain's impenetrable fortress, surrounded by guards, and a good old-fashioned prison break simply won't do. However, it just so happens that one of the opposition has been spotted wandering around outside Camp Good Guy, and was conveniently dumb enough to get caught. Now there are two captives, one in each camp. So what do the two opposing sides do in this situation? Each has something the other wants, and neither is willing to let up unless they can find a way to use the situation to their advantage. So they agree to trade hostages. They meet up at a certain location where the exchange will take place, both prisoners get to go free, and everyone's happy. Right? Usually the captured member of the other team is no ordinary Mook . He may be someone who is important to the villain in some way, someone he cares about or

needs in order to fulfill his Evil Plan , otherwise the other side would not bother with trying to get him back. Heroes usually don't need this kind of motivation to rescue a captive comrade, as they generally need less of a reason to save people. A Messianic Archetype may risk both his life and the chance of giving up whatever advantage he may have had, coupled with letting a villain go free, in order to save a total stranger, although it's just as likely that the captive will be someone close to the hero in order to facilitate drama. The exchange often involve both parties facing each other across a wide open area, with armed soldiers present or hidden in case the other party tries something. Each captive walks toward the other, they pass by each other in the center and proceed on to their own group. Often takes place on a bridge , since it marks the only crossing point of a natural barrier, such as a river or chasm, where two territories would typically be divided . It also gives both sides a clear view of each other as well as of the hostages in case anyone tries anything funny (providing there is no Ominous Fog), and can be symbolic for the hostages making their journey home. Note that the downside of this agreement is, because Evil Is Petty , villains rarely make fair trades. While a hero will be bound to keep his word and make sure that the hostage is returned to the villain unharmed, the villain will often take the first opportunity to kill his hostage as soon as he gets what he wants, or to cause the heroes to walk into a trap, or find some other way to go back on his promise . Cunning good guys or Anti Heroes may realize this and never intend to make a trade with the villain in the first place, or both sides may have the intention of screwing each other over, in which case the hostages themselves rarely have any say in the matter and may end up on the worse end of the deal. If the hero decides to trade him/herself for the hostage, it's Take Me Instead . See also Hostage Situation and Checkpoint Charlie .

The Big House. The Slammer. The Pen. The Clink. The Hoosegow. The Pokey. The Calaboose. Call it what you will, stories set in prisons have their own set of tropes attached to them Also see Escape Tropes , A Restrained Index , and Sealed Index in a Can

Useful Notes :

A seeker character frequently used in Detective Drama A professional detective not directly affiliated with a police department in any official sense (although many will have contacts in the department , and it's not uncommon for members of this profession to have been either police officers or previously worked in law-enforcement, as many of the skill sets overlap), a Private Detective takes on cases that private citizens bring to them - however, whilst they aren't supposed</ to investigate crimes (which are official matters for the police, who often look dimly upon private detectives sticking their noses in - both in fiction and in real life), they usually find themselves knee-deep in murders, robberies and kidnappings by the end of the story. They may be doing this because the Police Are Useless and/or unconcerned about solving the case, meaning our detective is the only person who is actually willing or capable of solving it. However, this is often justified (especially in classical Film Noir) by the detective starting off with a seemingly simple case , such as finding out if a woman's husband is committing adultery or investigating the disappearance of a man who vanished twelve years ago in order to

resolve a debt he had with a wealthy businessman , only for things to spiral out of control to the point that the only way for the detective to get out is to solve the case Although it's more common for a Private Detective these days to be treated as just one step away from the Amateur Sleuth (or often, particularly if seen from the point of view of the police, as rather sleazy bottom-feeders usually involved in some kind of criminal activity and frequently ex-cops kicked off the force for some kind of corruption), the classic Archetype of the Private Detective - and the one that has generally stuck in the mind of people when they think of the profession - is either the Great Detective or the Hardboiled Detective . In Real Life , the Private Detective is often viewed as a Punch-Clock Villain for his or her use of Sinister Surveillance . The fact that they are officially licensed to go on a Stalking Mission to track whoever they are hired to investigate (often for non-criminal activity like adultery) puts them firmly in the camp of Sociopathic Hero , or a Psycho for Hire with no respect for other individuals' privacy, depending on who you ask. In Real Life , some private investigators may also function as a Bounty Hunter , as the two professions are incredibly similar (although a Bounty Hunter will usually confront the individual he or she is tracking directly - a Private Investigator typically will not</ if he or she can help it). Private investigators are more likely to get hired for skip traces (tracking down bail jumpers, people evading service, people hiding from warrants, and similar parties so that the police and courts can do their thing), and that part of the job is typically nowhere near as exciting and involves lots of social media hunts and public record searches While the comparison with the Amateur Sleuth is common, in many ways the stories work the opposite ways. The Amateur Sleuth , such as Miss Marple , tend to cozy locked room mysteries, where everything starts complicated and uncertain, but slowly works its way down as a logic puzzle, with a tidy solution where the killer is unmasked. The Private Investigator tends to start simple, but as the investigation will unravel an ever more complicated plot, and the ending is rarely tidy. Minor Crime Reveals Major Plot is a common thread. The killer may be unmasked, but larger problems tend to stay unsolved. The Hardboiled Detective is this guy made even tougher Vampire Detective Series often feature one as a protagonist, though of the immortal variant; while the Occult Detective uses magic

Often used to allow the pirate atmosphere without some of the… less civilized parts. Turning into a real pirate was a recurring problem with privateers. Of course, one nation's "privateer" is often another nation's "pirate" . Sometimes the same nation would even issue letters of marque when fighting a powerful navy they couldn't match in conventional warfare, then turn right around and denounce it as an illegitimate tactic when they were up against less powerful nations. Indeed, until the eighteenth century the distinction wasn't formalized in international law, and any ship with enough muscle could go a-rovin on a whim however respectable it was in port. It was also common for an Intrepid Merchant to moonlight as a privateer. After all, all that was needed was a paper, and one could have the object of profiting by Plunder as well as being the subject of it Compare and contrast with Private Military Contractors . Do not confuse with Wing Commander: Privateer </, a Spin-Off of the Wing Commander </ games

The signature narration style in Film Noir . A bored-looking, world-weary, utterly cynical detective (hardboiled and / or defective) with his feet on the desk meets a Femme Fatale , while the voiceover gives us his mental play-by-play : The Private-Eye Monologue is characterized by certain pronunciation and speech patterns that make it immediately recognizable and utterly cool . The most basic rule to remember is that it is a monologue</, so it is spoken</ (not written), preferably in a deep chain-smoker baritone. The last (or second last) word in the sentence is emphasized, to make clear where it ends. Short, choppy sentences in past tense with little conjunction (buts, howevers, and therefores) between them are preferred, and the lexicon mainly consists of short, simple words ; that's why such monologues are so super quotable. Purple Prose and most</ Big Words are taboo. The most important aspect is thinking-in-metaphors . Creative metaphors and similes are the alpha and omega of a good Private-Eye Monologue, in stark contrast to the simplicity of the vocabulary. They demonstrate the relatively good education of the speaker without estranging him from the audience by sounding geeky . References to popular culture and politics are pure win. Mentioning the climate and the current weather, usually in the beginning , is often a must. Even more impressive are religious (Judeo-Christian) symbolism and mythology, just don't overdo it. Repeating a metaphor or simile is a faux pas. Must</ be black and white , with preference given to grimy offices, frosted-glass doors, half-open Venetian blinds, and a cheap and conspicuously open bottle of hooch. Bonus points for saxophone music or impractically slow ceiling fans. Tends to make one wonder how someone so jaded could have such a fertile imagination, or why he isn't a poet or a public lecturer. When done well it is always a consistent narrative. Done badly, this monologue just becomes laughable amounts of complaining like a spoiled emo teen. Nigh impossible to play straight these days. The tough First-Person Smartass , of course, is far from dead See Captain's Log for voiceover of the lead character talking out a journal or diary entry.

Private Military Contractors (PMC) are mercenaries, soldiers, and other combatants employed by a private company or other organization and fighting on behalf of clients. While such soldiers of fortune are regarded with wariness in most settings, they're generally considered distinct from criminal enforcers, mafia hit men, and the like. The polar opposite of conscripts In the real world, they are usually ex-soldiers with decent to slightly-above-average equipment from the United States — the largest company, and largest number of companies, are American. Other common national backgrounds are former Soviet Republics or South Africa. Of course, there are plenty of less professional and less affluent outfits out there, some of which will hire just about anyone who'll take them up on their offer. It's a great summer job! In fiction, though, they tend to get all the latest and most expensive vehicles and support equipment as well, and are often recruited and trained by the company itself. Fictional mercenary groups often hire unique individuals or groups of various special types of fighters: Ninja , Rōnin samurai , dishonored knights , mages , shapeshifters , and left-over warriors of defeated organizations, nations, or races that need to make ends meet. Some PMCs are just a Ragtag Bunch of Misfits

, others have their own Adventure Guild These characters can be depicted as anything from heroic to villainous; in a conflict, they usually are allied with the richest party's faction, but sometimes have a strict honor code that prevents them from switching sides mid-battle. If they get too</ enthusiastic about their job, they may become Blood Knights and try to start a War for Fun and Profit . On the other hand, they do have to deal with the risk of their employers double-crossing them when the job's done . And if their clients run out of money before the fighting's done, things will get ugly in short order in one or more of many ways In recent years, there's come to be a distinction between a " mercenary company</" and "corporate mercenaries</", especially in Western (American) television and movies. The traditional mercenary who hires himself</ out (or himself and a dozen of his best buddies) is seen as somewhat honest, with at least a personal code of honor of some kind (even if it's just "do the job, get paid"); determined to accomplish the mission for which he has been paid and takes his reputation very seriously; and is scrappy yet skilled. This character is usually played moderately sympathetic, or at least as an antihero . They will typically have some attention given to their, quite possibly colorful, personalities In stark contrast, the " corporate mercenary</" is usually just a Mook or Red Shirt of some kind, and the "character" takes the form of the PMC corporation itself. Corporate mercs are usually depicted as being up to no good, or are the hand-puppets of some shadowy organization which is itself up to no good. They are portrayed — when anything more than Faceless Goons — as amoral, ethically challenged, and professional but hardly ever inclined to argue with Corporate Headquarters . If former military, many will have been dishonorably discharged. Unless the writer's bent on defying What Measure Is a Mook? , they will almost never be the "good guys" in recent years. Their parent company usually has a name based loosely or thematically on "Blackwater" in a No Celebrities Were Harmed Expy of that real-life PMC — examples include "Blackriver" , "Red River" , "Blackthorne" , "Murky water" , "Starkwood" , "Bluewater" , "Black Mountain" , "Silverpool" , and "Merryweather" Note that although this trope description uses the terms "PMC" and "mercenaries" interchangeably, in Real Life the distinction between them is extremely Serious Business . This is because the international treaties that establish The Laws and Customs of War explicitly forbid</ the usage of mercenaries in warfare. While traditional mercenaries might be tolerated in practice</ , legally they are neither lawful combatants nor non-combatants, and thus aren't eligible for protection and respectful treatment under, for example, the Geneva conventions. When captured, they are treated as a criminal gang at best, and at worst as complete outlaws Private military contractors are the way that some people try to weasel out of this ban on mercenaries. Even though the largest of these companies employ materiel that is ordinarily associated purely with the military — armor, helicopters, light warships — on paper</, they are just your garden-variety mall guards writ large, and they are not authorized to wage war on their own. Officially, these units may be employed only in some duties not involving actively engaging the enemy (though they can do this if forced), such as escorting convoys and guarding some civilian structures. In practice this mandate could be, and often is interpreted very</ broadly — "While you're on patrol, don't go and get into a fight with the insurgents at yonder hill three klicks to the southwest, but if

they fire first, or if you see anything indicating a possible threat, then by all means, do whatever you must." Note that not all PMCs necessarily are thinly disguised mercenaries; a private military contractor is any non-government organization contracted by the military, which may include as mundane things as a contract to make and serve food for an army in peacetime Real Life PMCs run the gamut from dirty-working Hired Guns outfits to highly scrupled organizations with very strict rules about what they will and won't do, and for whom. Some PMCs provide armed security for Christian (and occasionally Muslim) charities in war-torn regions like Darfur (the contractors who do this kind of work often give their clients a discount rate—it's charity, after all). Others patrol African elephant habitats hunting heavily armed ivory poachers. Even those who take corporate contracts are much more likely to be doing "rent-a-cop" work making sure nobody blows up a pipeline than "massacre uncooperative village" jobs (although that does sometimes happen). Some PMCs are good people doing good work for good reasons (and making a living doing it). Others are willing to work for drug cartels. It is a very large and diverse category that probably shouldn't be painted with a broad brush, good or bad Another example that is much more common in Real Life but very rare in fiction are . This sector boomed after 9/11 so much that many functions that were once held by the likes of the CIA or the NSA are being outsourced to third-party contractors. To show how much power and importance they now have, Edward Snowden, who leaked thousands of documents on the NSA's global surveillance program, was not a NSA agent but actually employed by This is a classic Plot Device in tabletop games in general. Whether they're sword-swinging fantasy adventurers, Wild West bounty hunters or futuristic mercenaries, a time-honored means of getting Player Characters involved in a plot is to have someone hire them to accomplish some task or another A PMC can provide a villainous Evil Army if one doesn't actually want to insult any real country's Armed Forces. If they're too much</ of an army, then they are an N.G.O. Superpower Mercenaries are the basic, land-based version of this trope; at sea and in space, they're privateers operating under letters of marque A sub-trope of Hired Guns , and can overlap somewhat with the Professional Killer . If employed by a Mega-Corp , then Corporate Warfare can be expected. Commonly a favorite industry of a Proud Warrior Race Note to Evil Overlords real, historical and/or imagined: attempting to defraud your PMCs, or any other gratuitously over the top Bad Boss move, is, generally speaking, a very bad idea. They have experience with those weapons you helped them maintain until quite recently and they know your layout. Always pay the mercs Compare with Murder, Inc. , a completely criminal enterprise devoted to assassinating selected targets, compared to the quasi-legal PMC. Compare & contrast with Pinkerton Detective

Einstein once said he did not think God played with dice. Authors may not either, unless the dice are loaded.

With some series, it's almost inevitable that a cast member or two will eventually start developing ideas for the show as far as writing and/or directing episodes go, however, in many cases, some cast members will go even further than that, and take on the added additional responsibility of actually producing the show This usually will happen in one of two ways: either a certain

cast member will be given the job of producing the series simply as posturing and to make them happy (this is usually common when said cast member is the lead, if not one of the leads); or the credit is because the cast member is also actively involved in the writing process , and many staff writers on shows nowadays are given producer credits, rather than writer credits This is particularly common among Long Runners Related to Actor-Inspired Element ; see also Written by Cast Member and Directed by Cast Member

A displeased crowd is throwing stuff at speakers and artists according to the Rule of Funny . Eggs, lettuce and vegetables are generally favored, with tomatoes an all-time favorite. Originates from way back in the 19th century, when audiences and working-class theatergoers would often carry these things into the (very rowdy by our standards) theaters, and chuck them (or chairs and such) at bad performances. Look for an Honest John -type character to have a cart filled with said rotten vegetables for sale for this particular purpose See also Stock Punishment and Defiant Stone Throw . Related to Egging , Pie in the Face and Food Slap . A subtrope of Food Fight and Edible Ammunition

The producer is the "commander in chief" of a given project. What does that mean? Well.. Quite simply, the producer is/are the person/persons that makes the project "happen". "No producer" equals "no film". They are the financial and creative backbone of a given project — they secure funding (or fund the work themselves), hire key personnel, arrange for distributors, and manage the day-to-day operations of the production (such as writing up shooting schedules, booking off-set filming locations, and keeping the project as a whole within budget and on-schedule) There are many different varieties of "producer", and each has its own responsibility in the film industry. A consulting producer Not to be confused with The Producers </ , which is a film

A variety of commercial where the product, a Mascot or the product as a Mascot is presented as a superhero, fighting against or protecting you from something This can be played straight, where the product really is a superhero, in the context of the ad, or silly, where the product is acting like a superhero, but probably isn't Expect to see the product in question flying around with a cape billowing behind it, and a classic tights and underwear on the outside combo. In the case of dental hygiene products, you will likely see microscopic toothpaste superheroes fighting gingivitis inside a person's mouth. Of course, the question arises as to what happens to these miniature people when you spit the toothpaste out

People involved in the visual look of film, television, and video games. This includes production designers, art directors, concept artists, set decorators, costume designers, and their ilk Can overlap with Visual Effects Artists

When something in a show receives a Fan Nickname which originated with the show's production team. Doesn't count if it's a technical

term which can be applied to unrelated shows. Might be related to a Development Gag If the series runs long enough, the term runs a high probability of becoming either canon or an in-universe nickname

A group of people that, whenever one is involved in a production, others are almost guaranteed to show up at some point This used to be a very enforced part of media making. Studios expected artists to specialize into units . An example would be John Ford being specialized in westerns, which meant that large parts of the crew—both in front of and behind the camera—would literally always work together. Another aspect of Hollywood filmmaking which used to enforce this in the past was that studios would often have exclusive contracts with big names spanning several years and movies. For instance, the vast majority of Humphrey Bogart 's films after he made it big were for Warner Bros John August coined the term "Clique Flick" on his filmmaking podcast Script Notes See also Those Two Actors and Only So Many Canadian Actors . When each member tends to play the same sort of role every time, they're a Universal-Adaptor Cast . Associated Composer is a subtrope

Super-category for the process by which various kinds of shows, games and series are created. Interference: Delays: Endgame:

Otherwise known as a "plug" or "writing commercials right into a show". The practice of prominently displaying or talking about a recognizable product in a program, in exchange for some consideration from the manufacturer, usually monetary. The manufacturer hopes to cause The Red Stapler effect, but it far more often results in snarky comments from the peanut gallery . This trope isn't always invoked for mercenary reasons; many times it just wouldn't be plausible for a character in a shopping mall to walk past nothing but unnamed Brand X . Or a world set 20 Minutes into the Future won't have suddenly lost the culture of billboard advertisements and product logos which defines the modern day. Real brands add veritas</ in these cases. Plus some filmmakers striving for as much realism as possible would rather use recognizable products than Brand X . On the other hand, even when it begins with the best intentions, contractual obligations to have the dialogue actually mention</ a placed product can easily turn malignant . The least subtle version of this kind of embedded advertising is the Enforced Plug , which, in America, was common in early television (when the commercials literally were considered more important than the programming) and still is in radio. With reruns, DVD and downloads, this can be the gift that keeps on giving for advertisers. After all, the commercials that aired on the original broadcast aren't retained in any of these. Product placement is, at least most of the time, though there have been instances of company logos being digitally blurred out for things such as television broadcasts of movies, if the sponsoring company didn't pay for the additional product placement in these broadcasts. It can also backfire in the case of a 20 Minutes into the Future production that happens to feature a product or brand that in real life ceased to exist by the time the production was set (a prime example being Pan Am, an airline featured prominently in the 1968 film 2001: A Space Odyssey) This can occasionally be Truth in Television , since people who enjoy a given product are naturally more likely to say

good things about it and/or recommend it to their friends — and, of course, it's not uncommon to name-drop brands in day-to-day conversation (see the genericizing of Coke and Band-Aid, despite the latter's best efforts). It starts to get a little gratuitous if everyone</ in the work, good or bad, drinks the same brand of beer, though... and if a character refers to a product exclusively by its "official" name (it's not just</ a phone, it's not just</ an iPhone, it's the iPhone 12 Pro Max, thank you very much), all bets are off. When adding examples, there's something to remember: . For a work to qualify, there must be some indication</ that a deal was made between the brand and the studio, such as a "product placement considered by (Insert Brand Here)" in the end credits of a film/ show, a "P" logo placed at the start of the show (which is legally required in the UK), or some form of Word of God to back the claim up. After all, sometimes background logos are just unavoidable, or producers just choose a product for other reasons, and there's no exchange of money with the manufacturer in those cases (One notable example, 2001: A Space Odyssey </ , which used Product Placement for a rather specific reason: To make the future presented much more plausible to audiences in 1968), so don't assume that if a brand logo is showing that it must be paid for by the studio, there's a good chance no deal existed to begin with if it wasn't declared in some way. Some viewers find product placement to be more offensive than sex, violence or the Seven Dirty Words , to the point where parental movie review websites often make a point of singling out films with excessive (or, sometimes, simply any) recognizable brands or products, especially children's works, whose target audience are vulnerable to unhealthy advertising. For two particular examples, see Everybody Owns a Ford and its computer equivalent, Everyone Owns a Mac . Compare Merchandise-Driven , Product-Promotion Parade , and Advertisement Game . Contrast with Brand X or Product Displacement When a character from a show is endorsing the product, it's Celebrity Endorsement . See Destroy the Product Placement , when said product placement is damaged, broken or destroyed. See Console Cameo for when the product is required to see the placement in the first place. History — brought to you by delicious Brand X TM The practice began in the early days of American radio, with companies lending their names to title programs as a way for funding them. The Secretary of Commerce, which licensed radio stations during most of the 1920s, prohibited direct advertising. By 1930, advertising was permitted, but the practice remained for years. Slowly the shows set themselves apart from the ads, with announcers shilling for a product, while the characters had an adventure. Product placement also was frequent during the early days of television, with characters shilling for their sponsor at the end of an episode However, a quiz show scandal in 1958 forced networks to control their programs, instead of the sponsors. Product placement transitioned to movies until the mid-1990s, when TV regulators relaxed the rules against products appearing outside of ad breaks. In the UK, product placement was banned for a good 60 years on commercial channels, with the exception of the broadcasting of sports matches (particularly football and rugby) but a law banning paid product placement was . It's now allowed, but only on commercial channels</ include product placement for any sort of sugary junk food. As of writing, The BBC 's commitment to commercial-free television is still Serious Business indeed. It's still prohibited in Canada. A dishwasher manufacturer can recommend a certain brand of tablets, but the host of a cleaning show can't — in fact, they can't even show the brand name on screen. In the movie The Great Man</ a radio personality mentions

name-brand products on the air for personal gain. The movie was made in 1956, making this Older Than They Think . Indeed, there is (possibly apocryphal) evidence that suggests that merchants in Ancient Greece would attempt to bribe playwrights at drama festivals for favorable mentions of items in their plays. Someone epically telling the audience how great figs are could be quite good for business. This trope is often parodied; for that, see Parody Product Placement .

In a Merchandise-Driven work, there is often a scene or sequence where various characters/toys are introduced in rapid-fire succession. This will usually include a brief description or a short demonstration of each character/toy's abilities/gimmicks Unlike a commercial, where such a hard sell is expected, the Product Promotion Parade occurs in the body of the story/episode/issue itself. This usually happens in an Anvilicious plot-derailing way that leaves no doubt that the purpose for the scene you just saw was to sell stuff May happen Once per Episode , only in the premiere, or on special occasions, depending on the work and the needs of marketing. If the cast is small enough, it may be an Action-Hogging Opening Title Sequence or part of an Avengers, Assemble! scene A subtrope of Product Placement and Enforced Plug , and often a variant of Intro Dump . The commercial cousin to Big-Lipped Alligator Moment and Cutaway Gag

An Advertising Trope . The idea is very simple. Set up fake circumstances to present a supposedly higher-end product to patrons Then reveal that the supposedly higher-end product is actually the leading lower-end brand! The consumer will be amazed that they were willing to pay more for their pizza/coffee/computer. Capture the whole thing on camera, and you've got a great Product Switcheroo Ad ! The most popular example of this is the "fake restaurant" premise Patrons think they are in a high-end restaurant, eating high-end food, and at the end of the meal they are told that the amazing burger they just had is actually just a $4 burger from Burger Chain X. Sometimes prior to the reveal, they will ask the patron how much they think the burger is worth. Expect the consumer to say a price somewhere between 3 and 4 times the actual price of the meal. But this can apply to any product. The idea is to show that the "cheaper" product is worth more than people think it is, but they don't have to pay more. To more savvy consumers, the whole thing comes off as extremely condescending. We know that the "chefs" in the back are putting a lot more effort into that burger than they are at Burger Chain X down the street. We know the fake staff is working extra hard to provide excellent service, so the patron is in an unbelievably good mood. It's also feasible that some of these reactions are due to the Placebo Effect . If people are expecting haute cuisine, they're going to find it in whatever they're given. Then there's the possibility that it's fully scripted and full of actors, or semi-staged using employees or company shareholders who get a free meal. Multiple camera angles, dialogue sounding too scripted. But if that has yet to be proven, the mind sitting closer to the shiny side of the Sliding Scale of Idealism vs. Cynicism might be able to dismiss that possibility. (At the very least, it's possible someone didn't</ like the product, or actually figured it out, and they just didn't show us that bit.) Remember, it doesn't have to be food... it can be any product. As long as the consumer is led to believe that the product is worth more/high quality at the beginning of the ad and

is "pleasantly" surprised when they find out it's a familiar (often cheaper) product. Not to be confused with Fake Food . Also not to be confused with Commercial Switcheroo . Compare Worked Shoot , which is what this ad would be if it were indeed staged. Since most countries have laws against claiming "hidden camera" when the commercial is scripted, we have to assume they are real until proven otherwise. Carl's Jr/Hardees did a series of these for their $6 Burgers, complete with a website. They did at one point mix it up by having the "chef" actually carry Carl's Jr bags through the restaurant into the kitchen, which alerted the patrons something was up.

For most characters, killing people is not something they do on a regular basis. For an Affably Evil Big Bad who believes Utopia Justifies the Means or an Action Hero on a Roaring Rampage of Revenge , killing a few mooks or Red Shirts is all in a day's work. Cops and spies might need to pull the trigger occasionally, but this aspect is not the prime focus of their work. But for a Professional Killer, it is</ the work. Whether you call him an assassin, a hitman, or a hired gun, it means the same. Killing is his job While soldiers, mercenaries, Private Military Contractors , snipers , or professional terrorists typically have to kill someone to accomplish their mission, that mission typically involves something other than just killing - protecting a VIP, destroying or capturing an objective, spreading fear amongst the local population, etc. A Professional Killer's job typically is to kill one specific person, and nothing else A wide range of colorful characters can become drawn to the trade of killing for cash. Some might be Wicked Cultured and tend to wear nice suits . Others might be psychotic killers who are more drawn to the carnage and combat than the money. Some might be Punch Clock Villains who pull shifts at Murder, Inc. or belong to a Weird Trade Union to pay the bills. They might be a Consummate Professional or a snarky jerk. A Hitman with a Heart might follow a code of honor , such as not harming women , children or innocents . Sometimes, they might be raised from birth just for killing marks , or even one mark, in their entire life . If they live in the past, they might be a Ninja or a Hashshashin . Whatever their style or personality, their employers are typically only interested in the results See Assassin Outclassin' for when the Professional Killer fails drastically, Murder, Inc. for when a group of professional killers formed a guild, and Assassination Sidequest for a type of sidequest that requires you to kill a specific target stealthily. If whoever hired the hit man decides to eliminate him, you have Contract on the Hitman If you were looking for something that kills your career, not something that kills you</, see Career Killers for a list

Professional Wrestling, as the term is understood today, is a cooperative endeavor in which athletes face off in loosely choreographed matches with pre-determined outcomes, in a manner resembling a type of freestyle combat loosely based on Greco-Roman wrestling, amateur/Olympic wrestling, and (since the 1990s) Mixed Martial Arts (which themselves grew partially out of pro wrestling). Modern professional wrestling derived from Catch Wrestling , a grappling style developed by carnival promoters in late 19th century Britain, which soon gained popularity in America as a legitimate form of athletic competition. By the early years of the 20th century,

the sport had evolved into a "work" where the winners of bouts were determined ahead of time by the organizers, with wrestlers working "face" or "heel" to elicit respective cheers or boos from the audience. From this arrangement, a system gradually evolved of numerous territorial wrestling leagues across the US, cooperating under the auspices of the National Wrestling Alliance (which WWE, WCW, ECW, and almost every other major promotion in North America and some outside of it were affiliated with at one point), which sponsored the world championship and other titles, picked the champions, and arranged for the top talent from the territories to go on tour and gain national exposure. In 1963 the Capitol Wrestling Corporation, once the NWA's New England territory, split from the group, rechristened itself the Worldwide Wrestling Federation (later the World Wrestling Federation (WWF), now World Wrestling Entertainment (WWE)), and over the following decades expanded on a national scale to create the wrestling industry as it exists today. Pro wrestling is usually full of concepts from different types of shows. Each match is roughly choreographed (though not usually in much detail since wrestlers don't have much rehearsal time, let alone for whole matches, given that they wrestle twenty to twenty-eight days per month on average—most of a match's details will be improvised, with only the beginning, the end, and a few key "spots" in between specifically planned; the mark of a good wrestler is being able to make a match flow naturally, despite only having this sort of rough outline). World Wrestling Entertainment's programs remind one of nothing so much as a Soap Opera for guys (and indeed the terms " the soap opera for men " or, in recent years, " redneck anime ", have become frequent nicknames for the business as a whole), complete with all the emotion, melodrama, and occasional comic relief that the phrase implies. Other organizations, such as Ring of Honor , strive for a more gritty, realistic presentation, but still incorporate many soap opera elements. The history of pro wrestling is a bit convoluted; until the late '80s/early '90s, promoters claimed that wrestling was a legitimate sport, and attempted to hide the fact that it was scripted at all costs . The truth is the performances are as ritualistic and stylized as Japanese kabuki theatre, or Commedia dell'Arte </: each match is a miniature set piece, using stock "characters", "plots" and "twists". This has become more obvious in recent years with the increased sense of theatre provided by the major promoters and programs. As more and more wrestling fans grew wise to the fact that wrestling was scripted and choreographed, promoters had no choice but to reveal the secret that everybody already knew by that point anyway . Vince McMahon went so far as to televise a speech on an episode of Monday Night Raw</ in which he promised to "stop insulting (fans') intelligence" and referred to Raw as an "action-adventure" series. All wrestling organizations will have a "booker", or person who decides which wrestlers are going over on any given "card" or event. Some of the larger wrestling organizations will have full booking teams, made of agents (who help wrestlers lay out the matches) and scriptwriters (who tell the bookers the companies' long-term goals with the storylines). These are often called the "creative teams", or simply just "creative" (as in "Creative has no ideas for you at the moment"). Booking wrestling matches and angles is a difficult skill ; most of the boom times for wrestling can largely be accounted for through good booking of matches. Poor booking can be disastrous: WCW was literally destroyed through terrible creative decisions, first under the stewardship of Vince Russo and a few others, then through WWE 's terrible "Invasion" vanity trip . Bookers are not to be confused in the wrestling world

with "managers". A wrestler's public "manager" will rarely actually advise on their career or manage their business affairs (exceptions include Paul Ellering , who actually was The Road Warriors ' real-world business manager as well as their public manager). Rather, the manager is a hype man (especially for wrestlers who are gifted at the physical side of the sport but lacking in articulacy or improv ability) whose main job is to hype his wrestler at every opportunity, insult opponents, and get comically or dramatically embroiled in the ring action. The manager can also be useful for a wide variety of plots. If a wrestler has a communication-impaired gimmick as a " foreigner " or " monster ", the manager can speak for them. An easy way of creating a kayfabe "alliance" between a group of wrestlers is to have them share a manager, or a rivalry between wrestlers can be created by making their managers business rivals. In the case of the Wrestling Monster , the manager will often be the Kid with the Leash . A good way of giving a face a temporary Face–Heel Turn is to suggest that he is being duped, manipulated, blackmailed, or even subjected to some kind of supernatural control by an evil manager . Despite all this show-business, as many Sitcom plots (and Botchamania) have implied, Professional Wrestling is very real in the sense that mistimed inexperience can leave someone seriously injured. Professional wrestlers are like stuntmen; they're acting out a scene, but physically</, and with the chance of injury, not to mention they get no second takes. And despite whatever you may have heard, they do</ hit each other, although their moves are generally designed to seem much more devastating than they are, and they avoid harm whenever they feasibly can without it looking too obvious. Just because it looks nothing like a real fight and more like a Hollywood fight scene does not mean they are not seriously putting themselves at risk in every match - matches are "fake" only in that they have a predetermined outcome. It would be less accurate to say that pro wrestling matches are Hollywood fantasy intended to simulate real danger and more accurate to say that they are real danger intended to simulate Hollywood fantasy . Professional wrestlers literally put their lives in their opponents' hands several times in a single match; the slightest misstep can — and often does — result in broken bones, a broken neck, paralysis, possibly even death. Don't Try This at Home . If you see a word you don't understand, it may be helpful to refer to these links: Now has a Useful Notes page that attempts to debunk the nasty stereotypes about the business. Not that it will work. In case you are interested in the times in which professional wrestling was a legitimately competitive sport, see the catch wrestling Useful Notes page. See Wrestling Tropes for tropes exclusive to or primarily found in the medium. Thanks to the various wrestling related Tropes that have been named, it now has its own page . We are always open for new pages about wrestling. See this page for a list of page requests.

Comic Books Fan Fic Film Literature

Other Live-Action TV

Pinball Podcasts Tabletop Games Theatre Video Games Webcomics

Western Animation

Often Played for Laughs , this is when something seems small when viewed from the front, but when you turn it to the side, it turns out to actually be very long. The fun thing about this trope is that it can be done with almost any object. A big part of this trope's comedy value comes from the Oh, Crap! reaction that other characters may get from it, if they were hoping that the object really was</ small May lead to a Plank Gag . Subtrope of Depth Deception and sister trope to Big Little Man

Here we're talking about instances of law enforcement determining that the likelihood of a suspect being guilty, or an individual being involved with a crime, is raised or lowered by their race or ethnicity You can't get through a cop show without running into profiling, it seems. It can make for a Very Special Episode or can be imbued into every element of a piece to shift down the Sliding Scale of Idealism vs. Cynicism . Normally treated as definitely A Bad Thing, sometimes its appearance on the work is accompanied by a souring of the mood or a sudden change in view of a character, revealing the subtle bigotry underneath. Conversely, with the Noble Bigot with a Badge , it's actually a softer way of definitely showing that they are bigoted, without them doing something so terrible that we can't still view them as noble. Lately, there has been a trend of casting and costuming parts so that it invites the "profile" (gang member, perv, etc.), drawing the audience into profiling and then flipping it as a Red Herring A common, non-police variation is taxi cab drivers not picking up passengers of certain ethnicities Has nothing to do with The Profiler

This character has been hit with a Viral Transformation , Emergency Transformation , become a cyborg , demon, magical creature, alien or discovers they were never human at all . Despite this, and regardless of any angst over What Have I Become? , they decide that rather than go down the path of Transhuman Treachery and be a Smug Super , Black Shirt , or The Quisling , they will do everything in their power to stay a part of humanity. And if their new species/transhuman fellows are anti-human , they will vow to protect humanity in a pseudo Faustian Rebellion This can also include transhumans who cast themselves in a shepherd-like role for mankind. This doesn't include forcibly empowering humanity to bootstrap them up, though. That's more of a Visionary Villain who believes Utopia Justifies the Means . Many Friendly Neighborhood Vampires fall in this category If the transformation is due to The Virus , this requires copious Heroic Willpower . These characters can usually pull off a Sheep in Wolf's Clothing gambit. See also Monster Adventurers . Related to My Species Doth Protest Too Much , which refers to creatures that aren't former humans, and Humans Need Aliens for when "creatures that aren't former humans" decide to protect humanity, usually against their own kin that threatens humanity Opposite Trope to Super Supremacist , a superpowered individual who regards the non-superpowered as beneath them. Super-Trope to Vampire Refugee and Phlebotinum Rebel . Contrast Transhuman Treachery . See also/compare A God I Am Not

A Robot Buddy who happens to be made out of light Holography is the very real technique of using lasers to create a three dimensional

image. It's very difficult and requires precisely calculated conditions and a bunch of costly hardware, but it's visually stunning, at least the first few times you see one. Technically, what is popularly called a "hologram" in science fiction is really called a volumetric display, as a true hologram is recorded onto a visual medium that provides the illusion of volume In The Future , presumably, this will get a lot easier. The Projected Man allows an artificial character to be a ridiculously human robot without all the logistical problems that implies The character may be constrained by power or the availability of a projector to add flavor Can be made of Hard Light , or can be an Intangible Man . Generally, if the Projected Man is solid, he will be able to become intangible in a crisis Frequently coupled with Tin Man or Mission Control . The inverse (human projection inside a computer world) is the Digital Avatar . Compare Astral Projection , where a living person makes their soul similar to this Cross with Spirit Advisor to produce Virtual Ghost . See also Hologram Projection Imperfection for when holograms don't work properly and have visual static or other glitches The name comes from the British science fiction movie, The Projected Man </, that was riffed on MST3K </ . The eponymous character was more like a mutated freak with electricity powers than an example of this trope

A female character creates a heart or lips shape by smooching her lips and blows it over, usually causing whoever it hits to fall in love. A rare variation of this is an invisible version. This is a situation wherein the recipient actually tries to avoid the air kiss but gets hit by it anyway, usually to some comically haphazard way (i.e. the kiss knocks them literally off of their feet). In anime, a similar move like this is used when ever a male or female characters winks sometimes a heart pop out of their eyes when they wink, or sometimes when they do wink hearts might fly straight to a person he or she loves or is flirting with In video games, this can be used offensively, usually by a Charm Person , and usually causes the Standard Status Effect of "charmed", "infatuated", or the like Sub-Trope of Cardiovascular Love . Related to Heart Beat-Down (its own Sub-Trope), which is framed as a traditional superpower instead of a comedy trope. Might overlap with Kiss of Death

Some fans have all the luck. Somehow they've managed to be a part of the very industry, or even the very work, that they're a fan of. This can range anywhere from the minor, such as a Contest Winner Cameo , or to the point where the fan has creative control and is Running the Asylum . Compare Ascended Fanboy (a fan In-Universe), Ascended Fanfic , Fandom VIP (the ones most likely to be promoted), Official Fan-Submitted Content . Contrast Hire the Critic . As noted below, many franchises have been around for so long that it's only natural that fans would get to work on them. </

So, you're adapting this great book, TV show or comic for the big screen. It's got action, comedy, drama, rom... what, it doesn't</ have romance? Well, that won't do; we can't break the formula . Looks like it's time for a previously platonic character to be Promoted to Love Interest The idea is that in order to appeal to a broad audience, we need romantic subplots. The original work (usually not film, because that's where executives have a field

day) may have survived all on its own without a romance subplot. However, studios think that every story needs romance This sort of thing happens to everyone all the time in fanfiction , for some reason The convention is not an inherently negative one , but when done poorly, this may become a Token Romance or even a Romantic Plot Tumor in the worst cases Although normally reserved to adaptations in traditional media, interactive media that feature Romance Sidequests can also fall under this, if a character whom the Player Character cannot woo in one game gets a Romance Arc of their own in a sequel See also Hotter and Sexier . Compare Relationship Compression , where the romance is present in the original but significantly altered due to the different constraints of the new medium

You've ignored every order and broken all the rules to do what's right , and now it's time to pay the price. But what is this, they are promoting you! What happened to being in trouble? This is when a character is rewarded with a promotion for action involving breaking the rules, not merely excused. Often it is the superior's way of saying 'you shouldn't have done that, but you succeeded and are obviously going to keep on doing it, so let's put you in a position where you are actually allowed to'; it can also be presented as a subtle apology for the character having been given an order they shouldn't have been expected to obey. It is the best possible result when someone who is caught in Arson, Murder, and Lifesaving is Saved by the Awesome ; may be presented as a Chew-Out Fake-Out . While the Military Maverick or Cowboy Cop may manage to pull this off for one of their stunts, it is just as common that the recipient is someone who just this once was pushed too far . A variation is when this happens through a character correctly passing their Secret Test of Character or Secret Test of Sneakiness . The positive outcome of a character deciding Screw the Rules, I'm Doing What's Right! and I Did What I Had to Do . Frequently overlaps with Expose the Villain, Get His Job , since the first part usually involves starting some sort of trouble. In cases where the questionable action is killing your superior (particularly where this is the standard method of promotion), this becomes Klingon Promotion . Compare Career-Building Blunder where a character is promoted after genuinely screwing something up, because they know to watch out for it next time. Also Kicked Upstairs and Reassigned to Antarctica where a (often incompetent) character is promoted or transferred as a way of getting them out of the way and away from anything important they might stuff up. Contrast Unishment where something is intended to be a punishment but the victim does not see it as such.

A side effect of Parental Abandonment that occurs when the trope applies to siblings. The first born takes over the role of parent—enforcing the rules, setting curfews, delivering lectures, and bringing home the paycheck. They may be doing the parents' job, but they are still</ a brother or sister to everyone else, and will probably get into conflict with their siblings over how much power they should have and how much respect they deserve, depending on the ages of the younger ones, and the status of the original parents (i.e. missing/dead/villains...). The parents may have even specifically asked their eldest child to Take Care of the Kids On a positive note, the sibling-parent is usually within the Competence Zone , and will be understanding if you have to Wake Up, Go to School, Save the World . If they get Trapped in Another

World themselves, they'll expect to be fully responsible for their charges' safety, even to the point of Heroic Sacrifice . Becoming a sibling-parent often makes a child Wise Beyond Their Years Truth in Television , although it's more common on the frontiers of civilization and when families were larger and more spread out in ages. (Westerns make use of this a lot.) Sometimes the oldest kid of a one-parent family tries to take some responsibility off the parent too If this takes place on a society-wide level, it's a Teenage Wasteland : the strongest of the survivors, where "strongest" usually equals "oldest", end up taking the younger survivors under their wings, forming pseudo-familial units in which the older kids are the "parents" and the younger ones are "children". Smaller-scale versions include the plane crash that strands a family while killing or incapacitating the parents and the Neverland scenario, in which a bunch of kids have run away from home or are otherwise isolated In some rare instances, there are still adults around but children get drafted as a Parental Substitute because of some combination of importance, dangerousness and difficulty. This is generally because only those of "pure heart" or some such can do it, and adults are too corrupted. Thus, this variant is most likely to have the cut-off be puberty. It's kind of the opposite of the Puberty Superpower , with plenty of angst as the kids age towards the cut-off and/or their ability to perform their job wanes with increasing age. In some cases, it's just that the adults are too incompetent to handle the job or the family is just that big, and thus the eldest children end up having to back up Mom and Dad This trope can also apply to adults. For instance, when someone childless (likely a man) finds out of the blue that he has a child he didn't know about. This usually can range from the traditional accidental conception ("I'm your daughter/son.") to the scifi clone . Another way would be when a woman finds out she is pregnant and has to step up to being a parent whether or not she is ready for it yet. Still another, when a swinging bachelor/bachelorette uncle/aunt is unexpectedly saddled with guardianship of a nephew/niece This trope is almost always present in a Badass and Child Duo Compare to Big Brother Instinct , Family Man , and Extremely Protective Child . If this trope is a Klingon Promotion to parent, the promoted will also be a Self-Made Orphan . Contrast with Disappointing Older Sibling when the first born proves to be too immature, irresponsible, or ineffectual to be a parental substitute. Playing House is when it's just a game kids play Sister trope to Unexpected Successor and You Are in Command Now

Every so often, one character just has to apply a little force to another to get him to start talking. There can be numerous reasons for this: The other person is shy; The reasons are different, but the remedy is the same — a good solid nudge to get him to speak up. The "nudge" need not exactly be a "nudge" . It can come in other forms, such as a kick under the table or an elbow in the ribs. It may be accompanied by the nudger clearing his/her throat . This trope can occur in a number of places. Some of the most common non-dramatic ones are in conversation or at a play when one actor has Stage Fright . The inversion is a "Be Quiet!" Nudge . It is a subtrope of Hint Dropping and in cases where it is Played for Drama , may overlap with Please Wake Up .

Some characters just can't take sun exposure, especially if they have pale skin and/or don't go outside much. They tend to overshoot tanning and go straight to sunburned with very little time in the open. Thus, when faced with things like a Beach Episode , they'll do everything they can to not participate, and if they do participate, they'll stay in the shade as much as possible or go to amusing extremes to protect themselves from the sun. If they do decide to take their chances with the sun, they usually regret it Related to Embarrassingly Painful Sunburn , where a character who may or may not burn easily gets badly sunburned regardless. This can play into the stereotypes addressed by But Not Too White and The Shut-In Daywalking Vampires sometimes have this as a way to show that they aren't completely resistant to sunlight Compare with Moonburn , where people get sunburns from things besides the sun Truth in Television for people with especially pale skin, albinos, and people from the British Isles

Propaganda is the art of influencing opinion. Non-photographic ('eidetic') human memory is relatively poor, as almost every student can attest. Our memory is most egregious regarding information which contradicts, or simply fails to affirm, our beliefs (Confirmation Bias). To get around this shortcoming, we have evolved to form and maintain opinions instead: long after facts and reasoned arguments have faded from our memories, opinions and feelings of correctness about those opinions remain. You might think</ that the easiest way to persuade someone is to use reasoned argument. It is not. The easiest way to persuade someone is through appealing to their emotions. If you pose an opinion as a way to (not) feel an emotion that they (don't) want to feel, they will instinctively want to adopt it. If they do so, they will then use their intelligence to 'rationalise' (create logical-sounding excuses to explain) the change. The more intelligent someone is, the more sophisticated their rationalisations are. The most potent emotions for these purposes are of course love, happiness, and fear. In advertising and propaganda this approach boils down to associating products or policies with certain feelings: Showing attractive people, set to sensual/sexy music, with a product encourages the consumer to feel that the product is used by/will attract them (self-love/lust) What distinguishes propaganda from advertising is "unity of message". Propaganda communicates a single, all-encompassing paradigm. Advertising communicates several, contradictory perspectives. Propaganda can be hamstrung through poor technique (e.g. North Korean propaganda), and advertising can succeed through coincidental unity (e.g. "you must buy things to be happy"), but by design propaganda has a much greater potential for influencing opinion. Also, virtually every piece of art, literature, music, or film that has a statement to make beyond Doing It for the Art can be considered propaganda, including works intended to condemn</ propaganda. Historically, propaganda is a neutral word without any political connotations. The concept of propaganda is Older Than You'd Think , stemming back to antics in 5th Century Persia; for more information see its The word itself gained fashion around 1622, as the Catholic Church instituted a new department in its ministry to non-Catholics in new areas: Congregatio de Propaganda Fide</ in Latin, or "Congregation for the Propagation of the Faith." Since religions naturally choose to spread their news of their faith as part of its function, one shouldn't see this as a good thing nor use the otherwise neutral word as an accusation of that institution. The Rule of Cautious Editing Judgement applies here. Overlaps with the Propaganda Machine , an

organization that makes propaganda. Public Service Announcements are another area of overlap, as the same methods may be used to promote health and safety. Supertrope to Attack of the Political Ad , "Join the Army," They Said , Scare Campaign and Wartime Cartoon . Compare with Poe's Law , Straw Man News Media , and War Is Glorious . Contrast with My Country Tis of Thee That I Sting and What Do You Mean, It's Not Political? . Compare and contrast Anvilicious . Many marketing techniques are applicable to both propaganda and advertising, for example, compare and contrast AstroTurf with Viral Marketing . See also Canned Orders over Loudspeaker , Edutainment Show , Malicious Libel , Newspeak , Newsreels , Patriotic Fervor , Subliminal Advertising , The War on Straw , and The Other Wiki 's article on In-Universe Examples:

Real Life Examples:

What is a Proper Lady? Also known as a "real lady", a "true lady", simply a "lady" or an "angel in the house", she's the perfect lady in the Victorian British mindset. The Proper Lady archetype was widely used in Victorian and earlier literature. Jane Austen was one of the first authors that introduced such qualities to heroines that did not fit into the strictest view of what is acceptable for a Proper Lady, beginning the slow death of this trope. The last time it was seen alive in the West in a 100% unironic form was around the 1950s into the 1960s. Modern ones are likely to be accused of being Purity Sues or have some quirk or flaw that sets them apart from their predecessors. A Proper Lady is a gentle yet strong being, incorruptible and pure as the driven snow , as unlike The Vamp as she comes, and Madonna-like in her virtues. She sacrifices herself for the good of her family, religion, and country. She is intelligent enough to smoothly run a household, and wisely spends her husband's money for the good of her family, never guilty of negligence or selfish frivolity. She possesses the wit, taste, and esprit necessary to be a star of Society , and never crosses the border of good taste and civility. She is devoted and loyal, never treacherous or scheming. Her manners are never less than impeccable, and her good will and charity are a beacon to those lucky enough to live around her. She is perfectly groomed, likely beautiful or at least comely (while the female antagonist will be more beautiful and appealing). However, more important than her personal looks is her gentle smile . Because small size is endearing (and allows for protective embraces from her lucky husband or fiancé), she will probably be on the shorter side. Chances are that she has dark hair and fair skin or blonde hair with blue eyes (but in a way that doesn't make her too</ attractive). Parasol of Prettiness is a typical prop. A Proper Lady might not always be able to defend herself , but should in most cases possess the strength of mind to not panic, and the willpower to never give in to any vile demands . She is always</ upper class in the original concept of the trope. Female protagonists from lower class background, like peasant girls, tend to follow the ladylike ideals and they are supposed to model their behaviour after her. Princesses might need to go through a humbling procedure before they can be Princess Classic . Proper Lady is nearly always married, often a mother . She might also be a redundant woman</ or a spinster , in which case she will not be bitter about never getting married, and will instead direct her motherly instincts for the good of her sister's or brother's family . Lower class women and maidens can have many qualities of a Proper Lady, and should, per this trope and

the ideals behind it, aim to be as like her as possible. There is no upper age limit to being a Proper Lady. Widowed ladies might easily double-qualify as Determined Widows . If a lady dies at an advanced age, her death will be dignified, probably caused by old age, and if she dies young (of nothing too unsightly), it will be a heartbreaking — but not in vain — tragedy. Her absence will leave behind a great void and she will be dearly missed by not only family members and friends, but also by those who only occasionally had the fortune to be graced with her presence. : :

Bob is convinced that there's someone, or a group of someones out to get him or someone else. He takes incredible precautions to protect himself. For his efforts, Bob is called paranoid, insane, a Cloud Cuckoolander , a Control Freak , a Conspiracy Theorist or any of a host of other (most probably rude) names There's just one problem: Bob is absolutely right</ There is</ someone out to get Bob and his family and friends — and they are</ using all sorts of devious devices and schemes that would succeed… if the person enacting the security lockdown weren't doing her job. Sadly, only Bob, the opposing forces, (and sometimes the audience) know that the full-body frisking of the girlfriend and the security questionnaires that nobody</ can pass clean are mandatory for survival If this doesn't make Bob look crazy or paranoid, it might overlap with Crazy-Prepared . For that extra dash of irony , Bob may turn out to be Right for the Wrong Reasons when the whole truth of the matter comes out Also, if Bob is ever wrong, if he's paranoid enough, he will soon be right See also Cassandra Truth and You Have to Believe Me! . Sometimes overlaps with Omniscient Morality License . Contrast with The Complainer Is Always Wrong and The Paranoiac , whose fears are generally proven wrong, and Improperly Paranoid , which is what happens when someone thinks</ he is being this trope but instead is letting his paranoia push him to (often conflict-enabling) conclusions. This is one of the ways through which The Cloudcuckoolander Was Right

One common romantic desire is the wish to be owned by one's lover, to be his or her property . Mutual ownership only goes so far, because at the core it is a kind of power dynamic where the "owner" stands for safety and responsibility, while the owned can relax and feel small in a good way. This trope often includes Freedom from Choice A Property of Love dynamic is often justified in one of several ways: Simply Romantic: No real explanation is given. The writer hopes that its cuteness will avert any Hatedom . Regardless of justification or lack thereof: When this trope is played straight, it is about a heart freely given , without any coercion or big deceit/manipulation. That means someone merely claiming</ romantic ownership over someone else doesn't imply this trope in any way. It can be an expression, or it can indicate that he's a Stalker with a Crush or a Bastard Boyfriend . However, in some stories kidnapping or coercion can go from Stockholm Syndrome to genuine mutual love. Being a Love Trope , the Property of Love trope in itself has no inherent connection at all to tropes such as Sex Slave or Happiness in Slavery . However, these three tropes can certainly overlap. See also Entitled to Have You , Power Dynamics Kink , and Marital Rape License . The Inverted Trope is the avoidance of relationships out of fear of becoming "owned". In old works, it's mostly about men trying to avoid being captured by a woman. In contemporary works, the situation is reversed, centering on women striving to be independent from men.

Both versions are largely Truth in Television , due to changing social structures .

Whenever characters are reading from an ancient prophecy or magical spell, it will rhyme, as if every ancient scroll and tome was written by Dr. Seuss. Even funnier, the translation makes it rhyme in English</, regardless of what culture it came from. It's like an attempt at Gratuitous Iambic Pentameter , running headlong into Mundane Made Awesome That foreign-language prophecies rhyme all the time is one of the most blatant forms of either Conveniently Precise Translation (if the characters actually translate it or use Translator Microbes) or Translation Convention (if they don't). In reality , it's hard work to translate a rhyme in one language into a rhyme in the other, not the kind of thing that you could easily do on the fly Mind you, the translators of the classical poets like Homer , Virgil , the author of Beowulf , or Dante often find it worth the effort to make their translations rhyme. But the harder you work at something like this, the more you sacrifice things like keeping the actual meaning of the prophecy intact. And surely most prophecies are vague enough already without translating them in a way that carries their meaning even farther away from the exact events that fulfill the prophecy. In that sense, if you hear a translated prophecy that rhymes, you should be worried that it was an especially In</conveniently Im</ precise translation Possibly justifiable, as rhyming when translated into the language spoken by the people who have to do something about it, and not in any language existing at the time the prophecy was written, is a clever way to prove that it's a real prophecy. But that only works if it's a sufficiently straightforward translation to show that the prophet did it rather than the translator The trope probably originates from the Delphic Oracle in ancient Greece, where it was standard practice for the priests attending the oracle to render her visionary ravings into elegant hexameter verse for petitioners. More generally, in pre-literate societies poetry was an important mnemonic tool - prophecies that rhyme or scan stand a far better chance of being remembered precisely than prophecies which do not, and precise wording is generally very important where prophecies are concerned As if to enforce the trope, some characters break out in rhyme when they receive prophetic visions

Whenever a character is shown a printed document and instructed are given special attention, either by the camera or by characters in-universe. This is notably recurrent in G-rated fiction, where the Male Gaze is directed to the legs rather than the even more sexualized breasts and buttocks. Gender-inverted versions are rare, and tend to be Played for Laughs when they do occur. Often takes the form of a Feet-First Introduction that slowly pans up the legs in question. May also be seen in conjunction with a Sexy Walk . Zettai Ryouiki , Showgirl Skirt , Dangerously Short Skirt , Underwear / Leotards / Mini Dresses Of Power , Qipao , Who Wears Short Shorts? and Footsie Under the Table are also good ways to show off these features. A Kick Chick will almost always have these, as will most female Dance Battlers . The Statuesque Stunner will also have these, more often than not. Bath Kick and Foot Popping are used to show these off as well. If the Amazonian Beauty has them, expect either the narration, other characters, or the character design to emphasize her legs' muscularity as attractive, often with special attention

to the thighs. Closely related to Fanservice . Show Some Leg is not necessarily related, but certainly can be. Marvel</

In the 2000s traditionally-animated works fell out of fashion due to blockbuster hits like the Pixar films and Shrek </ along with the simplicity of animating in CGI compared to traditional animation. While 2D style animation is popular in France and Japan (though many use CG elements occasionally , and CGI cartoons are also prominent) and amongst televised cartoons (though they're usually Adobe Flash styled), All CGI Cartoons have been rising in popularity over the years, and Western-produced traditionally-animated theatrical films are rare. Thus many series that used to be done in traditional animation have changed to being CGI over the years Naturally this is highly controversial amongst long-time fans and animation buffs. Many people will invariably complain whenever a franchise switches to CGI Compare to the Video Game 3D Leap for a video game counterpart where games went from mostly sprites to 3D models

It is important to establish the location of a fight scene to the audience in order for them to understand what's happening. But some fights won't always stay in the same place A Shifting Situation Duel is when at least two characters are fighting across different settings, requiring them to constantly adapt and take advantage of their new surroundings. The combatants may be actively traveling to these locations, or perhaps the environment is changing itself due to supernatural interference. Fights like these will usually have the combatants dodging all sorts of hazards forming around them, and using said hazards to attack their opponent Normally, fights such as these are played at a much faster pace than more grounded ones. They are often considered to be a highlight of whichever work they appear in, because the frequent setting shifts guarantee the fight will always stay fresh and exciting throughout each phase Subtrope of Interesting Situation Duel . Compare to Seamless Scenery and Nonsequitur Environment , which can overlap in visual mediums. Also Compare Shapeshifter Showdown , where two antagonists fight a duel while constantly changing their bodies into different shapes

The tendency of some Jewish male characters in media to be paired
The with a non-Jewish female character ("Shiksa" in Yiddish).
The Typically, shiksas represent the exotic outsider to the
The insular Jewish community. Jews looking to break free of the
The bonds of Jewish society might do so through association with
The shiksas. A gentile partner might also be a status symbol
The in areas where Jews are still discriminated against. Other
The Jewish men might simply be more attracted to women without
The Semitic features─most modern Jews grow-up more exposed
The to the larger society's notions of beauty than to their
The ethnic-specific ones. Shiksas are often blonde and blue-eyed
The , traits more rare among Jews, to distinguish them from the
The Jewish norm word "shiksa" comes from the Hebrew word for
The "abomination," as these gentile temptresses were feared to be
The stealing away all the Nice Jewish Boys . Like most cultures,
The Jewish society traditionally looks down on members marrying
The outsiders, seeing it as a rejection of their heritage and

The community. Mixed couples won't necessarily perpetuate the
The traditions and beliefs that bind Jewish society together. In
The fact, children to a non-Jewish mother aren't culturally Jewish
The themselves by religious law. It's a really insulting term, on
The par with "slut" or "whore." If one character is calling a woman
The a shiksa, you can bet they're not particularly fond of her
The champion of Jewish beauty, and rival to the Shiksa Goddess</
The is the Shayna Maidel</ (Yiddish slang [cf. dialectal German
The "schöne Mädel"], it literally means "a pretty girl",
The though typically applied to a Jewish woman) inversion of Shiksa
The Goddess</ is Matzo Fever , which is about non-Jews having this
The reaction to Jews

Older and more idealistic Science Fiction features Shiny-Looking Spaceships, often rocket-shaped , which are shiny, pristine and bright in almost all conditions. This trope was pretty much the standard before the 1970s with films like Silent Running </ (1972), Dark Star </ (1974), Star Wars: A New Hope </ (1977) and Alien </ (1979), which depicted space vessels as lived-in, industrial and/or pragmatic . However, it seems to be making something of a comeback . For ships that never enter the atmosphere of a planet, this is actually (semi-)realistic. There is no mud or dust in interstellar space to leave grit or dirt on the outsides of passing spaceships, although there are micrometeorites that gradually scuff and erode the surface, so older vessels would have more of a matte hull. A reflective surface would also mean that Frickin' Laser Beams would have a harder time burning a hole in your hull, and you have some degree of innate heat-shielding. The interiors</ of said ships are also often curiously spotless considering how many people are crammed into them for long periods of time. This can be hand waved away by having very efficient air filtering systems or micro/nanoscopic cleaner robots (or just really good visible-scale robots offcamera) It can also be answered with very dedicated crews (as aboard military vessels with many enlisted men and women to keep occupied), or, as in the case of Andromeda </ 's early seasons, Compare with Retro Rocket . Contrast with Used Future and Standard Human Spaceship . See also Zeerust , Ascetic Aesthetic .

Sure, you can build a fancy Tailor-Made Prison for when your Omnicidal Maniac is hidden away, but what happens when you have to move</ the little bastard? He can't be thrown in the back seat of a black-and-white with just a uniformed officer for supervision. No, he's got to be shipped in shackles This trope is about taking extreme measures to secure a prisoner and/or their intended route during transport. Simple handcuffs and a couple of escorts won't suffice. This is when the guards feel they must chain the prisoner hand and foot, wrap him in a straightjacket, secure him to a hand truck, give him a Hannibal mask , cart him around in an armored vehicle full of strapping young guards toting high-caliber weapons, or all of the above. If he has superpowers, expect the guards' weapons to be loaded with the appropriate Kryptonite Factor , and/or the shackles to be specially made to negate his powers . If he's a Manipulative Bastard notorious for talking his way out of being captured, he may even be gagged This may be to prevent the prisoner's allies on the outside from pulling off a daring rescue during transit or to keep him from contacting such allies, but more likely it serves the same purpose as a stationary oubliette: to show the audience that this guy is a One-Man Army so tough that

it takes a quarter-ton of purpose-built restraints to hold him, or so dangerous that his captors want to ensure that the odds of him escaping are exactly zero Of course, these restraints prove ineffective as often as not, especially since most villains realize that escaping from a few measly chains while under constant armed surveillance is still easier than getting out of their usual prison cell Compare Tailor-Made Prison , which refers to custom-made prisons for similarly dangerous prisoners. If the prisoner fights while still restrained, that's With My Hands Tied . Has nothing to do with (relation)shipping

A character in a story actively ships two other characters in the story, trying to make them realize their true feelings while they're both still claiming that She Is Not My Girlfriend This character could be someone in love with one of the characters in the pairing who wants their beloved to be happy , or they could be a very good friend, or maybe they're just someone who likes playing matchmaker. If everyone</ in the cast is shipping the same pairing it becomes a case of Everyone Can See It . May overlap with Love Informant Contrasting with The Matchmaker , the Shipper on Deck is usually a secondary character and the characters shipped are the protagonists of the story, and likely to be the Official Couple . Also contrast with Relationship Sabotage , where someone is trying to undermine a relationship that already exists (although the two can be part of the same plot quite easily, if the idea is to get someone out of one relationship and into another). Also contrasts with Shipping Torpedo , in which a character is against a pairing but may or may not go so far as to act on it, or Matchmaker Crush , when a character starts out trying to help one character hook up with another, but ends up falling in love with the person they were helping If the shipper has reasons beyond thinking they're a cute couple, they're a Shipper with an Agenda Beware a Creator's Pet if this is the writer trying to reinforce a disliked pairing

Not all shippers do so just</ because they think the couple is cute. They could have any number of ulterior motives for wanting people to get together, such as removing someone from a love triangle or (for the case of parents) getting grandchildren . Sure, they might also</ think it's cute or that the persons they ship are good for one another, but at times people gotta use their hearts and</ their brains.. A Sub-Trope of Shipper on Deck . May act like a Shipping Torpedo to anyone who wants a member of their favorite ship for themselves or someone else Compare Arranged Marriage for when it goes beyond just shipping

Hooray! They got together ! Finally! We've watched them Meet Cute , groaned at the arrival of the Romantic False Lead , sat through seasons upon chapters of Will They or Won't They? , shouted hurray at their Now or Never Kiss and this is the moment we've all been waiting for! And for good reason, because now... Um, because now... Uh. The Romance Arc is the gift that keeps on giving. Whole fandoms have been known to run solely on the fuel of shipping vitriol for years on end. Though they won't admit it, people will</ continue watching through a boring scene just to see whether this guy can work

up the nerve to ask out that girl over there. But, for some reason, as readily as they attach themselves to potential couples, they shrug at the successful conclusion of the romance and move on. Yes, for all the grand arguments and fights over who will get with who that reach ridiculous levels of Serious Business , when everything is said and done and the characters do become an item ? Past that climax point, you'll find that most of the audience has completely lost interest. On a basic level, you can blame human Wish Fulfillment mentality which romanticizes the exact phase of "getting together with someone" beyond all reason (see also Wanting Is Better Than Having). After all, it's not like watching them get married, have a kid, raise said kid, grow old together, raise a grandkid, and then die in eachother's arms after living a long and happy life together would be worth watching, now would it? This may be why even in works far towards the idealistic end of the Sliding Scale of Idealism vs. Cynicism , everyone seems to stay forever trapped in a limbo of meaningful gazes and Moment Killers ; writers just don't want to take their chances with this reaction. It's also probably the underlying cause of Last Minute Hookups and characters hooking up afterwards being so common It's a rare writer who seriously builds on plain vanilla True Love as a pillar of the plot. Another contributing factor beyond audience apathy is that writing a convincing relationship, with genuine depth of character and development, is a much more difficult feat than pouring on the quick-reaction drama and will-they-won't-they, far above and beyond an actual Relationship Writing Fumble . Once that crutch of anticipation "romance" is no longer there for the writer to lean on, weaknesses in the writing suddenly show through that the audience was too distracted by the narrative tension to notice -- or care about -- earlier . When the writing is too thin, there's just nothing much there afterwards (after the They Do) for the audience to care about or invest in. If the writing doesn't have actual substance, the writer can only really rely on cheap narrative tricks to keep their audience. On top of that, any problems or twists with an actual ongoing romance can end up being blood in the water for rival factions of shippers. This trope may be an extreme reflection of ; after the first year, the "honeymoon" of the romance is over. Or rather, when the easy excitement of getting together is over and the couple have to actually work</ on the relationship. Few writers seek to capitalize on the Rule of Drama potential here. Occurs because of the same reasons as and often a reason for True Love Is Boring . Contrast with Belligerent Sexual Tension and Platonic Life-Partners .

Rooting for fictional romance to happen. The term "Shipping" — which ostensibly derives from "Relationship" (though it might as well be "Worship"; in some fandoms, it's Serious Business) — was originally coined by fans of The X-Files </, who were divided between "relationshippers" pushing for romance and "noromos" who would rather have No Hugging and No Kissing . The phenomenon itself, however, was ubiquitous in practically every fandom long before. The source of the term's popularity is shrouded in myth, but Geek Mythology has it that you can blame people in the Pokémon </ anime's fandom who rooted for Jessie and James (of Team Rocket) to get together and decided to call themselves "Rocketshippers" . This got the term to catch on in that fandom, then people brought it with them to other fandoms. Today, Wikipedia has a tiny Shipping disambiguation note at the top of to which redirects , and has its own article on . Of all the obsessions that universally afflict fandom, shipping is by

far the most persistent, widespread and prone to be Serious Business . It knows no boundaries of age, demographic and gender contrary to expectations one might reasonably have involving yaoi / yuri -worshipping, fan fiction-writing , squealing teenage girls . This might raise an eyebrow or two on first inspection, but honestly, shipping is just a consequence of plain old human nature. Love , Lust , Romance, Hormones — call it what you will, it is a huge part of the human experience. Just glance at our long list of Love Tropes to see all the ways romance weaves into fiction. And even if a story is not "romantic" by genre, a well-done love story can become its emotional anchor. "Shippers" is the universally accepted name for those fans who invest themselves in romantic plotlines — both canonical and hypothetical. Shippers' level of investment can range from "It's all jolly good fun," to "This seriously impacts my enjoyment of the work," to "Prepare for war." It's tempting to assume that shippers are so invested in romance because they are reading themselves into the place of one of the characters, and living the romance vicariously through them. This does happen — not surprising, because most fiction relies on at least a little empathy. That said, beware of the old "pathetic nerd living out fantasies through fiction" stereotype. Why one prefers a given ship (that is, a fictional couple) can be based on any number of things, from liking the general "type" of relationship (such as Brooding Boy, Gentle Girl), to thinking they have hot chemistry , or great long-term compatibility — or maybe they just look cute together! On the flip side, a lot of ships attract fans on account of the destructive or twisted dynamic between characters. Somehow, this leads to vitriolic forum threads with a hundred times the activity of all the other threads in the forum combined, titled something like "Will Bob get together with Alice or Eve? Round 997!" Which in hindsight is understandable, given that when a lot of fans are projecting themselves into one character, it's bound to get very crowded in there. Really, put just two</ fans in a room and give them five minutes or so, and they'll get into an argument to the death about some incredibly fundamental fandom issue ; having hundreds of fans in the same internet is just asking for trouble. And when you ask for trouble, what you get is, in the words of J. K. Rowling , scary and vehement cyber gang warfare. Shipping is all about the anticipation. Paragraphs and essays and counter-essays, filling megabytes and spanning dozens of pages, will be written about who will</ get together, who should</ get together, and what the disciplines of political science and feminism and probability theory have to say about the issue (the above is Not Hyperbole). No ecstatic shipper has ever written a gigantic dissertation titled "Hurray!! Alice and Bob ! FINALLY!!" or any fandom equivalent. People will argue endlessly about the romantic future of nearly any given ensemble, but if that point should actually be resolved, the discussions will basically go through a round of ranting and gloating and then unceremoniously run out of steam. That's probably because anticipation is something that's easy to feel you're a part of, even if the anticipation is for something fictional. Real life romance, for all its shortcomings, actually happens</ for us Real Life people: We move on from looking forward to something great to experiencing something great (or at least we can hope). Fictional romance, not so. Actually being in a romantic relationship and getting to watch a fictional romantic relationship are very</ different things, much more different than looking forward to each of those, respectively. The contrast is jarring — you were a part of this great love story, and now, suddenly, you're not. Cue disillusionment . Of

course, the near-universal reaction is to move on to the next fandom, making shipping suspiciously similar to an addiction. Canon and authorial intent do not dictate people's shipping preference. You'd be hard-pressed to find anything</ that honestly puts any sort of restraint on shipping preference. Characters may be shipped despite being still in grade school , of the wrong sexuality , biologically related , dead , Just Friends , mortal enemies or just generally the bane of each other's existence , separated by an age gap of decades or centuries , not of the same narrative continuum , part of a story where romance just isn't an issue , inanimate objects , nigh total strangers , considered as a possible couple at all only because they're both left single after you're done pairing everybody else , polar opposites in terms of morality , extremely implausible as a couple by design or even outright denied to ever possibly get together by Word of God . Even when the source material goes as far as to have an Official Couple , sometimes fumbling execution or Values Dissonance will drive fans towards emotional investments diametric to those the author intended . The "I Love You" Stigma , occasionally invoked by some productions, further complicates matters, even if the characters express the sentiment in other ways . Shippers have a reputation of insane devotion to their One True Pairing and of interpreting the tiniest, most ambiguous details as evidence . That much is clear by the prevalence of Ship-to-Ship Combat in any fandom discussion. In some extreme cases, they will freely admit to actively rooting for sympathetic characters to die just to get them out of the way , or worse, they'll come to the conclusion that since a character is in the way, they are by definition not sympathetic . On the bright side, you can expect them to be friendly at least towards their natural allies and have some limit of how severely they can be starved for validation before they Abandon Shipping . That is, if they ever expected to be validated in the first place. Frequently, authors know full well how loaded the subject is and tease the audience of actual and potential shippers , sometimes to the extreme of letting the characters themselves join in on the shipping fun . It goes without saying that not all ongoing tease storylines endure and graduate to Relationship Upgrade ; and then a majority of the ones that do don't until near the very end . This is usually not done to frustrate fans (or at least, not for this sole purpose), but rather because the writers are also aware of romance being a very powerful device that should be handled with great caution, lest it swallow the storyline whole or reach a resolution past which people stop caring . For the audience, being thus denied leads to frustration, and frustration leads to the dark side , that is, writing Wish Fulfillment fan fiction as a form of emotional venting. There's a whole nomenclature dedicated to Quick, Easy and Idiosyncratic Ship Naming , often varying from fandom to fandom. The most basic tool of communication here is the slash — if you wanted Alice and Bob to get together you could always say you shipped Alice/Bob . However, for most fandoms that's just not exotic enough. They will not be content with anything less than a short, sweet and catchy brand name — the more Incredibly Lame the Pun , the better (Harry Potter </ fandom actually named ships the "HMS this-and-that"). Shipping culture has also imported the Portmanteau Couple Name from Japanese Anime fandom; apart from its infamous usage in the gossip industry ("Bra ngelina" , "Ben nifer" , "Tom Kat"), you can find people online declaring themselves fans of "Pepperony" , "Wuffara" , "NaruHina" , "Sheelos" , "Applepie" , and "Jam" . Yes, Jam. Needless to say, if some series has Theme Naming shippers will</ exploit it Just for Pun — In Real Life

, 3/4 is just a rational number greater than one half and less than one. Not so in the Codename: Kids Next Door </, Mobile Suit Gundam Wing </, or Splatoon </ fandoms. As far as omnipresent forces of nature go, shipping is up there with Death and Taxes ; an "Example Section" would just be a list of works popular enough to have a member of their fandom happen to come across this page. Suffice to say that on any show, "Alice/Bob is popular and so is Eve/Mallory, though there is lots of vitriol between supporters of Gum/Popsicle and Twix/Popsicle", up to minor variations. For an example with some unique flavor to it, you might want to look into Shipping Tropes .

Two people are circling each other romantically, or perhaps are already together. Other characters in the story smile fondly at the couple and ship them. And then there's this guy</ . He does not like the two people together, makes his opinion known, and clearly hopes that the ship will sink. This may be for a variety of reasons: This guy is in a Love Triangle case with one of them. In worse cases, he/she may try to Murder the Hypotenuse . And there may be other reasons too. If it progresses far enough, may result in attempted Relationship Sabotage . Related tropes may include Overprotective Dad and My Sister Is Off-Limits! . Contrast Shipper on Deck , Shipper with an Agenda , and Romantic Wingman . For information on actual</ torpedoes, see Naval Weapons . Compare Moment Killer , when the interfering party only ruins a certain moment and/or may not be intentional; and Ship Sinking , when a ship is sunk by the writers, not characters. Considering that this trope shows up at least as far back as Shakespeare , it is Older Than Steam , if not even older.

These tropes are about people getting involved in characters' romantic relationships. Since real-life people are infinitely more into pairing fictional people than fictional people are, most of these are Audience Reactions . For tropes actually dealing with ships, please look here . For the shipping of</ tropes, consult the Trope Co. catalog. Warning: loads of puns ahead!

So you're looking for a lost treasure ship on the bottom of the ocean. Good thing that the ocean is a perfect preservative . Oh, it might have some barnacles and coral here and there, maybe some parts have collapsed, but that may have happened when it was sunk. Heck, it probably still has tattered sails! It'll be sitting slightly to one side, but still mostly upright Not so in the real world. In the real world, water, particularly salt water, and especially warm salt water, as seen in most pirate-frequented areas, wreaks havoc on anything immersed in it for too long. Just look at the continued decay of the RMS Titanic </ or ships sunk during World War II . A wooden ship in salt water would be bait in no time flat Often an excuse for a Gangplank Galleon ; ubiquitous in the Derelict Graveyard . Can also be a Ghost Ship or an example of Ragnarök Proofing

Many fans ship. These fans often do it all the time</ (context or no) especially in certain demographics . Producers, especially those who keep their finger on the pulse of the audience, not to mention their eye on the fan fora , know this. So, they decide to tease the fans with hints about possible romantic entanglements, and thereby build that emotional attachment between the show and the audience as much as they can. If the writers are particularly impish, they'll tease a relationship that either never comes up

or takes a hard right just as it gets going. Like a sudden death. Sometimes, however, ship teases evolve out of the teasing stage See also: Will They or Won't They? , Subtext , Fanservice , Never Trust a Trailer , Tonight, Someone Kisses , Literally Falling in Love , Implied Love Interest . Can end up as a Romantic False Lead . A best-case scenario is for a pairing to undergo a (canonical) Relationship Upgrade . Occasionally cheated by way of All Just a Dream or Alternate Reality Episode . Probably the cruelest method of Ship Tease is the Moment Killer . Contrast Ship Sinking Not to be confused with Striptease (heh heh, it sounds like "strip")

So, you thought fanservice was only targeted towards men ? A hunky man (real or animated) goes shirtless (or completely nude) or wears a revealing top that shows off his pectorals (in a sort of Spear Counterpart to Absolute Cleavage). Saves the crew a fortune in wardrobe (or ink) for Mr. Fanservice . A less fleshy version of this would be his wearing a t-shirt pulled back over the back of his head or his leaving the shirt totally unbuttoned. Also a practice of slender Bishōnen in Japanese media , especially Yaoi Guys . Western shows may play around with this by having the female characters ogle the "pool boy". Despite applying mostly to young, hairless types such as Bishonens , some men will occasionally sport a Carpet of Virility . Of course, their pants will always stay on . (Well, almost always...) "Beefcake" poses for male performers probably date as far back in human history as skimpy outfits for female performers. One of the standard props of certain kinds of "Strongman" performers in circuses and such is a "tear-away" shirt that can be pulled off during a performance and then easily sewn back together in between shows. This type of gratuitous semi-nudity is also called a Shirtless Jackman Scene, named after muscular Australian actor Hugh Jackman whose film contracts allegedly contain a clause that demands the presence of at least one shirtless scene, even when the plot does not require it. It's not proven, but the majority of the films he has appeared in are strong evidence. Legend has it that some people are not able to recognize him with his shirt on, and X-Men </ (2000) established him as the pioneer of the current generation of topless male actors. This trope is among the Always Male tropes because... well, you know. The closest female equivalent would usually be a Lingerie Scene , Bare Your Midriff , or a Swimsuit Scene . Or, if it's more important to have a female character shirtless In-Universe but not necessarily to show everything to the viewers, then of course the answer is Toplessness from the Back and/or Shoulders-Up Nudity . See also Shower of Angst , Slipknot Ponytail , Final Battle-Induced Shirt Loss , Man in a Kilt , Sexy Soaked Shirt , Forging Scene , Shirtless Captives , After Action Patch Up , Intimate Open Shirt and Lingerie Scene . If the character's everyday attire is conspicuously lacking a shirt, he would be a Walking Shirtless Scene .

The use of lightning, huge electrical discharges, and stuff resembling them as a weapon to fry things with. This is one of the most common Elemental Powers and is part of the basic Fire, Ice, Lightning trio. It's also one of the handiest ones around; used for anything and everything that the writers can think of . For why this doesn't work in Real Life , see the analysis page Wielders of this power set have an odd tendency to be insane , hyperactive , have blond hair , be African-American , or some combination of

the above. Also not unheard of for the Lightning Bruiser , though that "lightning" is usually a reference to speed Related to Blinded by the Light and Ride the Lightning . Someone with this power may be a Technopath or Fast as Lightning as well. Compare Magnetism Manipulation which (sometimes) includes electromagnetism. See God of Thunder , Electric Jellyfish , Thunder Beetle and Thunderbird for animals often associated with this power. Contrast An Ice Person , Playing with Fire , and Weather Manipulation for weather controllers who use lightning among other attacks. For other uses of lightning and electricity, see Magical Defibrillator and Electric Torture . For the physics (or lack thereof) behind electrical attacks or weapons, see Chain Lightning , Lightning Gun , Static Stun Gun , Shock Stick , Thunder Drum and Thunder Hammer . Combine with Whip It Good and you've got a Lightning Lash Has nothing to do with the trope Chic And Awe or the United States military though that's where the name comes from

Many works, and installments of works, have shocking or unpleasant twist endings. For instance, the Mystery Episode may reveal that the vampire was actually a con man , only for an actual vampire to show up, or the Sick Episode may end with the character recovering, only for another character to get sick. However, sometimes it then</ reveals that everything is</ hunky-dory after all, and that's what the Shock-and-Switch Ending is Going on for the above hypothetical examples, maybe the "vampire" then reveals himself to be another conman, or the "sick" character actually just has allergies . This is basically when a work seems to be headed for a Happy Ending ... only to apparently take an unpleasant turn... and then, it turns out to actually</ be a happy ending. You could see it as a Double Subversion of Happy Ending This is a good way for the writers to have their cake and eat it too when it comes to endings, and is a good source of humour as well. It's also a good way to make sure a serial work's actual shocking twist endings stay shocking— the viewers never know whether you'll actually make something bad happen or fake it It's a common way to subvert Sudden Downer Ending , Here We Go Again! , Real After All , Maybe Magic, Maybe Mundane , Fright Beside Them , Ambiguous Ending , and Or Was It a Dream? , and it may double-subvert "Scooby-Doo" Hoax . If it's in the form of having a character be joking, the others will usually either have a Dude, Not Funny! reaction or it'll result in an Everybody Laughs Ending . See also Cat Scare , "Shaggy Dog" Story , Big Damn Heroes , Daydream Surprise , and Scary Shadow Fakeout . Can overlap with Fourth Wall Psych if this is used to subvert The Fourth Wall Will Not Protect You , Disney Death if it subverts Character Deaths, and All Just a Dream if it's revealed to be a Nightmare Sequence . Compare and contrast "Ray of Hope" Ending , which is still a sad ending but there is a slight chance of hope, and Gainax Ending , where the ending is a Mind Screw instead of a comedic subversion of expectations. See Fission Mailed for the video game version

In fiction (and in Real Life) during a great war there's a certain strategic loss that is very significant to the point of being demoralizing, shocking, and iconic in universe As an example: The Federation is fighting an intergalactic war against Scary Dogmatic Aliens , but there's one place in the galaxy that has no chance in hell of ever falling at the hands of the enemy: A planet-sized starship that's armed with weapons of mass destruction , fortified by thousands of automated defenses , an armada of

the most powerful warships ever built , guarded by countless space fighters , mechanized infantry , and genetically bred elite warriors , all commanded by the most brilliant military genius in the galaxy and his handpicked staff Said planet-ship falls anyway , sending a horrible chill down the spines of the Federation . Sometimes it could be a turning point in the war , but not always: any faction could suffer a defeat like this and not necessarily be defeated. Perhaps this defeat was due to a surprise attack . Could have been a Pyrrhic Victory for the attackers. Sometimes it's described as a Noodle Incident in some stories. What ever the reason, it's still an incredible loss, and no one will ever forget it . The defeat likewise can have terrible dramatic consequences because it sets a mentality for and trigger a factional fight among groups about who is responsible for the defeat and who do we scapegoat to make sure it doesn't happen again This is essentially The Worf Effect applied to an entire battle or war (or even a sport) instead of individuals, typically used to show how high the stakes are This trope usually overlaps with A Taste of Defeat , Hopeless War , Remember the Alamo , and Last Stand . Often can be a Decisive Battle , if the balance of power is dramatically shifted as well. See also the sub-trope Capital Offensive . A Curb-Stomp Battle often is this for the losing side For the victors it could overlap with Pyrrhic Victory , and Was It Really Worth It?

In competition-based Reality TV , certain contestants establish themselves as the front-runners very early in the season. They exude so much of the required skill needed to win, they've been the overwhelming favorite to win for a long time. It also helps that they're usually very likable. In fact, their victory is more or less a Foregone Conclusion And then, they're eliminated Often in a measly fourth place</ Expect a huge outcry on message boards claiming the show is rigged or stupid or something along those lines. Expect the cameras to pan over to the other contestants with their jaws scraping the floor. Expect the powerless judges to look utterly miffed This trope is, of course, less surprising on shows where the contestants themselves vote. Putting a voting alliance together to knock out apparently strong competitors is an expected aspect, and one can expect the nail that stands out to be hammered flat , so to speak Sometimes, the shockingly eliminated contestants will prove that they shouldn't have been eliminated with a very successful post-show career. Other times, they will try to make it big outside the show, but only prove that their elimination, as premature as it was, was ultimately justified Usually, a Shocking Elimination is linked to an Elimination Houdini , as the latter probably wouldn't exist without the former Sometimes may overlap with Non-Gameplay Elimination . Sometimes, an early favorite is actually eliminated because of factors out of their control. (Commonplace in shows such as Survivor </ where people often get hurt and are eliminated as a result of their injuries or ailment, or The Amazing Race </ where bad cabs often are a huge factor.) While the circumstances that leads to a Non-Gameplay Elimination can be shocking, it may just be the situation If an Elimination in a Fictional contest is treated as unexpected, it falls under Crack Defeat

A character gets the bill for a service they used and is shocked by the price on it. This is usually due to hidden or undisclosed

fees that were added on by the unscrupulous merchant. It can also be due to a clueless character ordering expensive services without realizing the cost, or in cases like Extremely Overdue Library Book , neglecting to pay for something over a long period of time. This presents a conundrum for them as the character doesn't have the means to pay the outstanding balance. Possible outcomes include: Work Off the Debt The bill is often related to room service, restaurants, credit cards , medical services and, recently, cell phones. It's almost an Obligatory Joke in an episode where a hospital is essential to the plot. A less comical example is a form of extortion racket where the business presenting the bill is crooked and has enough "legitimacy" or connections to get away with it. Anyone who refuses to pay the bill is free to "discuss" it in the back with the large burly men. This may overlap with Undisclosed Funds if the exact amount of the bill is never shown. This trope also includes reactions to looking at the price tag. There is almost always a random number of cents in the price. See also Forgot to Pay the Bill and Ridiculous Future Inflation .

Commonly caused by plot twists, naturally, including The Reveal , Wham Episodes (and their smaller-scale cousins, the Wham Lines and Wham Shots), Gut Punches , and/or a Twist Ending upstaging everything</ else the audience has been accustomed to until these points. It can also result from unexpected moments of awesome , which may result from Serial Escalation taking itself to its logical conclusion and beyond. It can also be caused by an uninvited Jump Scare . Often done by the creators to Win the Crowd or win it back . If a shocking moment is a single memorable scene, it could even become a work's Signature Scene . It can overlap with an Ass Pull if done out of nowhere, but with subtle foreshadowing and logic, it doesn't have to. See also And the Fandom Rejoiced , a common reaction to a shocking reappearance or resurgence of a character or franchise. Compare Player Punch , a videogame equivalent. However, No Real Life Examples, Please! In addition, as a Moments page involving moments that you don't see coming, all spoilers are unmarked . You Have Been Warned !

Most relationships are about mutual attraction — or at least a mutual something </ — but sometimes, there's another motive at work: Someone's only in it for the attention. Maybe it's a teenage girl dating a punk to get a rise out of dad , or a gay guy who's just not that into the other gay guy but really likes shoving it in everyone's faces. The person actually serious about the relationship might want to wait to kiss until nobody's looking, but the one out for shock value will only want to kiss when everybody's</ looking. Hilarity Ensues — or Tragedy Ensues , depending on how seriously this is played This seems to mostly happen with girls, due to the idea that people (particularly relatives) are more invested in who a women is dating than who a man is dating. The character who's serious about the relationship will probably come across as The Woobie for their one-sided affections Super-Trope of Operation: Jealousy . Compare Intentional Heartbreaker

In CLANNAD </, Mei (who is 13) and Tomoya (who is around 17, not to mention a delinquent) pretend to go out and actually do go out on a pretend date together all with the hope of shocking Sunohara into

expressing care for and protectiveness towards his sister . It doesn't work and he waves the whole thing off, to Tomoya's fury. Ultimately, it's revealed that the reason why he didn't worry was that he trusted Tomoya enough that he thought he would take care of her.

A particularly nasty version of this is part of Dr. Mann's backstory in Y: The Last Man </. Namely, her college girlfriend turned out to be a Lesbian Until Graduation who didn't even believe that homosexuality was real</, thinking that girls only ever date other girls to piss off their dads . She then suggested that Mann look for a more mature way of pissing off her dad... like dating a black man .

In Harry Riddle </ (a Harry Potter</ AU in which Voldemort is Harry's father) Harry befriends Hermione because</ she's a muggleborn and such a move is bound to get daddy's attention.

In The Quantum Thief </ , Pixil openly admits that at least a part of why she's dating Isidore, from outside her weird high-tech enclave where people think of everything as a game to the point of wanting to keeping score in every activity, is because it upsets her relatives. He later realises it's only been a kind of game for him as well, though for different reasons.

Desperate Housewives </ :

Shortpacked! </ . Poor, poor Leslie. Robin does eventually develop feelings for her, and by series end, they are married with three kids.

The Onion </ did a couple of articles on this topic and .

The Moral Orel Rev. Putty, saw right though it as well and felt bad for Stephanie.

A Shoddy Knockoff Product is dolled up to look like a popular and/or quality product, but being dolled up is the only work that went into it. You'd be lucky if it even functioned at all These could very well be used as a target of Convenience Store Gift Shopping , especially if they resemble something that an unwitting/ignorant relative thinks the recipient likes The Evil Twin of the Well-Intentioned Replacement . While both tropes are about poorly made substitutes, that trope is with the genuine hope of making up for the thing being substituted. This trope is about just plain old ripping you off Compare Bland-Name Product (to show a popular product in a show without stepping on trademarks), The Mockbuster (the equivalent with works of art or entertainment), and Unlicensed Game (an index of Shoddy Knockoff Video Games that have their own pages) Contrast Follow the Leader (there is a clear influence, but it's not trying to make you think it's the actual work it's following), Serial Numbers Filed Off (it's almost the same thing as another, but at the very least changes anything copyrighted by someone else), and Effective Knockoff (when the knockoff is more</ competent than the original thing it's imitating). Bland-Name Product is when it looks</ like this in a fictional work, but doesn't come across as such

During the 1970s and 1980s, Converse Chuck Taylor All-Stars had other wannabe brands that almost (but not quite) resembled the original: Payless Shoe Stores had Pro Wings high-tops that (except for the heel

patches) could be considered a low-budget version of Chuck Taylors. Kinney Shoes, a now-defunct shoe store chain, had Stadia hightops, which like Payless's Pro Wings hightops, had different heel patches. Both of these were made of canvas and had the same basic lace-up scheme. By contrast, modern dollar convenience stores (like Family Dollar, Dollar General, et al.) have inexpensive brands sold for about $10-$15 that have honeycomb soles instead of Converse's diamond patterned waffle soles and no heel patch emblems, not even coming close to resembling Converse high-tops.

Acronyms are nifty. They make things easier to remember, and sometimes they're just fun . However, sometimes people try too hard, or not hard enough, and end up with a Shoehorned Acronym. There are several ways this could happen: Shoehorned First Letter : Where you simply stick a letter onto one of the words (e.g. "CATS — Creative, Artistic, Talented, S (Individuals).) Being a sub-trope, all examples go on that page. Compare Embarrassing Initials , for when the acronym itself isn't bad, but it spells out something awkward. See A.I.-cronym , Acronym and Abbreviation Overload , and Acronym Confusion for other tropes about acronyms. Also compare Painful Rhyme for a similar trope about rhymes. An Overly Long Name might abbreviate to an unpronounceable acronym.

Sometimes a character will need to come up with a word that starts with a certain letter, but wants or needs to say one that doesn't qualify. The solution: stick the necessary letter in front of the desired word and call it a day! Often done to make a word fit into an acronym or Alliterative List Compare Xtreme Kool Letterz , Recursive Acronym . Sub-trope of Shoehorned Acronym

Shonen is a demographic term for manga and anime aimed mainly at early to late teen boys. Basically, between ages 12 and 18 years. They tend to be Fighting Series focused more on action than relationships, with romance generally either perfunctory or Played for Laughs . Some battles can be sublimated into a form such as a sports competition or even a Tabletop Game . While there was a time where protagonists could be adult men the target audience would look up to, it's more common for the title character, and most of the cast, to be predominantly teenage or young adult male, equally capable of action and Ham. Lots and lots of ham. Mainly to make the character relatable to the targeted readers. Note that while the term "shōnen" tends to be used to refer to a few standard genres, it isn’t technically a genre as it literally refers to the target demographic (and in Japan, generally refers strictly to manga, rather than anime Light Novels are often marked with a generic "male" or "female" demographic.). Its older counterpart is seinen , although both are enjoyed by other audiences as well . The Distaff Counterpart to shōnen is called shōjo . There is no definite marker for a series being or not being Shōnen. Though the magazine it runs in is a good indicator, many shōnen magazines aim for the huge seinen Periphery Demographic that also purchases them. Some of this is a natural result of the franchise Growing the Beard together with the audience: many series that are popular with the seinen demographic (and marketed towards such in omnibus tankoubon volumes) have run in Shōnen magazines when they were serialized. Some long running series will "graduate" to a magazine for an older demographic to follow its aging audience. While the same can't usually be said of series with a strong shōjo

and josei periphery, some authors throw a bone their way by writing exclusive installments for magazines of those demographics. Themes are not a definite indicator either: while most Shōnen works (particularly the action fighter types) tend to fall in the idealist side on the scale of idealism vs. cynicism , there are also plenty of works with Darker and Edgier elements and outright Deconstructions that can easily be mistaken for a seinen series and evoke a What Do You Mean, It's for Kids? reaction (Death Note </, Neon Genesis Evangelion </, Attack on Titan </, and Hunter × Hunter </ are some of the notable examples). That being said, light and fluffy/dark and moody romance, serious female-led dramas, and cute art styles aren't limited to shōjo manga either, as stories like Teasing Master Takagi-san </, Azumanga Daioh </, and Act-age </ can attest. Due to Values Dissonance , some shōnen series are primarily</ marketed towards adult fans in the West; as such, most of Adult Swim 's anime lineup consisted of shōnen. One of the most illustrative examples of this is Tengen Toppa Gurren Lagann </, a highly idealistic Hot-Blooded , bright and cartoonish Super Robot series that aired as the equivalent of a Saturday Morning Cartoon in Japan but debuted on Adult Swim, uncensored, in the US. Shōnen series were the first to be brought over en masse</ to the Western world, and as such, makes up much of the popular American perception of anime. This is because it is, perhaps, the genre most similar to heavily actionized, Rated M for Manly Western Animation shows of The '80s , also largely geared towards teenage males with swaths of Multiple Demographic Appeal . (Pure shōjo bounces between the realms of cutesy and too melodramatically scandalous for most Media Watchdogs , so it does not get shown in the West as much.) See also: So you want to Write a Shonen Series </ If you want to see the Chinese grandfather of most shōnen, see Wuxia and its more spiritual counterpart in Spirit Cultivation Genre or Xianxia .

Other Examples in Shonen Jump

You know I really love you, don't you Tropey ? We've had some real good adventures together , but... Well, Poppa says times is gettin' tough, Tropey. Real tough. The Government is comin' after you , and... well, I gotta let you go back to the forest where you came from. Don't look at me like that, Tropey! You know what'll happen if we keep you ! Go on, get out of here! It's for your own good, dang it! Shoo! I gotta leave you behind, and there ain't two ways about it! Go! ... Goodbye, Tropey. I'll miss you. * sniffle

When a character or animal is sent away, it's this trope. Subtrope of Shoot the Dog and sometimes Unsuccessful Pet Adoption and Not Used to Freedom . Compare to Break His Heart to Save Him , But Now I Must Go , It's Not You, It's My Enemies , Line in the Sand and Shoo Out the Clowns . (Get out of the plot while you can, Tropey, Anyone Can Die now!) Some specific reasons for sending an animal/friend away, drawn from the examples below: Don't be surprised if, despite your best effort to spare them, they decide that You Are Worth Hell .

Typically the Shooting Gallery is a training run for "shoot/don't shoot" scenarios where dummies will pop out and shoot at anyone running through it. Often a trainee will be expected to shoot all the "bad guys" while not shooting obvious civilians like paraplegics, old men, or women with babies. In an action adventure plot expect it to be taken over by the bad guys (or perhaps

specially constructed by them) and the dummies to be firing live ammunition Often a new trainee will be shown using these, perhaps learning a lesson about being more cautious. If it is used for training, it's entirely possible that a near identical scene will happen later If the characters are using one, but the audience isn't told beforehand, it can be a case of Danger Room Cold Open In the United States the FBI calls their shooting gallery Hogan's Alley. The generic term for a military or law enforcement shooting gallery is kill house Sometimes part of a Training Montage For the Shooting Gallery's big sister, see Simulated Urban Combat Area

While some believe that a villain who doesn't realize he can simply shoot the hero is stupid, the even stupider</ type is the one who does</ try it on a certain type of hero. Mooks , the military , and other assorted gunmen have the tendency to repeatedly attack a monster , alien, or Super Hero with weapons that they themselves should know won't work from personal experience or at least from watching the news. What's worse, they'll simply stand in place and try the same thing over and over again as the hero or other threat to their safety advances slowly towards them , never trying something else or turning tail to run until the last possible second. One often has to wonder how much money repeat offenders of this trope waste on ammunition. Sometimes it's explained as desperation, but most times, they really should know better and just accept the fact that their foe is (sigh) Immune to Bullets . It makes a touch more sense with characters who have protective devices like Wonder Woman 's bracelets or Captain America 's shield. At least with those characters, the Mooks can realistically think they have a chance at hurting them if only they could get that lucky shot , which never happens. Many mooks also decide to do this because they believe showing defiance is better than the (occasionally fatal, often MUCH more painful) alternative of disappointing their boss by giving up. Named for the countless times crooks and other low-level threats have attempted to stop Superman by shooting him with regular guns. Often they'll even throw their empty gun at him once they've emptied the magazine, to no effect (though old live-action Superman shows would sometimes have him duck or otherwise dodge the thrown prop guns). Particularly dense examples will then pull out another gun and try again, or pick up a chair and smash him over the head with it... And then do it AGAIN and again until Supes has had his fun and proceeds to twist them up like a pretzel. Justified in circumstances where the monster of the week just has lots of hitpoints, or in circumstances where the attackers have no reason to know or believe that the enemy is really totally immune to bullets; in real life it would be unlikely for the world's collective military to take one swipe and announce: On rare occasions, it turns out that Shooting Superman does work, but only in a very specific manner; for those, see Achilles' Heel . Check out "Real Life" below for some examples where shooting Superman is still the best option. Compare Five Rounds Rapid , Never Bring a Knife to a Fist Fight , Suicidal Overconfidence .

When a character does an ambiguously (a)moral act because current circumstances make it the most pragmatic and logical thing to do. If The Hero performs the job himself, he may even go so far as to hide it from the rest of the cast (possibly with serious repercussions later) due to the risk of compromising his moral standards , or they might say What the Hell, Hero? to which he

might reply I Did What I Had to Do . Otherwise, he may delegate it to the Anti-Hero or The Lancer , whose reputations won't be hurt as severely for the deed. May demonstrate What You Are in the Dark If one Shoots the Dog too often, one runs the risk of becoming a Knight Templar or Poisonous Friend . Alternatively, a Psycho Sidekick , popular in hard-boiled crime fiction since the 1980s or so, is a character whom the author approves of whose main purpose is to Shoot the Dog whenever necessary. The Spock is also likely to suggest Shooting the Dog and is the personification of this trope. Depending on the slant of the series, he will also be the one to carry about the shooting, or the characters will Take a Third Option at the last minute. If the author doesn't want to compromise his heroes' goodness, he'll have the Bad Guys Do the Dirty Work . One common way to show the emotional pain this causes is by showing the shooter cradling their kill This trope is named after the climactic scene of Old Yeller </, where the titular dog is literally shot to put an end to its misery For a diametric opposition that makes you cheer</ for the hero's senselessness, see Honor Before Reason . For extra anguish, it may well have been a Senseless Sacrifice because the one shot was no longer a threat . Expect the shooter to go for the most Jerkass solution even when Fridge Logic indicates much less morally compromising ones are possible, because Murder Is the Best Solution Note that this trope is </ Kick the Dog But More So (the closest thing to that would be Moral Event Horizon); kicking the dog is the villain being senselessly evil just to show the audience how evil he is. Shooting the Dog is an ostensibly heroic character doing something that is necessary but morally grey — such as putting down the old family pet after it's contracted rabies. (Past Experience Nightmares are far more likely after shooting the dog than after kicking it.) Senseless shooting of a dog would actually fall under Kick the Dog or Moral Event Horizon . And it also has nothing to do with the desire every 8-bit gamer ever</ has had to shoot the Duck Hunt </ dog This may or may not be confused with but do not confuse with Shoot the Shaggy Dog , which is a particular form of Downer Ending Compare/contrast with Jumping Off the Slippery Slope , Light Is Not Good , Omniscient Morality License , Well-Intentioned Extremist , Knight Templar , The Unfettered , Cruel to Be Kind . If the act is presented as wrong it may come across as Designated Evil . The version where a bad guy does this for a hero is Bad Guys Do the Dirty Work

In fiction , shooting a fuel tank makes it explode. This makes for an effective tactic in battle, as it's filled with nitro , in addition to the gas This myth was busted by MythBusters </ as that in most cases it simply will not work. A real-life fuel tank explosion was only possible when they used a minigun </ armed with incendiary rounds which, suffice to say, is generally unlikely. Besides, if you have a minigun then you're not going to need to shoot the fuel tank anyway. Even if (against all odds, logic, and reason) the fuel tank does</ explode, the result is rarely the spectacular car-flipping fireball that Hollywood promises. An ordinary passenger car's gas tank with unleaded gasoline will produce a "POP" and a quick (and anticlimactic) flash of flames underneath the vehicle with all four tires remaining firmly planted on the ground, though the resulting fire may consume the vehicle pretty quickly. Diesel pretty much won't blow at all unless you light a fire under it and keep it burning until it causes a BLEVE

(Boiling Liquid Expanding Vapor Explosion), which will take a while to accomplish. Jet fuel's extremely-high ignition temperature causes it to behave a lot like diesel. Avgas (aviation gasoline, the super-high-octane blend used in piston-engined aircraft) can blow up like this (with a very Hollywoodish fireball), which is why airplanes since the 1920s have things like self-sealing fuel tanks and inert-gas-pressurization for their tanks It is important to note that, while conventional bullets or even tracer bullets do not often generate the heat required or have enough surface area to diffuse this heat fast enough to ignite fuels like diesel or jet fuel, white phosphorus rounds, like those shot from the Lahti L-39 Finnish 20mm Anti-tank/Anti-aircraft sniper rifle (more commonly known as the "Elephant Gun") or the minigun wielded by the Mythbusters, are more than capable of both penetrating the outer shell and fuel-tank wall of the vehicle they are hitting and delivering enough heat to cause an explosion. Of course, the behavior of the vehicle during the explosion is still the same, aside from getting quite a significant jolt from the impact of a 20mm rifle round traveling at 800m/s (similar to the muzzle velocities of some naval cannons) This is about deliberately shooting a fuel tank. For vehicles that explode on any kind of incidental impact, see Every Car Is a Pinto . This trope also has some overlap with Bullet Sparks ; see that page for the fairly limited number of ways this can be a Justified Trope . When this happens to a flamethrower's fuel tank, this is Flamethrower Backfire . If shooting or otherwise rupturing a pressurized</ tank sends it streaking away like a meteor, that's Gas-Cylinder Rocket . Compare Pop the Tires for a more practical method of disabling a vehicle

Is there a worse job to have than being a messenger for a major villain? The hours are long, the pay is low, your boss thinks that the world revolves around them , and likes to abuse their men for fun , and remember that dental plan that led you to join in the first place ? Yeah, that got canceled last year. And then there's the very worst part of being a Big Bad 's messenger: bring them a message with bad news, any bad news , (even just something small like that their mother is running 10 minutes late for the party) and they'll flip out, fly into a rage, and kill you. Why? Because you're the closest thing to them when they get the bad news, and you're expendable . Maybe it's time to see if the heroes need some extra help or a new sidekick , or... something. Anything! The origin of the trope leads back to ancient Greece at least. One possible theory (besides the king being affected with Pride) is that the messenger was a defeated or losing general's son, and that his death was punishment for failure . It's also such a common cliché that the Evil Overlord List took time to specifically mention it. By the way, remember when we told the worst part was bringing your master some bad news? We lied . The</ worst is bringing someone else</ a message from your master. Such as an ultimatum. The recipient is guaranteed to reply " Screw Your Ultimatum! " in a non-ambiguous way, and by "non-ambiguous", we mean by sending your head back . Without the rest of your body . Also note that even the "good guys" might do this, especially Anti Heroes . Its depressing regularity in the ancient world led to the first rule of international law: Diplomatic Immunity. In the end, everyone (even Genghis Khan , who destroyed multiple empires</) thought it was just a little unfair

to the messengers. In fact, Genghis Khan wiped out one of those empires because </ they killed some of his messengers. When villains do this, it is generally done as a subtrope of You Have Failed Me and Bearer of Bad News , and is a way to Kick the Dog by killing the person who annoys you despite their innocence . When heroes do this (to enemy diplomats, NEVER their own servants), it's because the messenger was a bad guy anyway , so why not murder him ? Some shows make the messenger look and act particularly evil , e.g. threaten the characters with death or worse, to avoid the negative aspects of this trope (see also: "Ass" in Ambassador). He may even psychologically torment and provoke them by showing them what happened to those who said no . In particularly stupid moments, a villain might execute a messenger immediately for disturbing him , before </ he gets a chance to deliver his news . And because of what we said earlier about how even anti-heroes may get in on the act, if you're in a story featuring Black-and-Grey Morality , do whatever it takes to get out of delivering a message. If you do wind up having to deliver some bad news or an ultimatum in such a work, your life expectancy is probably slightly shorter than that of a guy standing on top of skyscraper in a thunderstorm who's also saying " What's the worst that could happen ?" Guys, the messengers are coming in peace.</ Doing this may also be violating a tradition of Sacred Hospitality , which only adds to the sense of outrage it provokes; this played a role in Genghis Khan's destruction of the Khwarizmi, mentioned earlier. "I'm just the messenger" is a stock phrase used to remind people that this trope isn't really fair, and is fairly likely to work. Not to be confused with Please Shoot the Messenger , where the recipient is actively instructed by the message to kill the person who delivered it. Aggressive Negotiations may well include this trope as part of said "negotiations". Overlap with Offing the Annoyance is likely. Compare Offing the Mouth , which would be something like "Shoot the Deadpan Snarker ". Contrast Mook Depletion , where the villain can only afford to have one messenger. Compare: Shoot the Television and Spare a Messenger .

Assassin's Creed: Syndicate </ takes this trope literally. After Jacob kills Pearl Attaway , Big Bad Crawford Sterrick (who had a thing for her) is seen mourning her by performing a sad song on the piano. When a servant enters the room to give him an update, he barely gets one word out before Sterrick blows his head off In Futurama </ episode "Love and Rocket", the Planet Express crew deliver a barrel of candy hearts to Omicron Persei 8 with the message that "Earth loves you thiiiis much!" the chalky-candies taste bad to Omicronians, and the cutesy messages upset them. The crew has to flee the planet chased by battleships

When a television or movie production has paid a lot of money for an extra-special effect, prop or to get to an exotic location, then they are damn well going to get their money's worth. So we see a lot of that big budget item: There isn't necessarily anything wrong with this . Making the most of your budget is what really makes the industry appreciate you, and having a good trailer image works in your favor. The only real pitfall is if you can get a better artistic effect by not</ shooting the money — for instance, how the expensive prop shark in Jaws </ was little seen in the film, but that made the shark scarier to the audience . See also Stock Footage , Scenery Porn , Prop Recycling , Big Budget Beef-Up , Widescreen

Shot , Leave the Camera Running . Please</ do not confuse with Money-Making Shot . Or with using cash as ammo or pumping stacks of bills full of lead.

The hero's been led to the gallows and is about to do the metaphorical "hemp fandango" . He looks pretty much boned, right? Nope, The Cavalry ! They'll save him by splitting the rope on the noose with a well-timed arrow (or a blade, or a bullet, if the time period's a bit later), just as he's about to take a long drop on a short rope. Oh, and bonus points if this dramatically super accurate shot comes directly after a firefight in which A-Team Firing was in full effect. A subtrope of Improbable Aiming Skills Well, you know what they say. No noose is good noose A comedic subversion of this has the arrow not quite split the rope all the way, leaving the victim dangling (and strangling) until his rescuers can finish the job In Real Life , this is much less likely to happen than in fiction. First of all, in the nineteenth century, we figured out that hanging from a higher altitude can kill instantly by breaking the neck, and since then the majority of hangings are done in this way, with only particularly sadistic or incompetent executioners using short drops. Second, even if the victim survives the initial drop, they may struggle or convulse while suffocating, causing the rope to twitch and bounce around and making the already thin target even harder to hit. Despite all this, ... so long as you manage to hit the rope in the first place. A better solution is just to shoot the hangman

The hero is in the role of a Fake Defector . One of their friends has been captured. The Big Bad hands the hero a gun and tells them to kill them. The gun is almost always empty. One of two things usually happens. They pull the trigger and nothing happens, or they point the gun at the Big Bad and nothing happens. In the latter case, their cover is pretty much blown. In extremely rare situations, if the gun is actually loaded, the tested subject may succeed at pulling the trigger, injuring or even outright killing the Big Bad. In addition, if the good guys are using this ploy, they will be careful to commend the testee's reluctance to pull the trigger, since killing should never be easy . (Well it depends on the person on whether or not its easy.) Note for the Yanks here that "mate" is used in the British slang meaning of "friend", not necessarily one's actual mate, though occasionally killing your spouse or lover is used as a particularly strong test. This is a subtrope of If You're So Evil, Eat This Kitten . It is often used as a stage in Bring Them Around — once the character has done something, it's harder for him to leave. Compare Involuntary Battle to the Death , Finish Him! , Deadly Graduation .

Crazy things characters do with shopping carts outside of their original purposes, whether they ride them or ram them into stuff See also Doomed Supermarket Display

Typically An Aesop against cheating. All the regular characters are on a Road Trip or some other quest . One character suggests they take a shortcut: sure, it may not be on the maps , but he knows the route like the back of his hand. Besides, it will shave a few hours off the trip, and be all-around more interesting than

the boring old interstate! Persuaded, the other characters agree to take the shortcut If they're lucky, Hilarity Ensues . If they aren't, Hilarity Ensues : all manner of deadly serious horrors beset them as soon as they leave the beaten path. They get lost. The car breaks down. The shortcut takes them to the Town with a Dark Secret or the Wacky Wayside Tribe If the proposed shortcut is described beforehand as "the scenic route", it's pretty much doomed from the start A staple of Dom Coms (where it is usually instigated by the Bumbling Dad), and stories involving The Quest . Frequent use of a Long Delay turns the destination of a trip into the story's MacGuffin . The situation will often be exacerbated by a Directionless Driver See The Window or the Stairs , where the "easy" decision is generally the worst. See also Path of Most Resistance for a similar trope used in video games. For more travel wisdom, see Right Under Their Noses . Compare with Deadly Road Trip . Contrast Ridiculously Difficult Route . For similar situations not involving travel, see Laborious Laziness

In the United States, a "short film" usually means a movie between 20 and 40 minutes, while anything shorter than 20 minutes is supposedly called "short subject". The two terms are sometimes used interchangeably, though, and either can get shortened to just "shorts". The universal maximum length is 40 minutes; anything longer is a "feature film". Minimum lengths vary by region and organization Live-action shorts were very common in the days when cinemas ran all day and people would often come and leave at any point. The types could be included in a regular program were Newsreels , comedy shorts like The Three Stooges </ and Laurel and Hardy </, musicals that are a de facto</ Concert Film focusing on some particular music act, and cartoons such as Walt Disney 's primary output until Snow White and the Seven Dwarfs </ was shorts. In certain home video editions of vintage Disney and Warner Bros. -owned films, you can watch a bonus feature collection of film shorts that are assembled like a typical theatrical short film line up of the appropriate decade Unfortunately, shorts were paid with a set fee regardless of the audience response and were of course overshadowed by the feature films, which got the advertising. That's why Walt Disney took a chance with Snow White and the Seven Dwarfs</ as a feature, which could allow him to see real profits as well as to pay for the high production standards he strove for. With the rise of the double feature the shorts were gradually squeezed out, leaving only the cartoons and newsreels until television killed them off Short films nowadays tend to be student, independent projects, or from public institutions like the National Film Board of Canada , often short in time and budget. It's a challenging medium in which to work, given the constraints, but like all media, it has its perks. Short films are great training projects for beginners since they are easier to make than a feature film, and can be very personally rewarding, considering the filmmakers can go wild with crazy ideas that they don't have to sustain for a feature film or a series. Major studios like Walt Disney Pictures in the past with their Silly Symphonies </ and Pixar now also use them as a good way to try out new film techniques before using them in features. Most Web Original projects could easily be called short films; so could some entries in Le Film Artistique Most films made specifically for novelty/large-screen formats such as IMAX — nature and science documentaries, performance art showcases, animated shorts/compilations, etc. — and screened in museums or

amusement/theme parks, rather than given mainstream theatrical releases, are short films. With IMAX, this was partially due to the logistics of changing the giant reels of film it required until digital filmmaking/projection came along and made it much easier for mainstream films to be released in the format, but the short film format persists for other productions However, the short film has had a bit of a semi-revival as mainstream fare, such as the aforementioned Web Original films on sites like YouTube . In addition, Pixar, DreamWorks Animation , and Warner Bros. have regularly produced animated shorts for both theatrical release, as TV special material, and as DVD Bonus Content . In Canada, there is Moviola, a cable TV channel that features only</ film shorts. In Japan, studios will publish several Anime shorts together, each running 30 minutes or more, as double or even triple features The term comes from the number of reels it took to play the film on a projector. Shorts were typically two reels (hence 20-40 minutes), and features were usually four to six reels (when these terms were coined, features were usually 60-90 minutes)

Sometimes a show, performer, or franchise, for some reason or another, doesn't last too long. Perhaps Executive Meddling reared its ugly head and it was Screwed by the Network , perhaps someone Died During Production , or maybe it was simply ahead of its time . However, a few years down the road, the genre that it belonged to explodes in popularity, and when you interview the creative minds behind the genre, they ALWAYS put that particular work front and center as their biggest influence. Quite simply, it was a This trope is about something having left a noticeable impact on its genre, even though the work/artist was cut short. Short works that were great but have not influenced their genre a lot yet (ex: Firefly </, Gravity Falls </) don't go here In serial media (comic books, anime, western cartoons, etc.), this trope can manifest as a work that was cut short or simply not meant to be a Long Runner , but the impact it left on the genre is still felt In music, this is not a One-Hit Wonder : a Short-Lived Big Impact musical act might actually have multiple hits before they left the scene, or even no hits at all . One Hit Wonder usually refers to an artist or act that left no impact beyond the popularity of their one hit, a Short-Lived Big Impact's effect on their genre is still felt Can overlap with Dead Artists Are Better , Too Good for This Sinful Earth or Too Cool to Live . May be the subject of a Celebrity Elegy . Some of the examples in One-Book Author fit here too. Contrast Small Role, Big Impact , which is where something is only in a work or series of works for a relatively small amount of time, but ends up being very important to the work as a whole

New episodes of television shows aren't aired on the same day or even week everywhere in the world. For example, new episodes of an anime are going to be out in Japan before they're shown in the United States due to the time it takes to translate and dub it. Likewise, shows made in the United States are, naturally, usually shown in the United States before they're shown in another country. Basically, it only makes sense that a show will be shown first in the country that made it However, there is an exception to that rule and that's where this trope comes in. Although a title was made in one country, people in another country may see

new episodes first. This can seem extremely odd, at least to the viewers residing the country of origin. This is most common with English-language programming, particularly American shows being aired early in Canada, Australia, the UK; even regions where English isn't the official language, such as Latin America or the Philippines, will still have stations that still broadcast in the language, meaning such works fall pray to the trope easiest. That said, there can (and have) been situations where even the foreign language dub comes out before the original language hits screens The reason this trope happens is that, once they've paid for them, licensees/networks in those countries often have considerable control over when they want to air the episodes, and they just happen to air them earlier than the original country's station does. Oftentimes a contract will state that episodes cannot be aired before a certain date, anticipating that the home network will air the show before then, but then for whatever reason the airdate in the home country is pushed back, while the foreign station keeps its originally planned airdate No matter the case, upon the advent of file-sharing networks and sites like YouTube , this means that anxious viewers in the work's home country gained the ability to see these episodes weeks or even months before they're ever aired This may overlap with Germans Love David Hasselhoff , which can sometimes be either a cause or an effect of this phenomenon. After all, if your American show is more well-liked in India than it is back home, might as well just let broadcasters there air them early to take advantage of that fact This can also happen during a crisis such as the COVID-19 Pandemic , when establishments such as movie theaters close, delaying or preventing the release of the work in its home country, but allowing it to run in foreign markets Contrast Late Export for You , where certain regions get the work later than others, No Export for You , where foreign countries never see the work at all</, and Early-Bird Release , when a work has an episode released earlier than its' intended airdate in it's origin country And "Short Run in Peru" does not refer to a work that's short-lived outside its home country . That would be Unfinished Dub . This trope's name refers to the fact the work may have a shorter run overseas due to them getting through all the content faster

Articles with four or fewer characters in their title can often be difficult or impossible to find. This page lists them Mostly these should be work pages; if you're naming a trope, it's probably best to come up with a name that's slightly longer Not to be confused with Long Title and Long Titles vs. Short Titles . See also One-Letter Title and One-Word Title

The Shot-for-Shot Remake is a remake that is nearly identical to the original, in almost every way. It'll use most of the same dialogue, have the exact same plot, and change very few things See also Setting Update , They Copied It, So It Sucks! In animated works, often overlaps with Stock Footage . Sister tropes with the Multi-Animator Project Much of Evangelion: 1.0 You Are Not Alone </ is reanimated shot-for-shot from the original TV series. The most prominent exception is the (much-improved) battle against Ramiel. It gets subverted with its sequel, as the plot diverges rather quickly

In the 1998 version of The Parent Trap </, it's surprising how much

of the dialogue was almost exactly the same as the 1961 original . It also kept several of the important plot lines from the original (i.e. the camping trip, the grandfather discovering the identity of the two girls, and the recreation of the wedding dinner). Having said that, however the remake did deviate pretty heavily at times. The recreation of the wedding dinner happens much earlier in the remake and ends up failing, unlike the original, leading to a heavily altered third act. Aside from the camping trip, it almost completely deviates from the original.

Though Power Rangers </ deviates from Super Sentai </ most of Ththe time, there are some seasons that are close to the source Thmaterial. However, Power Rangers Wild Force </ was criticized for Thbeing almost EXACTLY like Hyakujuu Sentai Gaoranger </, with many Thepisodes being shot for shot remakes, the only changes being the Thmain Big Bad , and the two crossovers that occurred that season. ThPower Rangers Samurai </, the Western adaptation of Samurai ThSentai Shinkenger </ , went in this direction as well, though it Thdid deviate in a few parts e music video of Audioslave </'s song Th"Show Me How To Live" is a highly condensed (as in five minutes) Thremake of Vanishing Point </

As part of the advertising campaign for the release of Nintendo 3DS version of The Legend of Zelda: Ocarina of Time </, Nintendo released a that was a remake of the The 1934 Classic Disney Short "Orphan's Benefit" was remade in 1941, with the same soundtrack and animation but in color and with modernized character designs. And apparently, Disney planned to produce color remakes of other black-and-white cartoons, which unfortunately never got made either due to the Disney animators' strike or the outbreak of World War II. Animation drawings for a scrapped remake of "Mickey's Man Friday" exist

Uh-oh. Did you just have a one-night stand with the Farmer's Daughter ? Whoops, didn't quite turn out like you figured, eh? Her old man found out, and now you and Daisy Mae are standing before an altar in a rural church, with your petulant in-laws pointing a nice long (and loaded) shotgun at your back. There's no escape. No Big Damn Heroes are going to rush in and rescue you in a dramatic overblown fashion . You've made this bed and now you're going to lie in it . For the rest of your life Oh well, at least Daisy Mae is somewhat</ pretty... for a girl with only one tooth The traditional Shotgun Wedding (replete with gun-toting relatives) is a common staple of comedies set in rural, "hillbilly" areas . Any big-city fellers who wander into such areas had best be discreet about any "minglin'" they do with the local womenfolk, lest they find themselves being forced to stay a lot longer than they had intended. And God help them if the farmer's daughter suddenly gets knocked up in that one-night stand. They may be shot before</ they get dragged to the altar. Female main characters must also take care when journeying into these kinds of areas, lest an affair forces them to stay as well Sometimes mutual attraction isn't even required before our hero or heroine winds up frog-marched to the chapel. One of the local boys or girls may take a shine to a traveling protagonist and attempt a forced marriage at gunpoint. In cases like these, the Big Damn Heroes are much more likely to jump in and save the day . But if you got into this situation by sowing your wild oats a little too freely , then you're pretty

much on your own Nowadays, a "shotgun wedding" seldom involves actual firearms; the phrase is a euphemistic way to refer to any marriage that occurs upon learning that the bride is pregnant . (When characters in older media talk about "having" to get married, this is what they mean.) The parents may not be incensed nor the prospective groom unwilling, but there is still a sense of compulsion involved, since the couple may not have married so soon — or at all — if not for the unexpected pregnancy. In fact, if an actual shotgun is</ involved, the unwilling groom can usually have the marriage annulled by reason of duress (because "they had a gun to my head" is the textbook definition of duress). In fact, in the Catholic Church, a six-to-nine-month preparation program called Pre-Cana is required of any who seek marriage, with one of the stated goals being to weed out such shotgun marriages. Coercive weddings are further forbidden in Canon Law This kind of activity was a lot more common back when there was more of a stigma attached to unwed parents , especially a single mother; the biggest reason for these marriages was to preserve her virtue. (It's also, unsurprisingly, Older Than Shotguns , and used to be known as a " knobstick wedding".) But in this day and age , single moms are viewed much more sympathetically and it's the father</ who's judged as an irresponsible cad if he knocks a girl up then ditches her. However, he can remain in good graces without marrying her if he's active in raising his children, and most people today agree that it's better for all parties that the parents not</ marry if they're only in it for the kids and not their own relationship. However, this trope is still Truth in Television for more socially conservative parts of the world If the wedding effectively happened when the groom (or bride) wasn't looking, it's an Accidental Marriage This is a subtrope of Altar the Speed and also of Honorable Marriage Proposal . May end in Babies Ever After and can lead to the couple later believing they Married Too Young . Invoking this trope is usually the purpose of The Baby Trap (and frequently, by extension, a Fake Pregnancy). Also compare and contrast Captive Date , where one side of a romantic evening would rather not be there, but isn't allowed to leave. An inversion of this is Break Up Demand

And you're to blame... </ We've all seen it before. The patient is going into shock, he's losing consciousness! His heart's stopped, and the paddles aren't working. He's not going to make it! Only one thing left to do. Shot to the heart, stat! His heart's beating; he's stabilizing. Crisis averted! Shot to the Heart is when an injection of adrenaline (clinically termed epinephrine) is administered directly into a patient's heart, usually by a forceful stab. This can be done for a number of reasons, usually to restart a stopped heart or to restore or maintain consciousness. If the injured person is particularly badass or determined , he may even do it to himself so he can stay conscious long enough to save the day. The trope was made popular by 1994's Pulp Fiction </ when hitman Vincent Vega does it to save the life of Mia Wallace, who has OD'd on heroin and also happens to be his boss's wife. Today it's right up there with a tracheotomy when you need some drama , but in reality, this is a very bad idea and no longer practiced by actual medical personnel. In spite of this, it remains a popular trope, especially in medical dramas and grittier action films, though subversions and lampshade hangings are starting to show up in comedic works. A subtrope of Artistic License – Medicine . Compare Healing Shiv . See also Instant

Drama, Just Add Tracheotomy and Magical Defibrillator for similar use of emergency medical procedures for drama. Not to be confused with shooting someone in the heart with a weapon.

Also known as . Be it pads, armor, or epaulets, the Big Bad and The Hero have the biggest shoulder-wear This is most common in fantasy or science fiction: fantasy armor can easily have huge pieces of armor on the shoulders, and science fiction can easily create a future costume (or armor) with huge shoulders. They may also come with a ridiculously high collar , Spikes of Villainy , or an All-Encompassing Mantle for the aspiring Evil Overlord On occasion, the shoulder pads can actually serve a purpose, by having a cape attached to them The corollary is that if somebody in the cast has enormous shoulder pads, they're probably evil. Other cast members can have shoulder pads, of course, they're just smaller</. The exception, of course, is if they give everybody</ humongous shoulder guards There are both artistic and function-related reasons that this trope existes: Artistically, the inverted triangle (i.e. one point pointing down) generally conveys a more sinister form, and shoulder pads help the torso form a triangular image. From a distance, you may also be fooled into thinking you're fighting some undead headless monster. And, as the picture of the Space Marine shows... it looks quite intimidating. Also, large shoulder pads add additional mass to the upper torso and create a tapering body shape, which instinctively registers as a fit, muscular build. i.e. a do-not-mess-with-me-physique The functional reason is all about mobility. Because the human shoulder joint can pivot slightly over 180 degrees both horizontally and vertically, rigid shoulder armor cannot be fitted tightly to the shoulder. It must be either free-floating (fastened to the breast- and back-armor by straps or some other flexible material) or have enough room for the joint to pivot within it (a big, ball-like shape). They still don't need to be as big as most costume designers make them, however. Sometimes huge shoulders (especially on Powered Armor) are handwaved as actually being</ storage, as well - most often for ammo In video games, it's often used because the ball-and-socket joint of the shoulder was very difficult to incorporate into a player model without causing clipping and an action-figure look. Modern games designers use the look because it is still very difficult to properly animate the shoulder joint- it involves four bones, several unusual muscle groups and an irritating degree of twistability. It can also be a pain to generate a texture to cover this smoothly - a shoulder pad allows artists to make one texture for the torso and a separate one for the arm without really caring how they join The overall psychology behind this is Truth in Television . Broad shoulders are associated with power and strength, and are considered an attractive physical trait in men. During the 1980s , shoulder pads worn beneath clothing was a popular fashion trend among women, as it was a time when they began becoming commonplace in formerly male-dominated roles and activities; the broad shoulders (along with shorter, yet not fully androgynous hair styles) allowed them to blend in with the traditional image of professionalism and authority If they are round enough, they overlap with Giant Poofy Sleeves . See Shoulder Cannon for when a Cool Gun is mounted on them (for some literal "Doom"). If they're not so much shoulderpads as a pair of shoulder-mounted towers, then they're Vertical Mecha Fins

When a character is revealed to have had an actual reason for his apparently villainous actions, it frames their actions in a better light . However, sometimes, the behavior continues even when the justification no longer applies. That's this trope For example, a villain who robs banks to pay for his sick daughter's medical treatment might be reasonable, but it becomes completely irrational when the daughter isn't even sick anymore Sometimes justified when the character has got himself so deep into whatever he was doing that it's no longer possible for him to leave, or if he's fallen prey to The Dark Side Will Make You Forget In some cases this trope keeps the Conflict Ball rolling—we wouldn't have much of a character, after all, if we could solve his problems by just giving him whatever reasonable thing it is he wants . Other times it's a simple character quirk, or a poorly-thought-through excuse intended to make a villain sympathetic but ultimately just inviting more Fridge Logic . In some cases, it's played for comedy, revealing that the character... kind of exaggerated how necessary their actions were Compare Chronic Villainy . Can turn into You Keep Telling Yourself That if someone calls them out on it. Compare Cut Lex Luthor a Check , which doesn't require that the villain ever had an excuse for his unrepentant villainy

A Shout-Out is an element in a piece of media—a name, line of dialogue, a prop, etc.—that intentionally refers to something or someone outside the work such as fans, family members of the cast or crew or, commonly, another piece of pop culture The idea isn't new , even if this term is. In literary studies these indirect references are known broadly as allusion</, and they can be found across genres and ages from ancient epic poetry to Elizabethan theatre to contemporary video games Note that Fiction is constructed from the repetition of storytelling devices : Many tropes, symbols, and ideas are embedded in the popular consciousness, and works can share a similar element without one being a reference to the other. As a general rule of thumb, if the example needs to be couched with Word Cruft like, "seems to be," "bears a resemblance to" or "could possibly be," it's almost certainly not an example A good Shout-Out should still fit within the context of the story , or it may end up being a Big-Lipped Alligator Moment to people not familiar with what's being shouted about. It should also be subtle enough that viewers either only notice the double meaning after a trip to the fridge or have a short chuckle if they notice it immediately: a blatant Shout-Out runs the risk of violating Suspension of Disbelief and kicking the audience out of the story An explicit, open Shout-Out to one of the work's sources of inspiration is an Inspiration Nod . Reference Overdosed is when a series is loaded with Shout-Outs; Referenced by... is for the work that the Shout-Out is aimed at Super-trope to Expy (a whole character modeled after a figure from another work), Take That! (a malicious or critical reference), Literary Allusion Title (a referential title), Shout-Out Theme Naming (when multiple characters carry allusive names), Actor Allusion (a reference to another work with an actor in common), and Company Cross References (when the reference is to another work by the same creator; see also Creator In-Joke). Compare Homage and Parody , which are more thorough recreations of other works. Opening Shout-Out , Continuity Nod , Call-Back , Production Throwback , and Mythology Gag are for works internally referencing themselves See Stock Shout-Outs for a

list of Shout-Outs and other references common enough to earn their own page Unrelated to Make Me Wanna Shout </ If a character just happened to use a similar turn of phrase to another work, that's just a coincidence

A common problem with a Merchandise-Driven piece of media is consistency between the media and the merchandise; whatever merchandise is made for the show or comic book has to look at least reasonably close to what's on the show or comic, and vice versa, for the kiddies to equate one with the other and, thus, buy both. This can prove a problem, though; marketing execs have a funny way of working their mojo, and it's not uncommon to see a chicken-or-the-egg scenario pop up - do they make the merchandise, then</ build the media around them, make the media then</ the merchandise, or make both together? Whichever one they pick is whichever manner the fans will judge the other on. happens when the media is made first, then the merchandise; since the transition between 2-D and 3-D is hard enough , adding stuff like joints and other gimmicks to make it playable for kids - especially if said media involves Transforming Mecha - there's bound to be some details lost in the attempt. Thus, an action figure, for instance, is considered "Show Accurate" if the toy has little to no details missing from the media version. is the same, except the merchandise came first, and you're moving it from 3-D to 2-D... not as easy as it sounds. Depending on the art style the media is being made in, getting the characters accurate to their merchandise can get rather difficult. (Of course, being too good</ a representation of the toys can be problematic as well, leading to things like Evac having a giant red lever on his left arm for no real reason.) Then there's the hardest: making the media and merchandise together. Combine the problems inherent of the other two, and you can see why producers/developers end up hating</ doing Merchandise-Driven media. To be fair, though, advancements in toy-designing technology has made this less of a problem than it was in, say...the '70s or '80s, when the most articulation a toy can expect was in the waist, shoulders, and neck, and Humongous Mecha looked more like candy-colored hunks of brick than an actual robot. Nowadays, we have the ability to make Transformers </ that can shift from realistic model car to crazily-articulated behemoth mecha, action figures with full range of movement and insane muscle details... At least, we can do that for merchandise marketed However, this can still be a problem when it comes to show-accurate toys, particularly action figures, where the show's stylistic character design cannot be translated into a 3D model without weakening the toy's structure. Incredibly thin limbs, when translated into plastic, usually means the plastic would be fragile and easily break, which would mean the toy would not pass any mandatory safety tests, and in turn would incur the wrath of the CPSC. This is not necessarily a problem if the show is targeted at older audiences, but if the show's audiences are preschoolers who tend to engage in rough play and put things in their mouth frequently, then you have a problem. The workaround would be to use more expensive materials or scale the toy to a size that the limbs' structural integrity are strong enough, which of course increases the price of the product exponentially and in return may affect sales. Additionally, some materials that would be strong enough (ie PVC or synthetic rubber) would nowadays be considered toxic</ and not suitable for being used to make toys meant for kids. Still, the debate will rage on as long as both the media and merchandise

are popular, invoking arguments as fans battle over which is more aesthetically pleasing.

The alchemical process of transmuting the muse into money. The business, administrative, and promotional aspects of the creative life go here.</ See also: Advertising Tropes , Characters and Casting , Fandom , Hocus Tropus , Movie-Making Index , and Reception Dissonance . 30-Day Free Trial

This is a writing or directorial choice that involves the use of demonstrative techniques, rather than blatant or thinly-veiled narration, to establish narrative elements. For example, say Alice is a badass: that Alice is a badass, she would spend the entire book doing indisputably badass things. More pertinently, the book would go into detail: for instance, the work could begin with a Batman Cold Open where she takes on six mooks without breaking a sweat. In these circumstances, we don't have to be told she's badass; we can see it for ourselves. If you're using a story structure or Point of View that doesn't include a narrator (such as limited third-person, in which you only see into the head of one character), showing is usually a better idea, if only because having a narrator suddenly show up just to tell this stuff would break the reader's Willing Suspension of Disbelief . It's even more important in a visual medium, since people don't tend to say precisely what they're thinking or how they feel about it for a hypothetical audience's benefit; watching two characters discuss the details of something they both already know rather than making economical use of a flashback to when one or both didn't</ know is extremely poor storytelling. This also relates to sentence-by-sentence writing decisions that have more to do with an author's language and word choice than anything else. In general, something happens in every sentence written. Is the author merely stating those events, or describing them? "Alice was angry and upset over Bob's death" is the telling version of "As her husband slumped to the floor, with blood gushing from his throat, Alice's heart raced and she choked back tears." One of these two sentences has slightly more dramatic power, and it's for reasons of impact that showing is generally advocated over telling. It's certainly a good thing to know how to show, but it's just as important to know when</ to show. Many writers consider that treating like an iron-clad rule makes writing much harder than it needs to be and can lead new writers to believe they have writer's block when in fact it's merely a scene in which they should be telling, or that they've been showing so much, they've run out of ways to show. One of the best times to Tell something instead of Show it is when you want to summarize lots of events — the written equivalent of a Time Passes Montage . Some times, one might Show so much that it becomes Too Much Information . It should also be noted that . If characters are having a conversation (or even just narrating to themselves), things can be revealed, but the way</ they are revealed, and how others react, can be a form of showing. Conversely we could see characters doing their job, but nothing else is revealed, so while we are shown characters have employment, it would not show much else about the character. An extension of the concept in interactive media like Video Games is "play, don't show." Rather than the player being told</ that the Dragon Lord killed your ninja clan and dishonored you by defeating you in a duel or being shown</ a movie sequence, the player is allowed to act out the journey to the Doomed Hometown and fight a Hopeless Boss Fight against the far more powerful foe prior to the game proper. It's

important to note that Tropes Are Tools - there are reasons why an author may prefer to tell but not show. See Unreliable Narrator and "Rashomon"-Style in which the viewer may find something different than what the narration is telling them. This technique is usually to highlight the Unreliable Narrator 's particular agenda and their character.

A character (often female) has had a rough day. She's suffered some sort of physical or emotional trauma that makes her want to run home and curl up into a ball Naturally, the first thing the woman wants to do is go home and take a nice, long, hot shower. This is not surprising; many people find the best way to relax after a hard day is to take that shower, put on fluffy pajamas, and just let it all go. Water is also an archetypal purifier in general , capable of symbolically washing away sins or past events — though that doesn't mean it'll work</ Of course, when it comes to fanservice , these showers of angst are solid gold (and no, not that</ kind of shower). You can't argue with the titillation provided by seeing a hot-bodied person nude, soaking wet, and in desperate need of support (though in most cases of Shower of Angst, the person showering will be so distraught or depressed that he or she will shower with clothes on, resulting in a Sexy Soaked Shirt scene). However, in some cases, this can border on creepy , such as when a woman takes a shower of angst after being physically or sexually abused (or is suicidal and trying to kill herself by slashing her wrists and letting the running water bleed her dry). That particular version of the trope is common in soap operas, most serious movies, and cable dramas The post-rape shower also has ramifications in a Crime and Punishment Series scenario — if the victim takes a shower before a SAE kit has been collected, then vital forensic evidence is lost. Unfortunately, it's Truth in Television Men are not in the least exempt from this trope, since every shower scene is also a Shirtless Scene . The male variant often features a hunky male leaning towards the wall, with the running water falling on his back Contrast Redemption in the Rain — a joyful, liberating shower in the rain. Can also be an instance of Out, Damned Spot! if the showering is because a character is trying to wash away guilt. Sister Trope of Bathroom Stall of Angst

A common Sitcom and Anime trope in which one character accidentally sees another character, usually of the opposite sex, in the shower. Usually, Bob will turn on the water, then leave the room for a moment. Alice, oblivious to Bob's presence, steps into the water and closes the shower curtain. Bob then returns, finishes stripping down, and opens the curtain back up, so they each get a view of the other naked. Notably, Alice will never stop to think something along the lines of, "Wait a sec, I never turned on the shower..." Often, but not always, the two characters have a history of sexual tension . If so, the incident typically leads to either an Unprovoked Pervert Payback or awkwardness and mutual avoidance, until they decide to pretend That Didn't Happen . If not, it's at least a source of Fanservice . Any time someone contrives to invoke this trope , they're almost guaranteed to catch the wrong person and suffer for it somehow, often by exposure to Fan Disservice . A sub-trope of Shower Scene . Related to Accidental Pervert . Distinct from Naked First Impression in that it's limited to bathroom settings and characters who already know each other. Compare Landing in Someone's Bathtub .

Two people have sex under a running shower. Since shower windows have a tendency to get steamed up, this allows for literal Censor Steam . Sex against the wall is</ a possibility, but there is the likelihood of injury from slip and fall (which hardly happens in fiction, unless one was to write a romantic comedy that puts a realistic—and painful—spin on this trope) Often an example of Idealized Sex See also Shower of Angst (when a character showers to wash away shame, misery, and/or embarrassment), Shower of Awkward (when Hilarity Ensues — or Unresolved Sexual Tension rises—when one character walks in on another showering and freaks out over it, or someone flushes the toilet), and Shower Scene (Exactly What It Says on the Tin)

describes the genre of an entire series. For our purposes, "genre" is synonymous with "topic". See also: Formats and Genre Title Grab Bag . Fiction :

Non-fiction

The result of combining Grand Theft Me with Evil Is Sexy . Any villain who possesses the body of the heroine (or any female, really) is contractually required to spend time posing in front of mirrors, wearing scanty clothing , and sometimes even groping herself . This often occurs when the villain in question is herself female and has been without a normal body — or at least an attractive one — for an extended period of time Naturally, this is an opportunity for rampant Fanservice , to an even greater extent than the standard form of Evil Is Sexy Compare Man, I Feel Like a Woman . This overlaps with Power Perversion Potential . Contrast Shapeshifting Seducer . Subtrope of Limb-Sensation Fascination

Although many talents in fictional media show they didn't do their research, some actually did. In fact, sometimes they learned so much and worked so hard to learn it that it would hardly seem fitting to just not show it off. They may also very well have Cast the Expert The Shown Their Work trope comes in when the creators tweak their stories to show the viewer/reader what they have learned. The trick is to do it so this advances the story instead of stopping it cold. When it's done right in a well-made work, awards for its educational value can be just as nifty as the artistic awards This often happens in older, harder Sci-Fi books, wherein the authors try to keep the science as consistent as possible with currently-understood scientific theories. Of course, since Science Marches On , this may date the book badly More often than not, the stuff authors look into won't be things with which the average Joe is familiar. If it's something particularly unrealistic , the audience might just write it off as typical fiction, even though it actually is a thing When an author claims to have done the research but definitely hasn't, that's Dan Browned . Any examples of that list are there; here, the claim is proven correct Note that this does not include explicitly educational productions, since they obviously have to be both accurate and explanatory to be effective Compare Doing It for the

Art , Narrative Filigree (both also about going above and beyond in regards to production quality), Lampshaded the Obscure Reference , Surprisingly Realistic Outcome , Write What You Know (when a work showcases a lot of in-depth information as a result of the creator having prior knowledge of the subject as opposed to needing to research it) and any Artistic License Note that this is only as good as the writer makes it . Just because you did the research, doesn't mean it adds to the story, especially if the research is shoehorned in just to show off. Likewise, sometimes it's better just to make things up. Remember that one of the reasons why the Sci Fi Ghetto existed in the first place was because authors of old (and some even now) overused this trope, creating walls of Info Dump instead of stories. If people wanted to have a lecture in science, they would grab scientific essays in the first place Also keep in mind that referencing things doesn't by default make a work smarter than one that doesn't Try to keep this page from becoming Gushing About Shows You Like 's a LiveJournal community for authors conducting such research on non-trivial topics If the work is simply using real locations as backgrounds, consider using Real-Place Background . If the work contains both real backgrounds and other research, then by all means include it here as well Compare Truth in Television , if the certain element shown in the work is ubiquitous. Contrast Critical Research Failure and Dan Browned . If it turns out that the author wasn't aware about the subject and happened to get it right by chance, then it's Accidentally Correct Writing

A character (almost Always Female) provides a distraction by flirting with and/or showing some skin to an opposing guard, Spear Carrier and/or Red Shirt characters. Of course if you have large breasts it's a lot easier. And some characters are distractions all by themselves This trope does not mean characters whose outfit only covers their top half; that's Stripperiffic , She's Got Legs or possibly Who Wears Short Shorts? . This trope is probably the only reason a female warrior would even consider</ a Chainmail Bikini . Might be more directly applied via a Kiss of Distraction See also: Fanservice , Bath Kick , Distracted by the Sexy , Action Dress Rip . Compare Fake-Out Make-Out . See also I Have Boobs, You Must Obey! , where flirting and acting sexy is done to gain a favor, rather than distraction. Contrast Ignore the Fanservice

A fictional show that takes place within an actual show; or, occasionally, a fictional installment or incarnation of an actual show. Shows-within-a-show are usually of low quality . This is intentional: the low quality of the show is part of the joke or the misery of the characters involved. As a general rule, the more central the Show Within a Show is to the actual show, the better — or at least higher-gloss — it will be. On the other hand, Finagle's Law dictates that The Show Must Go Wrong , so don't expect to get through it without at least one catastrophe. Many comedies have short one-off gags where they parody existing shows. Most of the following examples are recurring and they come in up to four varieties (which can be overlapping): The characters are involved in the production of the show. Sometimes these shows can be shown as Separate Scene Storytelling . For the pre-television history of this trope, once again we must go back to William Shakespeare , who featured plays within plays both in comedy — The Most

Lamentable Comedy, and Most Cruel Death of Pyramus and Thisbe</ within A Midsummer Night's Dream </, and The Taming of the Shrew </ actually is</ one by means of a Framing Device — and in tragedy (The Murder of Gonzago </ within Hamlet </). If producing the show is important to the plot, see Hey, Let's Put on a Show . If the story baits the audience into thinking the Show Within a Show is the actual show, brace yourself for the Proscenium Reveal . If the Show Within a Show ends up being produced in reality as a Spin-Off , see Defictionalisation . Super-Trope to Game Within a Game , School Play and Soap Within a Show . Sister Trope with Fictional Document and Fictional Video Game . Overlaps with Set Behind the Scenes . Compare with Framing Device , Mutually Fictional , Plot Parallel , Postmodernism , Pushed in Front of the Audience , Recursive Fiction , Recursive Reality (of the "nested stories" variety), and Who Would Want to Watch Us? . is a Netflix parody site dedicated to these "nested" films and shows. Please note that tropes existing within the fictional work should be placed in the work page of the actual, extant work.</

Anime & Manga

Painfully shy and quiet, the Shrinking Violet is the withdrawn character, usually but not always female, who walks through the school hallways with her head down and wants nothing more than to blend in with the scenery to avoid all attention because she believes that her presence is worthless or unwanted. Often The Quiet One . Expect her to apologise a lot . She will usually be better than average in scholastic classes, and her appearance will often be pretty in a bookish sort of way, although not all shrinking violets need to be geniuses or nerds. Bonus points if she has long dark hair that hides her eyes The reasons for her (lack of) self-confidence vary, but they usually include intimidation (or bullying) by the popular ones, or being the youngest and more sheltered daughter in the family, or in more dramatic cases, a personal event that convinced her that the world would be better off if she just shut up. In other cases, the Shrinking Violet actually manages to avoid the brunt of fights or taunts that more vocal outcasts take, presumably because she's so quiet that she might as well be invisible Some Shrinking Violets will accept their status, but be plagued with that nagging feeling that they can be more than they assume. Other Shrinking Violets will hate their crippling insecurities and want to reach out to others, but be paralyzed by fear of rejection . Unlike The Snark Knight , they didn't choose to be alone, but feel powerless to change it. They may even harbor a secret crush on a popular male classmate , or even on a male classmate who frequently gets picked on , which they, time and time again, cannot spit out . Prone to blushing. Some versions may be Prone to Tears as well, while others are better at repressing their emotions One advantage to being the Shrinking Violet is that, being outside the viciously popular circle, the few friends she manages to make are the loyal, lifelong ones who'd give their right arms to help a true friend in need . Which they will, because the Shrinking Violet is invariably of the sweet-tempered, delicate type who makes a great friend and a lousy criticism taker from the Alpha Bitch or her Girl Posse In the end, the Shrinking Violet will always find her inner beauty and strength with the help of her newfound friends (or lover), Grow a Spine , and blossom into a mature, self-confident woman who

would make her parents proud . Well... not always . But generally. Sometimes the shy exterior remains towards strangers, and it's only the new friend (and the audience) who gets to see the wonderful person inside. The Beautiful All Along discovery is optional, but highly recommended In stories taking place in an Asian-like place, particularly Japan , the Shrinking Violet may grow into a Yamato Nadeshiko ; still unassuming and possibly quiet, but no longer weak. Silk Hiding Steel is another possibility, which her reputation as this trope will strengthen In rare cases, a Shrinking Violet's mousiness will conceal a malevolent and/or violent personality. Sometimes, this is also used to conceal the extremely creepy Uncanny Valley Girl A male version of this trope may be treated as an instant Butt-Monkey for everyone to martyr , or just called out as an emo (unlike the female one, who is so sympathetic that beating her up or even yelling at her is akin to a MAJOR offense for her friends), or he might be given the role of sympathetic Plucky Comic Relief and overlap with a Lovable Coward . A male Shrinking Violet protagonist will usually face a conflict that finally forces him to come out of his shell, or he'll be thrown headlong into sociability and adventure at the start of the series by a Genki Girl , Magical Girlfriend , or Manic Pixie Dream Girl . However, straight examples are not uncommon, especially for younger boys Shrinking Violets are often associated with cool colors, especially violets/purples and sometimes blue, in their clothes, eye, or hair color. See also Shy Blue-Haired Girl If two Shrinking Violets fall in love with each other, expect them to be Twice Shy Friendless Background can cause this

What is this trivia page about? No comment . Joy of joys, the author(s) of your favorite series is/are answering the fans' questions ! Now's your chance to finally get some closure on pressing continuity issues ! So you walk up and ask, "Was Bob really a robot ?" Their answers? "I dunno." "No comment." Congratulations. Instead of an answer, you just got the Shrug of God: author(s) intentionally not answering a question about their work. Before you get angry at them for being evasive, remember that they may have a reason for their ambiguity. Not to be confused with Flip-Flop of God , where the author has a definite answer which has changed</ over time, or with Creator's Apathy , which is when a creator admits to not caring about or trying on their project. Contrast with the Hand Wave , and " A Wizard Did It ", which are given in response to questions about Plot Holes or the workings of a story's Phlebotinum . In contrast, the Shrug of God is given in response to more mundane questions: questions that should have a simple, straightforward answer. Don't mistake it for Ascended Fanon which, while it may come with a shrug from the creator, is quite different: Ascended Fanon is when the creator accepts, for any reason, the explanations offered by fandom to questions raised by that author's work. The shrug comes when the author refuses to take a stand about either those questions or any possible answer to them. In other words, if the question is "How does this work?" and the answer is "Beats me," then it's a Hand Wave . If the question is "What happened?" and the answer is "Beats me", it's the Shrug of God. If the answer is "Magic" then changed later on to " Science ", it's Flip-Flop of God . When the author insists on quashing a theory, see Jossed , which is the opposite. When the author explains but in supplementary material see All There in the Manual . For those stories that are deliberately ambiguous, see No Ending and Riddle for the Ages . In lieu of a definitive Word of God

, someone connected to the production may chime in with the Word of Saint Paul , or anyone with sufficient credibility may offer up the Word of Dante . The inverse of Ascended Fanon . Compare Noodle Incident . See also The Walrus Was Paul , Loose Canon . See also Bellisario's Maxim and the MST3K Mantra . Often leads to Fan Fic Fuel if the fans are upset with this. Not to be confused with Atlas Shrugged </, which—while wordy at times—lets you know what Ayn Rand thinks of a lot of things in no uncertain terms. In any case, Atlas was a Titan</ .

If the character simply does not react at all, you have The Stoic or someone that has Seen It All . If the character shows a downplayed reaction that almost</ shrugs it off, it's Dull Surprise . It could be a Milholland Relationship Moment Alternatively, the character might see or hear something unusual, but will ultimately dismiss it as " just my imagination " or be subject to the Bystander Syndrome . See Also No More for Me

Clothing in real life, especially untreated wool, has a nasty habit of shrinking if you don't follow those cryptic symbols on the tag; and nobody knows what they mean. At worst this means it'll become a size smaller, probably just annoyingly too snug, forcing you to abandon it. Not in media, however, where this trope is taken Up to Eleven . Even the slightest dash of water could reduce an expensive three-piece suit to the size of atoms. Even things that shouldn't logically shrink aren't safe from incorrect cleaning! Most likely to occur in animation, where they can show the clothes shrink in real time, but not limited to that medium. Dilbert </ : One early strip had Dilbert buy a pair of shrink-to-fit pants that are too large, because he expects them to shrink in the wash. He insists that after one cycle, they'll fit like a glove and they do - like a glove with two fingers.

Instead of providing rescue to another character, this one is distracted by something. The rescue is Played for Comedy ; subverting the Big Damn Heroes by having heroes not</ awesome during the rescue. They may seem completely oblivious to the danger their friend/ally is in, allowing for a completely different sort of rescue to occur This can also be the Inverted Trope of two other rescue tropes; Refuse to Rescue the Disliked (which involves the hero deliberately choosing not to rescue on the basis of personal dislike) and Unwanted Rescue (which involves the character being rescued trying to ignore or prevent the hero's attempts) For the opposite (where a character would prefer another character stop</ trying to "save" them), see Unwanted Assistance

So you're finally facing the villain . He's being all smug and trying to break you with his words, deconstructing your motives for fighting him and reminding you of how similar </ you are to him, unleashing a blistering spiel of how your flaws make you pathetic , making you uncomfortable with his too-close-to-truths , offering you the opportunity to join him , et cetera et cetera… and what should your response be? Tell him the error of his ways, and offer him a chance to join the good guys? A measured, reasonable response, indicating your disagreement? Let the villainous argument throw you and make you wonder if you and he are similar ? No.</ Shut up , Hannibal! He's a villain</. A bad guy</. He has tried to kill you and your friends a dozen times over. He dangled your Sidekick

and your Love Interest over a cliff, taunting you to pick one of them . He treats other people, including his own underlings , like dirt. He doesn't care about people, order, or whatever he's using to justify his actions —he just wants power. And he ran over your daughter's puppy . You're nothing</ like him. He's wrong</. So you tell it to him, spell it out if necessary , then beat the crap out of him in a manner most righteous (or, if you are a common human against a superpowered villain, or the work is not action-oriented, an Armor-Piercing Slap may be an appropriate outcome as well.) This happens a lot. Heroes usually use the "fist to face" variant of this, though a hero giving a villain a verbal beatdown is not unheard of (though if the verbal beatdown goes on long enough, it becomes a Kirk Summation). Often done by the more practical Anti-Hero , who doesn't really care about philosophy, and just prefers to beat up anyone who has messed with them or their stuff. More heroes will often at least listen before coming up with a counterargument.
When the villain rationalizes their villainy with something truly depraved, the hero will often roar to the bad guy, " You're Insane! " before delivering the smackdown. They may, however, skip to this in subsequent encounters, when they already know that attempting to reason with this particular foe would be a waste of breath. Doing this to another villain </ is even dumber, as they're likely to either not be big on listening, or have an outright conflicting ideology. But it still happens every now and then. Sometimes, The Hero needs to be told " You Are Not Alone " to come up with this reply. Combining it with the "No More Holding Back" Speech will just make it that much more badass. Usually goes hand-in-hand with the villain having a breakdown , either before or after this reply is delivered. Conversely, when the hero is on the ropes, he may interrupt the villain by saying Get It Over With . It tends to shock the villain that anyone would prefer death to listening to him.
As these generally occur at the conclusion of most stories, feel free to use spoiler marks if you think it gives away too much . For readers, . The name is a reference to this being a response to a Hannibal Lecture , but it would be more accurate to refer to the trope Break Them by Talking , since Hannibal Lecture only concerns certain interrogation scenes. Contrast Kirk Summation which is where the hero rebuts the villain's speech with his own. Here, the hero doesn't bother. Compare Shut Up, Kirk! , You Keep Telling Yourself That , [Verb] This! , Armor-Piercing Response , Freudian Excuse Is No Excuse , and whichever variations of I Will Show You X! are said specifically to a villain. For the more… forceful version, see Talk to the Fist .

Someone is talking, either to someone else or to the viewer. But slowly, creeping up on them, is a horrible monster or villain. You know this person's gonna die. Or they're in serious trouble. The monster begins to roar ... And the person turns around and says, "oh, be quiet." And the scary thing actually does shut up. At least for now. This is a comedic trope used to create a sharp contrast between the large, mean-looking thing and the considerably smaller person who tells it to shut up. This often takes the form of someone who's talking being interrupted by an intimidating, powerful-looking beast, but also sometimes is done by having a little guy have a friend or pet or relative who's muscular, huge, and intimidating, but can easily be calmed just by being told, "be quiet." In some cases, this can happen because the person telling the big scary thing to be quiet

doesn't realize it's a big scary thing... yet . See also Unusually Uninteresting Sight and Did You Just Flip Off Cthulhu? .

Some people can't "do their business" when there is a chance they could be seen or overheard by someone else. This is somewhat understandable and a case of Truth in Television for some people. This can vary from not wanting to be watched (which most of us can say we'd agree with) to not being able to use public conveniences even if they are the only one there In fiction this seems to be an affliction that tends to affect shy and/or neurotic people more than anyone else. It also seems to be something that tends to affect children. A common occurrence is for them to do a "No Peeking!" Request , such as a character crying "I can't go with you looking at me!" (or "with you there" if the person is merely in earshot) A Shy Bladder may be faked if a person needs to evade observation for some reason or if they want to avoid giving a urine sample as, at least in fiction, even prison guards will sympathize with a person over this

Tropes about shyness and the results it may have Compare Index of Shame , Introversion Tropes

When two siblings end up being rivals. Let's face it, life is a competition. And more often than not, your first and most consistent competitor can be found sleeping in the next bed. Siblings compete. They compete for toys, love, food, resources, time, attention... in short, pretty much everything. Usually, this is a healthy thing — usually — as a little healthy competition can build character, help define one's place within the world, and they can learn some good skills while navigating whatever conflict they have with each other... like who gets to use the only bathroom first. Besides, as anyone who actually has a brother or sister knows, sometimes you just have to tease them . Otherwise, what's the point? Sometimes though, things will get ugly. Really, really ugly. Because who can know you better — and perhaps have more reason to hate you — than your own sister or brother? When the battle is between siblings, you can trust them to know (if not always do) the things that are going to hurt you the most. Naturally, the closer the siblings are in age, the more intense the rivalry is likely to be, and the more likely one of the siblings will feel Always Second Best . Extreme cases may result in Can't Catch Up , especially if an Aloof Big Brother is involved. If the parents take sides one of the rivals is bound to become The Unfavorite . When it spills over into romantic affairs with two siblings pursuing the same Love Interest , it can become a Sibling Triangle . For a Sibling Rivalry turned into good vs evil, see Cain and Abel . If the rivalry goes too far, could lead to Sibling Murder . In case the siblings in question were friends with each other prior to their falling out, it probably triggers We Used to Be Friends . Compare to the often-times similar Clashing Cousins (parents having a rivalry can also lead to their children inheriting their rivalry as well). For that splendid variant of sibling rivalry that's exclusively reserved for Girls, see The Glorious War of Sisterly Rivalry . If the siblings are princes and they fight for the throne with Shakespearean undertones, see Princeling Rivalry . Truth in Television , of course.

Let's say the main character's name is Alice . She has a brother named Bob. The creator writes a new series with a totally new character, also named Alice. Alice's love interest in the story just happens to be named Bob (or look exactly like him, or act like him), and even though they're new characters, it still causes a Squick reaction Compare and contrast Brother–Sister Incest and Twincest , which don't even bother</ with the Expy bit

In simple terms, a Love Triangle where two of the parties involved are siblings, who both love (or at least try to "get") the third party This alters the dynamic in various ways, given the famously rather complicated relationships between siblings in the first place. Might go anywhere from a friendly rivalry, one deciding that they want their siblings to be happy or straight into Cain and Abel territory. In Fairy Tales , often inspires the Bride and Switch If they don't hate each other from the start the Triang Relations version of the triangle is a special subset of #8 or #9. If the former, it will turn into a case of Polyamory . If one of the siblings is the non-related party's official partner and there's cheating involved with the other sibling, it overlaps with A Family Affair Usually does not</ involve Brother–Sister Incest See also Two Guys and a Girl , Sibling Rivalry , and Settle for Sibling . When a fourth party is added in the form of a sibling to the third party, see Double In-Law Marriage In Black Clover , </ Finesse is introduced as the betrothed to whomever becomes the new head of House Vaude—implying that their father was already planning to disown older son Finral for his more talented half-brother Langris . Finral and Finesse would be a Perfectly Arranged Marriage ; Langris is initially indifferent to Finesse, but his Inferiority Superiority Complex is such that he's enraged at the thought of anybody This seems to have changed after some Character Development

In Real Life , siblings rarely act the same. Fiction sometimes takes this to an extreme Enter Sibling Yin-Yang, the occurrence of siblings that are polar opposites . If he's cool and reckless, she's responsible and thoughtful. If she's a spiky-haired hooligan, he's the nerdy wimpy one. If he's an immature brat, she's... well, you get the picture The even more extreme form leads to Polar Opposite Twins or even Evil Twin . See also The Glorious War of Sisterly Rivalry , Tomboy and Girly Girl , Cain and Abel (when this leads to complete antagonism) and Foolish Sibling, Responsible Sibling (where An Aesop is involved). The siblings may very well (though not necessarily) be a case of Red Oni, Blue Oni Legend Heroes </: Emotional, self-admitted Idiot Hero Liu Bei and stoic, pragmatic Tsundere Gongsun Zhan. He gets them in trouble, is the cause of their Perpetual Poverty and always acts with his heart. She manages the finances, runs the dojo and always thinks in ways of practical life. Liu Bei adores Zhan as his Cool Big Sis . She loves him as much as one can love their (somewhat) Annoying Younger Sibling

After the hero has won a small but significant victory of some kind, the story cuts away to the Big Bad , typically in The War Room of the Supervillain Lair , punishing his previous underling then gazing

into the Palantír and saying something like: "It seems this Kid Hero is more troublesome than I expected." Expect them to fail the Big Bad again, cue another Sic 'em scene. Basically, it's a scene that tells the player/viewer that there's more to come, and that the Big Bad 's still on top of the game.

After a particularly strange or squicky phenomenon, a character will inevitably say, "That's disturbing", "That's just wrong", " That's wrong on so many levels ", or something similar. The next level up has characters requesting the Brain Bleach . May lead into or combine with Screaming at Squick . For extra comedy this may be followed up with " But I can't look away ..." Contrast with ...And That Would Be Wrong , where they may not think so, but they want others to think they do.

Some romances are painful , others are dead , a few are happy , and then there are those which are... cute </ They use pet names that even Fluffy the Terrible winces at, cuddle and giggle incessantly, never</ argue (unless you count their "you're cuter" exchanges as such) and basically turn all nearby salt into sugar. They might sometimes wear Coordinated Clothes to make sure everybody notices they belong together. Usually, they're as indestructibly upbeat as you think. Other times, the show will delight in giving them one tiny</ imperfection, problem, or Single-Issue Wonk that makes them turn into The Masochism Tango To be fair, almost all relationships go through a "Honeymoon Phase" in the first few months of dating, where the couple can do nothing but sing each other's praises, much to the annoyance of their friends, families, and coworkers (especially the single ones). But after a while, passions cool as the couple integrates the relationship into their everyday lives. Granted, you do have those couples who never stop</ laying it on thick . A Sister Trope to Make-Out Kids , when a couple makes others feel uncomfortable by being very affectionate in public, and Insatiable Newlyweds , when tying the knot starts up the sugar rush all over again. The bane of every Affection-Hating Kid

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The Reveal is the ultimate resolution of big mysteries, the wool is finally pulled from the eyes of the audience and the truth is displayed for all to see. This should come as a huge shock to everyone... except the people who saw it coming . This doesn't only apply to viewers: characters sometimes suspect what's coming too, and sometimes they decide to make it interesting. After the big revelation, be prepared for a cutaway to two characters exchanging money. Not only had they foreseen the possibility that the revelation might be coming up, they decided to make a game of whether or not it did Classic setups include someone coming out of the closet or the resolution of a Will They or Won't They? . Classic subversions include compromising situations that imply one of the above or the losing character immediately winning the money back due to a second revelation Sometimes we see the bet being made, in which case a sufficiently-delayed payoff can count as a Brick Joke . Other times, we only get the punchline. A common variation is for the bet to be a contest, with the characters discussing how long the reveal took before handing over the money (in this case, the implication is that no one</ was betting that Bob wouldn't come out — they only disagreed how long he'd last) Contrast The Bet , which is usually a more integral part of the plot (though a particularly devious character might set a Side Bet on themselves losing </ The Bet)

Commercials for common household products will sometimes have a demonstration of the advertised product's effectiveness compared to another leading brand—either Brand X or an actual competitor. The demonstration is usually done by showing both brands being used side by side, with the ad's brand being far more effective, lasting longer, doing more, etc. In the US they can and will mention the competing brand by name. In Canada, the UK and Australia this is not allowed, so the other brand is usually referred to just as another leading brand . Dish detergents often do this, with stacks of dishes, grease cutting power of a single drop, scratched glass, etc. In Germany, it is actually illegal to say anything disparaging about a competitor's product, even if your statement is true.</ So, if your product is healthy and you know your competitor's product has additives that cause cancer, it's against the law to say this in an advertisement in Germany!</ In France, it used to be illegal. Not anymore, but you can only do this if you have studies with numbers backing your claim. In Chile, comparisons to specific competitor brands are legal, but ads limit themselves to "another leading brand". This is because explicitly mentioning/disparaging the competitor is considered by the local publicist association to be a serious breach of professional ethics; in the very few times this has happened, there have been harsh repercussions. When things are being shown absorbing liquid, especially diapers, tampons, and pads, the liquid will be blue. Understandable, given that it's highly visible and no bodily fluids are blue—red, yellow, or brown liquids seem fairly disgusting. Compare Too Incompetent to Operate a Blanket for those side-by-side demonstrations where one side is performed in an obviously ridiculous fashion.

U.S. pharmaceutical advertisers face a difficult dilemma. Because of

truth-in-advertising laws, any commercial giving indications for use of a prescription drug must give full disclosure of side effects. This means that drug commercials come in the following four flavors: The "reminder" commercial alternates shots of flowered meadows, senior citizens, and doctors, all while saying generally positive things about nothing in particular and mentioning the name of the drug. This evades both mentioning the side effects and what the drug actually does</. This type is far less common these days; most commercials that still do this are the ones that give you help down there</ , because, due to social mores, they can't directly name what their product does anyway. Some of these ads tried to skirt the issue by naming another drug indicated for the same thing. Also, many commercials try to invoke a viewer's " Attention Deficit... Ooh, Shiny! " by having interesting, pretty scenes distracting them from the laundry list of side effects being rattled off. They do this by showing interesting situations like an asthma medication showing an elephant representing difficulty breathing following a man around during his day, or a world made of plumbing for a medication which helps you control frequent urination. Of course, if you've actually talked with your doctor about your problems, then your doctor would already have told you if Stupidoxin was right for you. But pharmaceutical companies continue to heavily advertise because you might have been too embarrassed to mention the problem to your doctor until you realized there was a treatment for it. Or you might not have considered it to be a problem</ at all until you saw the commercial with all the other people who were horribly embarrassed by their yellow toenails/hairy knuckles/insufficiently-lustrous eyelashes/etc, and realized that you needed to get the cure</ . Or even worse, you might have told your doctor about your problem but didn't request Stupidoxin by name, and so your doctor prescribed an equally-effective generic brand instead! (Somewhere an ad man is crying.) The prevalence of these commercials has resulted in this trope often being played for laughs, with the side effects being a ridiculously long list, the effects disproportionately bad compared to the condition the drug is supposed to treat, or the side effects becoming extremely bad, often including death, only to finish off with an incredibly mild condition like bad breath or a small rash. Compare and contrast What Were They Selling Again? , where specifics about the product are obscured unintentionally. Objects with more extreme or fantastic warnings fall under Do Not Taunt Happy Fun Ball . If the company selling the products is actively malicious it is May Contain Evil .

The friends and helpers of the main hero. They can be almost any type of hero playing a secondary role, a normal character observing the action, or Plucky Comic Relief —sometimes all three. Typically they are a Foil to the hero, and this is often underscored by their dramatically different appearance. Sidekicks often get themselves into trouble , so the hero can rescue them. They also give the hero or Mr. Exposition someone to explain the plot to . In the finale, they may line up against the Evil Minions . (The reason why they are called sidekicks and not the Good Minions is part tradition and inertia, and part the differences between the two relationships—because the hero and sidekick both are heroic, reciprocal bonds of loyalty and friendship are far more likely than between the villain and his minions.) Sidekicks are almost never older than the main hero. In Comic Books , Sidekick Graduations Stick : the "graduation" of a former sidekick into an independent hero in

their own right is one of the few categories of changes that tend to avoid being reversed in the long run. However, before that graduation you'll see them get stuck with a lot of dead ends, like Hero Harasses Helpers and the Sidekick Glass Ceiling , though they rarely gets hit with Never Be a Hero . But if the hero bites the dust or otherwise ends up out of action, they're the number one candidate for a Legacy Character . (if it sticks) Contrast the Deuteragonist , a second character on equal footing with the protagonist. May overlap with Love Interest . See also Duo Tropes and Servant Tropes .

So you're finally getting that biopic made, but you're having some trouble. Maybe your subject is very controversial , maybe there are multiple conflicting accounts of his/her life , or maybe he's just too obscure for the average audience. How do you accquaint your viewers with the subject? You create a co-star and use him</ as the Audience Surrogate . This is a Sidelong Glance Biopic, so called because it is either unwilling or unable to look the subject straight in the eye In many cases, the subject of a biopic might not be alive or is in some other way unable to participate in a movie based on his/her life. Using the perpsective of a friend or family member associated with the subject allows a filmmaker to gain details of someone's life without having to ask them directly and to show how their actions impact the lives of others. Besides, when you want to learn the truth about someone, that someone is usually the last person you should ask Due to the nature of their screenplays, these biopics more often than not tend to take advantage of Artistic License in their storytelling and are often less historically accurate. Also, if based on a secondary source (biography, memoirs, etc) the main character could easily be an Unreliable Narrator . Also often results in Billing Displacement , where the actor playing the subject is given top billing while the Audience Surrogate is given lower billing, despite usually having more screentime The White Male Lead trope leads to this in biopics about historical figures that weren't white heterosexual males. Done well, you end up with a well-made, if historically inaccurate movie. Done poorly, you get fictional characters that seem to solely exist to avoid having a non-white (or non-male, non-heterosexual, etc.) lead Compare First-Person Peripheral Narrator , which is a story is told in first person by a narrator who is not the main character Jesus!</ by Yoshikazu Yasuhiko (best known for his work as character designer of the original Mobile Suit Gundam </) follows the life and times of Jesus Christ from the perspective of the various disciples as well as members of the Roman occupational government and others with a particular focus on the geopolitics of Judea and the Roman Empire

Alan Moore 's 2015 Providence </ is intended to be this for H. P. Lovecraft . It explores his life, his artistic influences, regional background and sociopolitical makeup in detail across 7 issues. Lovecraft himself finally appears on-screen in Issue 8.

300 </ portrays story of King Leonidas of Sparta as told through the eyes of Dilios, the one survivor of the army that fought at Thermopylae.

This is present In-Universe as a Framing Device in Ace Combat Zero: The Belkan War </. Ten years after the titular war (where the gameplay events take place), an Intrepid Reporter is looking for information on the mysterious Ace Pilot Cipher , who turned the tide

of the war several times (and afterwards saved the world from an Well-Intentioned Extremist organization's WMD with whom he had his very last Final Boss duel over the aforementioned WMD), in his quest to learn more about this enigmatic figure and the truth about the war itself.

When a notion mentioned in passing in one work becomes the full story of another work by the same author. Most often a book trope It is related to Noodle Incident , which when explained, becomes a Resolved Noodle Incident . The latter could be considered a Sub-Trope of this one, additionally requiring the story to be framed and referred to in a specific manner

- Courtesy of Wikipedia : "The origin of the character is to be found in a Howard the Duck </ story that contained a "mandatory fight scene" between a Las Vegas chorus girl, an ostrich and a standing lamp. Neil Gaiman said he'd like to see that story. So when Gerber was asked to come with something original by Vertigo editor Karen Berger, he created Nevada."

Terry Pratchett 's The Amazing Maurice and His Educated Rodents </ started out as a passing reference in Reaper Man </ .

Douglas Adams 's Starship Titanic </ started out as a passing reference in one of the The Hitchhiker's Guide to the Galaxy </ books.

Sometimes you're handling the main quest and a game will throw in some sort of diversion for your entertainment . This minigame, sidequest, or secondary story is so absolutely addictive, interesting, or just plain fun that you'll completely forget about the main story altogether. Thankfully, the story does not progress without you so don't worry too much about it . This isn't absolutely limited to video games either. Many websites have so many nifty things going on that you don't even care about the main site at all These are times when the main story or quest gets derailed by what you can do on the side. Related to Attention Deficit... Ooh, Shiny! See also Just One More Level! and Quicksand Box . It will normally happen in the Minigame Zone . A Virtual Paper Doll , particularly one with a lot of customization options, can easily become one of these if you're the sort of player who cares about that. Compare and contrast Plot Detour where this is</ the content, as well Just Here for Godzilla , where the "Gold Saucer" is the main appeal of a work Non- Video Game Examples

Siege engines are war machines of various sorts used by attacking armies to help them win a siege, whether by destroying enemy fortifications, helping to bypass them, or attacking enemy forces through or over the walls. They’ve been fairly common in Real Life from ancient times until the end of fortresses as major military factors, and are as a result very well represented in fantasy works, alternate history and Historical Fiction . Often used during The Siege or when Storming the Castle . Defending armies may use siege engines as well, usually to repel enemy attempts to breach or scale the walls or attack the enemy without having to leave the safety of their fortifications. Siege engines can come in various types for various tasks, with the more common variations including: Historical accuracy varies and the Rule of Cool rules. Depending on the setting

, cannons may also appear, making knocking down thinner walls in a realistic fashion an option (other siege weapons almost always rely on bypassing the wall or attacking those inside from range rather than knocking it down). They accentuate the menace of an approaching army and their appearance in a siege is often closely followed by a crisis point for the defenders. The Lord of the Rings </: Sauron's forces use catapults to attack Minas Tirith with shells that exploded in flames, as well as the heads of those who had been killed in earlier fighting. Also of note is Grond — named after Morgoth's warhammer Grond, Hammer of the Underworld — the most badass Battering Ram ever conceived, with a head shaped like a wolf's and enchanted with "spells of ruin", drawn by great beasts and swung by trolls, which was used to break the gate of Minas Tirith. Masada </ featured a variety of Siege Engines — siege tower (with a Battering Ram at the top), onagers, and ballistae.

</ provides a wargame-lite version of siege warfare involving cannons and ballistae.

Age of Empires </ :

The Order of the Stick </ has them, notably with Redcloak throwing The titanium elementals with catapults (and after his victory, The about to fling a bunch of humans) Adventures of Gulliver </ The (1968). Miniature Vikings use ship-mounted catapults to attack The the city of Lilliput

This trope is when a character sighs when they are around another This character to indicate that they are in love with them. The This Chick Magnet tends to experience this a lot</ from the people This attracted to them (usually from girls) can be done because This the other character in question is Oblivious to Love . This Alternatively, if they are already together, the character may This be sighing to indicate how happy they are to be with them

In television, as in Real Life , any decent-sized organization will have a logo or symbol to identify itself. Said symbolism will appear when needed to identify the group, whether it's a discreet corporate logo on the building or an imposing banner behind the Diabolical Mastermind when he makes his world-threatening rants Some groups, however, carry this to a ridiculous extreme, especially if a megalomaniac villain is in charge. When this trope is in play, the design will be wantonly slapped on everything</ in sight, down to the most mundane items and meaningless locations. Bathroom doors, coffee mugs, staplers, golf carts, Highly Conspicuous Uniforms — nothing is out of the question, no matter how trivial or impractical it may be. This reaches its fullest expression when entire vehicles and even bases are constructed in the very shape of the logo This is true even in an Elaborate Underground Base or a Supervillain Lair , where the only people present are supposed to be the Minions and the Goons ; it's almost as if the Evil Overlord was worried his legion of mooks would forget where they were if they weren't reminded every two minutes Note that this trope is not limited to villains or Evilness . Good guys love branding, too Also see Highly Conspicuous Uniform (when the sigil is overused on the mooks ' clothing), Malevolent Mugshot (when a villain puts their own image everywhere) and

Conspiracy Placement (when the Ancient Conspiracy hides clues among the Muggles). May Contain Evil Not to be confused with Instant Runes displayed by the copious dozens

That one scene that everyone remembers from a movie or other media. When people think of the work, this is the one scene that they immediately think of, and may be the only reason to remember it at all. If the work is referenced in popular culture, it will</ reference this scene. Cover illustrations will often depict this scene. Any parodies will also center on this scene specifically There are many reasons that the scene may stand out. It may be.. No matter the reason, the Signature Scene is cemented in the minds of the general public. If you have actually seen the work yourself, there may be more scenes that you enjoy, or possibly stick out more in your mind than what people believe to be the Signature Scene. This dissonance leads to Small Reference Pools Remember that this should not</ just be a list of every single dramatic or important scene (those fall under Wham Episode or Shocking Moments .) This is the one scene that's so iconic that even people who've never seen the work likely recognize it. And each work should, ultimately, only have one true signature scene — while the trope is sometimes a matter of opinion (and it's therefore reasonable to end up having more than one listed for a work due to different people identifying different signature scenes), you shouldn't generally feel the urge to add more than one for a particular work yourself Scenes which are little more than famous quotes should probably not be listed here. Those are examples of Signature Lines . Quotes do help keep a Signature Scene memorable, though Compare It Was His Sled , Best Known for the Fanservice , Watch It for the Meme , Money-Making Shot , and Everybody Knows That . If the Signature Scene is the only reason the audience watches the entire movie, see Just Here for Godzilla
.

Tropes that define a character or work of fiction/non-fiction, making them unique and easily identifiable.</ Not to be confused with Characters (or its equivalent for works of fiction or non-fiction, whose name escapes me at the moment), which lists tropes used as the basis of characters and/or series, this one lists the features that make them unique.

Characters in fiction sometimes have a specific job not because they like the job or something, but the job just has some very specific benefit that they want. Health plans, especially dental, are popular For our non-US readers: the United States does not have a government-sponsored health insurance system except for veterans, elderly (Medicare), and extremely poor (Medicaid) - for most Americans, most or all of their coverage is from private companies or organizations. For healthy working-age adults, health insurance is a common benefit at a workplace (due to wage restrictions during World War II encouraging benefits in place of offering higher wages) and can vary greatly in quality between jobs. Dental insurance plans are usually separate items from regular health insurance, which is why "dental" is commonly said instead of "health" This trope can also encompass other things too, but normally, it's just small things that they want Makes it even more

hilarious if the character who wants that specific benefit has no way to use it. (Such as a life insurance plan for an immortal being.) See also Healthcare Motivation , Working for a Body Upgrade and I Control My Minions Through...

If the birthday of a character is included in a work, then it is either plot-relevant or significant for the character . Or both. </ In Real Life , people are born on random dates. In fiction, while it's possible for the creator to just choose a random date, if a character's date of birth is given (even if it's just in supplementary material), then nine times out of ten, it has some sort of symbolic meaning . This can be a character obsessed with romance being born on February 14th , or an unlucky character being born on Friday the 13th . The meaning can also be ironic, such as a bright and cheerful character being born on October 31st . It can also, owing to When the Planets Align , have actual meaning. May lead to an I Remember Because... . Can often overlap with Significant Reference Date , if the birthday is a reference to some real-world date, such as the date of their first appearance, the premiere/publication of some work within the franchise, the birthday of the person who inspired their creation, etc.

As an Easter Egg , writers will sometimes use a Real Life calendar date as an In-Universe reference point. </ This could be a reference to a TV episode's original air date or a movie's original release date. Or perhaps a character's birthday , anniversary, etc. matches that of the actor who plays him. Note: even when this is not canon , fanon is likely to assume this is true for works set in the period they were filmed in and characters in those works. Fan Fic for that work will be affected accordingly.

A seemingly regular sign that, with letters broken or removed, portrays a different meaning. This can be caused by coincidence (neon tubes burning out, letters falling off), or it can be intentional vandalism Often used to create or highlight an unintended innuendo, such as "Public Library" becoming "Pubic Library". Also used in many After the End and Future Imperfect scenarios. The seedier kinds of Neon City will be full of this sort of thing. Compare the comedic version Censored for Comedy

How do we know that the End of the World as We Know It is approaching? By the warning signs that precede it, of course. Whether The Stars Are Going Out or a beast with seven heads rises out of the ocean , or just dogs and cats living together , everyone knows that something bad is about to happen. It's a sign of the end Works that want to make biblical allusions will often use things from the Book of Revelation , although not always literally Supertrope to The Stars Are Going Out and Crack in the Sky . Subtrope to Portent of Doom . May overlap with Bad Moon Rising , Comet of Doom or Natural Disaster Cascade Compare Just Before the End . See also Apocalypse How , Caught Up in the Rapture and The End of the World as We Know It . For signs as in sandwich boards and posters , see The End Is Nigh Not to be confused with Sign of the Apocalypse , a stock phrase used for humor. Also not to be confused with Jumping the Shark

.. .. .. These are tropes about silence They can be related to both the techniques creators use to incorporate a lack of sound into their works, as well as in-universe examples of characters, objects, places and events that create, seek out, or maintain an absence of sound

The Silent Majority are the people who are in a Fandom but don't feel the need to speak about how they like the work they're a fan of to the internet, or even in real life. Both senses of "how" - they don't talk about their fandom, and they don't say exactly what it is that makes them a fan. Their silence keeps them out of the Unpleasable Fanbase ; their attitudes can be learned only by implication, by measuring the difference between open comment and Ratings and making educated guesses about what's in the gap These people are important. They still buy books, music, video games, and movie tickets. They still get and fill out Nielsen diaries. They are the ones who keep shows alive years after most on the Internet are thinking "Hey, is that still on?" They are the ones who support works that are popular despite open internet-fandom contempt . And if creators who are Pandering to the Base have no idea that they are part of the base and no idea what their probable attitudes are, the pandering may backfire—and none who actually speak of the work will ever be sure why.. As a broader political term, the Silent Majority is an unspecified large majority of people in a country or group who do not express their opinions publicly. The term was popularized by the U.S. President Richard Nixon in a 1969 speech ("And so tonight to you, the great silent majority of my fellow Americans, I ask for your support"), where it referred to those Americans who did not join in the large demonstrations against the The Vietnam War at the time, who did not join in the counterculture, who did not enthusiastically participate in public discourse or the media and, most importantly, still supported him. Nixon saw this group as being overshadowed by the more vocal minority. Turned out he was wrong — at least with respect towards majority public opinion towards Vietnam, which was growing increasingly hostile and would continue to do so throughout his presidency (members of the counterculture, of course, by definition tend to be somewhat in the minority, otherwise it would cease to be the counter</ culture and simply be the 'culture') This majority referred mainly to the older generation (those World War II veterans in all parts of the United States) but it also described many younger people in the Midwest, West and South, many of whom did eventually serve in Vietnam. Well, they'd go there anyway , regardless of their support The silent majority theme has been a contentious issue amongst journalists since Nixon used the phrase. Some thought Nixon used it as part of the Southern Strategy The term nowadays in modern political discourse refers to supporters of Donald Trump that fuelled his rise to power in the 2016 election Contrast with Vocal Minority

Sometimes the only way to survive against the enemy's ships is to be stealthy. In this situation, the ship and crew tries to be as quiet as possible, knowing that the slightest sound and/or energy reading could be picked up by the enemy's sensors and draw their fire. This often involves deactivating all non-essential systems on the ship for awhile This trope is almost invariably featured in a Sub Story . This trope has also been Recycled IN SPACE! , and many

a Cool Starship has been called upon to do submarine-style silent running. Often this depends on the unrealistic conviction that there is sound in space , but it could be denoted as minimizing heat discharge or something similar to prevent detection by sensors . Not to be confused with the film Silent Running </ Radio Silence is often one of several requirements

Sometimes in science fiction, you'll find aliens whose bodies replace carbon with silicon. In hard science fiction, the plausibility of this trope rests on carbon and silicon being in the same family of elements: the ability to form four bonds opens the door to a vast array of potential complex nanostructures. Silicon biochemistry would be wildly different though: you can't replace carbon with silicon in known biomolecules and get anything functional. Even the small "hydrosilicon" molecules are much more reactive than their carbon counterparts. Plus, carbon is actually not so common on the earth, with the If that kind of life were</ able to form, it's reasonable to assume it would have done so here (as you know, it didn't). It's somewhat more chemically plausible to base life on silicates (silicon oxides), which have a huge variety in nature. These species would either have to exist at molten-glass temperatures, or be very slow (literally geological). Silicate based lifeforms would definitely be more Starfish Aliens than Rubber-Forehead Aliens . In the Media, Silicon-based aliens tend to come in one of three flavors: Rock Monster : The organism at first glance looks like an animate mass of rocks, though sometimes Gem Tissue is partly or fully in play instead. This exterior may hide an inner system as complex and intricate as your own insides, or it may be mineral through and through like the Golems and elementals of Fantasy (which are sometimes examples themselves). The scientifically accurate version described above would technically be a case of the former, albeit much hotter to the touch or slower-moving than most fictional examples. : The rarest type. These "Siliconers," if you will, are weird in some other way, or perhaps even par for the course when compared with all the other Carbon-based aliens in the setting. At the very minimum they will likely still be unable to eat the same food as humans (averting No Biochemical Barriers in the process), even if everything else in the setting can. Most of the examples below are not hard science fiction. Authors have a lot of fun with the possibilities . Sometimes other elements are used, which don't have to be in Group 4 of the periodic table. For some reason, a siliconer is very</ likely to be a Starfish Alien , even if they're the sole example in a sea of Human Aliens and Rubber Foreheads , despite those tropes being equally implausible regardless of chemical composition. Even when a setting has Loads and Loads of Races , there isn't likely to be more than one planet of Siliconers, their biochemistry likely being one of their defining characteristics . See also: Living Statue , Golem , Rock Monster , Sentient Sands and Body to Jewel .

Other Elements

When you turn on the radio and hear music with lyrics, at least nine times out of ten, the song will be a love song of some sort, either praising love and one's lover (or wished-for lover) to the high heavens, or singing about how much angst or anger love gone sour has caused. (These songs are sometimes indistinguishable from songs about Intercourse with You .) For some reason, there's always a market for even the silliest of Silly Love Songs, making this

an Undead Horse Trope . Frank Zappa once noted that if popular music really could change or affect people, everyone would be in love. Past music critics commonly referred to this sort of song as a "Moon-June song", sometimes with "spoon" added, after the (supposed) tendency for writers of these songs to rhyme the two words together. The originator of this name was likely the 1908 hit . </ Some performers write Anti-Love Songs because they want to try something different. They never stop the deluge of Silly Love Songs that fill the airwaves. And what's wrong with that? (A lack of variety, of course, but Tropes Are Not Bad all the time.) This trope name was first coined by John Lennon , who criticized Paul McCartney for always writing Silly Love Songs. McCartney in turn wrote the song he gave the title to as a rebuttal . Compare Intercourse with You , songs about... making love. Contrast Anti-Love Song , "I Hate" Song , and Break-Up Song . May be a Song of Many Emotions if it's about especially complicated love. May double as a Seduction Lyric if the singer takes the line that the next thing for the lovers to do is to express their affection physically. See also Narm , when the work unintentionally ends up coming out silly. "Do Fries Go With That Shake" from George Clinton 's third solo album, R&B Skeletons In The Closet.

It depends on the occasion and the religion, but a lot of prayers are pretty serious. Even most prayers that aren't serious, or are even lighthearted, aren't really meant to be funny</ . In fiction, however, prayers can be comedy gold. There are many places the humour comes from. Maybe the prayer is ludicrously short (like grace with just the words "thank you") or long (for instance, a Long List of people the character wants God to bless). It could also be humorously casual— maybe it uses words like "hey" or "what's up?" or lacks words like "Dear Lord" or "Amen". Maybe the prayer is for something crazy— maybe it's treating God like a genie or Santa and asking for something like a pizza or a dog or a rocket launcher , or maybe it's praying that something crazy doesn't happen (e.g. "Dear God, please don't let me get abducted by aliens , Amen.") They might be a bit hesitant/unsure what to say since they've never prayed before or are worried that they're "bothering" God, or they might start asking God about His personal life. They might also be praying to someone crazy, like Lady Gaga or the Easter Bunny, possibly as part of an Emergency Multifaith Prayer , which could also qualify as a Silly Prayer if the character is praying to a deity they do not believe in. Sometimes doubles as characterisation for someone who's either very religious (sometimes The Fundamentalist but not necessarily) or who doesn't care that much about religion. Either way, they could also be a joker or even a Cloud Cuckoolander . The prayer could also reveal that the character is Egocentrically Religious or Holier Than Thou . Prayer of Malice might overlap if it's played for Black Comedy . Contrast Prayer Is a Last Resort and Say Your Prayers .

For some people, especially the cynics and the "logical" or "scientific" , a point in life is reached where they consider The Power of Love as a ridiculously stupid fiction that can be downright dangerous , and focus their efforts on satisfying something else instead. Usually, it's caused by their realization that Love Hurts , sometimes due to a lover who jilted them or cheated on them , or because the lovers they witnessed only ended up living in poverty, slavery, Domestic Abuse , being Too Dumb to Live , and other such

forms of Destructive Romance that would have been obviously avoided if they didn't let their heart take over their brain. Alternatively, it's because idealistic shows that heavily favor The Power of Love are often directed at younger audiences and/or have simpler plots that fail to suspend skepticism , and so tend to be associated with immature/irrational thinking. Also, with age can come the realization that much of what is called</ love, even sincerely so called, is actually infatuation, physical attraction, or both, and that this is often encouraged by popular culture with the underlying goal of selling things like diamonds, cars, teddy bears, lingerie, and candy (among many others). This can lead to the tendency to assume that love is something imaginary, rather than something widely misdefined. By definition, this is mostly a trope for older individuals. However, slightly older adolescents and some young adults may adopt the same philosophy — especially if they are unusually repressed, old before their time, or pompously bright. It doesn't usually last very long with them, though; they may actually grow out of feeling too old for romance. The jilted lovers will sometimes learn to love again , and the scientist will sometimes be surprised by a sudden interest in a new character. This is sometimes Truth in Television . Subtrope of Jade-Colored Glasses and the Power of Love . See also Silly Rabbit, Idealism Is for Kids! If the character can see the reasoning behind this viewpoint but still can't help themselves, they may be a Fool for Love . Skip Beat! </

In Death: The High Cost of Living </ , Sexton Furnival states at the beginning of the story that he doesn't believe in love:

In The End of the Affair </, a My Teen Romantic Comedy SNAFU </ fanfic, Hachiman's primary reason for shunning romance involves this. However, it also shows the real emotional pain that he experiences from this way of living due to emotionally still craving love but unable to allow himself to accept it on a mental level and experiencing a rather bittersweet aftertaste when he see's the lost opportunities of what could have been .

Oddly, the king of ideal romances, Disney , had this with Megara in Hercules </. She was devoted to her first lover, made a deal with Hades </ to save his life, and then watched him dump her for another girl, leaving her to serve Hades for some number of years. She ends up following the "learn to love again" angle In Miracle on 34th Street </ , Doris attempts to keep her daughter Susan away from make-believe things such as Santa Claus (and winds up preventing her from developing an imagination) because of a poor romantic affair

In G. K. Chesterton 's "The Scandal of Father Brown", Father Brown gently points out to the Intrepid Reporter that he muddled up his story with his assumptions, one of which is about romance Barney in How I Met Your Mother </ is a lot like this as a result of his long-term girlfriend Shannon absolutely crushing him shortly after college and causing him to swear off anything more serious than a one-night-stand. It's shown throughout the series that he isn't a total non-believer in love, particularly through his devotion to Lily and Marshall's relationship and then his realization of his own love for Robin

The Manic Street Preachers ' song "Life Becoming A Landslide" has the pre-chorus "My idea of love comes from a childhood glimpse

of pornography / But there is no true love, just a finely-tuned jealousy." Older Than Steam : Sir Dinadan of Arthurian Legend has this attitude towards love. It’s possibly implied that he went through a bad experience with it in the past, but it’s never stated why he thinks this way. Though considering the mess one of his closest friends, Sir Tristan, becomes entangled in because of his love for Iseult, and also everything regarding Sir Lancelot and Guinevere, he isn’t exactly wrong either, and it’s probably no coincidence that he comes across as the resident Only Sane Man whenever he has a prominent role in a given story. Shakespeare played a version of the trope more for laughs in the lead male characters of Love's Labour's Lost</ .

Dragon Age: Origins </ :

Ruby is actually the youngest and by far</ the least experienced major character in the cast of Sticky Dilly Buns </ , but adopts a disdainful view of romance, calling it "Nothing but trouble".

Having not exactly had much good experience with love and being more of a masochistic sort, The Nostalgia Critic is nearly always grossed out by the mushier displays of affection and states Valentine's Day is the holiday where guys suffer the most.

The Grim Adventures of Billy & Mandy </: In the episode "Crushed", the normally snarky and brooding Mandy falls head over heels for a boy Billy befriended named Piff. Angry at her humiliation and fearful that such previously unknown feelings would reduce her into a simpering fool like Irwin , she demands that Grim cut out her heart so she would no longer experience love again. Initially delighted at the idea, Grim goes for a different method after Mandy explains her dilemma to him. Using makeup and cosmetics, Mandy's new appearance immediately catches Piff's attention, who falls head over heels for her, and pathetically asks her to the Spring Dance (just as Irwin had done earlier) only to be rejected and punched in the face. Considering where they live , Mandy has good reason for thinking love was for the weak-minded.

Yahtzee subscribes to this philosophy, which he mentions briefly in with a bit of hating romantic comedy tropes mixed in.

The protagonists encounter two (or more) groups who are in a deadly serious conflict over what the protagonists (and likely the audience) perceive to be a trivial and petty difference or issue. Like which end of the egg to crack first , or whether toast should be eaten butter side up or down , or even body features such as which half of their face is black and which is white . Or it can involve a situation that doesn't actually exist, such as one side believing that the other side plans to sap and impurify their precious bodily fluids This trope is often paired with An Aesop about how what we consider life-and-death, irreconcilable differences may be based on cultural norms and would seem just as petty from an outsider's perspective, and maybe we should reconsider our intolerance. If the writer wants to be extra Anvilicious about the message, expect the alien group to counter any perplexed queries about why they're willing to segregate, oppress, ostracise, or even kill each other over something so asinine with a retort like "humans kill each other

over less"</. Like what pigment their skin has, whose parents they were born from, which phrases they pray with, what political party they support, and what gender they were born with. And the aliens killing each other over what color hat they wear are far</ above that kind of petty bickering. The fact that they're comparing what select groups of humans do (or did waaay back in human history) to their entire species being willing to kill each other over this stuff won't really be addressed Depending on how idealistic the story is, the protagonists may persuade the aliens/elves/mutants/pastry chefs to reconcile their differences or accept their differences and finally give living peacefully a shot. However, if it's going for the Downer Ending , then expect the hero's efforts to be for naught as the conflict escalates and they wipe each other out Most early instances of Fantastic Racism were based on groups at odds over superficial matters but if the groups have real and important differences, it can fall into a Fantastic Aesop that trivializes their conflict just because it's analogous to some real-world group of humans that are at odds for some mundane reason This is a subtrope of Serious Business . Related to Humans Kill Wantonly and Fantastic Racism . See Felony Misdemeanor for when it's humans acting like this, and it doesn't (usually) end in war. Compare Pretext for War , where two sides seize upon any reason they can to go to war, without actually caring about the reason itself. When it's a mere domestic squabble, it might be a Toilet Seat Divorce . See also Blue-and-Orange Morality , which can potentially justify this trope. Sometimes the real reason is the pride of the rival parties. If so this would be Honor Before Reason

Ghosts are often portrayed as inherently somber beings, doomed to remain near the place of their death and mourn their own demise forever. These ghosts however, will have none of that. Silly Spooks are the clowns of the undead, causing laughter instead of, or sometimes in addition to, fear. They can be examples of any Character Alignment from Lawful Good to Chaotic Evil . In some cases, the characters will be scared of the ghost while the audience laughs. Other times, the Silly Spook will be funny In-Universe and out. But at the end of the day, SOMEONE will have the giggles The comedy inherent in this trope can be deliberate on the ghost's part or not. Silly Spooks that don't want to be funny tend to be portrayed as hilariously incompetent at scaring people, which is often their job Despite the name, this trope can apply not only to ghosts, but to any stereotypically scary supernatural being The Trope Namer is The Haunted Mansion </ ride at Disney Theme Parks and the assorted media directly based upon it. Compare Friendly Ghost , who is also a non-scary but not necessarily funny spirit, or the Reluctant Monster who isn't even aware of its role. This is one of the polar opposites to Ghastly Ghost

The silver bullet is a common form of Depleted Phlebotinum Shells . It's often called for when supernatural creatures are around for whom silver is an Achilles' Heel Throughout mythology and subsequent fiction, silver has been a common ward against evil. Silver, especially if blessed, has been thought to ward off or harm certain supernatural beings (including vampires) since the Middle Ages. The use of silver bullets to kill werewolves has become popular only since it was invented by Curt Siodmak, the writer

of the 1941 film The Wolf Man</ (though in the 1933 novel The Werewolf of Paris</ by Guy Endore, someone did use a silver bullet on Bertrand Caillet, though it did not slay him, only landing in the leg) For the details on the practicality of making and using silver ammunition, see the analysis subpage A Sub-Trope of Silver Has Mystic Powers and Depleted Phlebotinum Shells

Silver was considered a mystical element in folklore, and thus its properties become reality in fiction. The metal can do many things, from channel magic, to stopping evil (including warding off or harming vampires and werewolves), making magic mirrors, to turning water into a Healing Potion The myth of silver's mystical properties goes deep into human history. As a noble metal akin to gold, this is often attributed to something along the lines of silver's Incorruptible Pure Pureness . In fact, it's because of something people noticed a very long time ago: if you put water in a silver pitcher, it takes a lot longer for it to get unhealthily scummy. that make it quite useful in medicine. In ancient and medieval alchemy silver was also the metal with an affinity corresponding to the moon, so many of the mystical properties of the moon also became associated with the metal (which would certainly explain its usefulness against werewolves). Unlike in post-Medieval works, many pre-Christian pagan mythologies also associated it with the Sun , and many solar deities are described with silver objects (like 's silver thread, Apollo 's silver bow and arrows or Amaterasu 's silver mirror). Though ancient alchemists couldn't know it, silver does</ have a unique property among the elements — it exists in a naturally excited form — i.e. it has a single electron that exists in a higher energy level, leaving a gap in the shell immediately "below" it Silver is almost always considered to be on the good end of magic (and items formed of it may also be Made of Good). Some works can make it evil or used for evil when Light Is Not Good This trope is one possible reason vampires traditionally have no reflections and don't show up on film . Old-timey mirrors used silver backing to achieve reflection, and black and white film used silver nitrates to capture the image (plus some old camera models included mirrors in the light capture mechanism); since vampires are unholy, their light is not picked up by divine silver. Of course, silver nitrates were phased out of film even before film itself was made obsolete by digital cameras, and modern mirrors are usually backed by much cheaper aluminium, but the association between vampirism and lack of image reproduction still lingers Even beyond mirrors and bullets, this can overlap with Supernatural Repellent A Winter Royal Lady might prefer silver due to it fitting in with that trope's color scheme If Gold–Silver–Copper Standard involves all those metal having magic qualities, expect gold to be even more powerful, while silver still has its own powers. The two of them used together can also be a sign of divinity A Super-Trope to Silver Bullet See also Mithril , a silver-like Fantasy Metal (which is also called "(Moria) silver"). If this trope is true in a work that also has mithril, then the mithril might take it Up to Eleven Compare Power Crystal , Crystal Skull , Thunderbolt Iron (another metal with mythic history), Cold Iron

A character confuses an item for another, usually due to looking or sounding similar, and uses it to make food, chemical solution, etc. This tends to be an aspect of a Lethal Chef in cooking.

Alternatively, this can be intentionally done by another party by switching items for the character to overlook. Instances include: Compare with Mismeasurement and Unit Confusion . Super-Trope to Dynamite Candle . If done as a trap, see Poison Mushroom .

This is when several works share a name. They could even be different media. And yet they're completely unrelated Essentially, Name's the Same when applied to works. When the names are slightly different, it might be a case of Translation Matchmaking . If the titles are identical to each other except for an added article in either ("a," "the," etc.), for instance Following </ and The Following , </ we'll count them too Compare Stock Episode Titles . See also Recycled Title , which is when a work set in the same fictional universe uses the same title as an earlier one This is so prevalent that Wikipedia developed the Disambiguation system to address this and similar issues (like common surnames). So have we, actually — see the Ambiguity Index for a list For those unfamiliar with intellectual property laws, titles can't be copyrighted and it's totally legal to name a work with the same name as another one; however, if the title is trademarked, then you can't. Trademark covers a franchise</ , not a single work/series Care must be taken to make sure this doesn't become a militant In Name Only . This is strictly when two works just happen to share the same name, not an adaptation/sequel/remake that bears no resemblance to the previous work

Sometimes, an advertisement will deliberately resemble the show it's running with. This is designed to catch those who are fast-forwarding through, or just not paying attention to, the ad breaks This may be a throwback to the early days of television and radio, where the hosts of variety programs would hawk the sponsor's wares without even a break in the action. Not to be confused with things like Follow the Leader or Better by a Different Name , where two works</ are similar

When a character will open his mouth to speak or make voices while having no dialogue, and the instant he/she does, you immediately know that this character is a dumb or pretty stupid character. Whether he's an over-muscled Mook or she's the Plucky Comic Relief , the one thing you can tell just by their voice is the fact that his elevator just doesn't go all the way to the top floor. Alternately, it is common for someone to put such a voice on to make fun of someone who supposedly doesn't grasp something obvious or just giving this to display The Ditz Very common for this kind of voice in animated works, because allegedly such an obvious characterization tool that appeals to children . In The Golden Age of Animation , this sort of voice was used a lot by characters who were a parody of Lennie from the film adaptation of Of Mice & Men </ or to reference an goofball character When the character is male, generally expect a halting voice in the low registers, silly inflections in his voice, or else a high-pitched, nasally quavering, with most sentences beginning with the word 'duh'. When the character is female, expect a high-pitched nasally whine or an even higher-pitched squeak-fest. Often, characters with this voice will use poor grammar. Male characters often substitute the t or d sounds for the th sound, like saying "dat" for "that." A Valley Girl accent helps for common, female ditzes. They may

occasionally utter a Stupidly Long Filler Sound , just to enhance their dimwitted nature at times A very common characteristic of Mooks and The Ditz , as well the Moose Are Idiots , Dogs Are Dumb , Dumb Dinos or a Doofy Dodo characterization

For stories that are not told in Real Time , however, there is another option. That option is known as Simultaneous Arcs. Let's say you have two different characters: Alice and Bob, and these characters are separated from one another and are doing their own thing for a while, but each one is doing it at exactly the same time as the other one. It would work something like this: Chapter 1 takes place between 1:00pm and 2:00pm and includes everything that happens to Alice during that time period without regard to what Bob is going through. This process would be repeated until Alice and Bob meet up By its nature tends to be A Day in the Limelight , because it tends to whittle down the cast to the essentials . It may also function as Once More, with Clarity! as we may only see the other character at the tale end of their adventure, with the following story giving more information about what they were up to. This differs from Rotating Arcs because Rotating Arcs is a method of dealing with Loads and Loads of Characters and the arcs occurring in Rotating Arcs don't have to occur at the same time. This is similar to Anachronic Order , except the events in each arc of Simultaneous Arcs are probably told in the order that they occur from the point of view of the character and it is the arcs themselves that are not in chronological order. This can sometimes result in a Mind Screw , but it usually won't. Compare Hyperlink Story and Flashback B-Plot . Can be related to "Rashomon"-Style . P.O.V. Sequel is when they decide to do this after</ making the original arc. TV episode variant is Synchronous Episodes .

A list of media originating from Singapore .

A character is shown singing while bathing or said to do this — depending on amount of Censor Steam and Censor Suds the author uses That being a small room with hard walls, its acoustics should be bad enough to resign all worries about voice and quality. Add to it that during the bath time one is alone (usually) and feels secure (usually), and it makes more or less a light-hearted version of What You Are in the Dark . Though usually someone overhears the singing character anyway. As a narrative device, this usually is an opportunity to show that the character is in good mood and to demonstrate amusing quirks (beyond this habit as such) Mostly a Comedy Trope . Happens a great deal in Real Life , too

Want to send somebody a message in a humorous way and/or troll them doing so? Want to deliver bad news in a cheery way? Want a big romantic gesture for your significant other? There's a simple solution. Have somebody show up to their home, comically singing it for them. May involve one singer or an ensemble. The singer(s) may also wear a ridiculous costume. The singers will run the gamut from being extremely cheerful to being more cynical and fed up with their job Since telegrams have been long obsolete, these are never used for legitimate communications . When this trope does appear, it will be for a novelty message and Played for Laughs . Usually, the telegram will arrive at the most awkward or inopportune moment. Expect a large crowd of people to witness it. If bad news is being

delivered , the cheery song will be juxtaposed with the depressing nature of the news . This will undoubtedly make the bad news worse. If this is done as a romantic gesture, the love interest will likely think it's too much. Often the singing telegram will be a barbershop quartet

Earth is a wonderfully varied place with an amazingly diverse biosphere. On this single planet, you can find jungles, mountains, forests, deserts, prairies... we must be the most varied planet in the universe. Or you'd think so after seeing so many alien worlds trapped in solitary, homogeneous landscapes. Many other planets and natural satellites will often be defined by a single setting. It doesn't matter if the events of the story only take place on a small portion of the planet — we are still told the entire planet has one climate; specifically, the same climate as where the story takes place. Very rarely does any planet have the same level of environmental diversity as Earth, despite being as large and having a normal orbit. An ecological equivalent to the Planet of Hats . The locals will often have a hat that resembles the human cultures that inhabit similar environments . A creature well-suited to the local environment may be upgraded to horse status , if it's big enough. It should perhaps be noted that we usually only get very small views of these planets. Many times there are lines to the effect that it is a fairly standard planet. Almost never are we shown or told that a planet is entirely</ a Single Biome Planet in television or movies, and the ones that are are almost always either very temperate, tropical, desert, ice, or water worlds, which all have a statistical probability of existing. We have several of them in our own solar system, in fact, missing only a breathable atmosphere. Earth itself could fairly be considered a water planet. In its history, it has been an Ice planet more than once, though, as well as periods when most of the landmass was Desert (early Mesozoic) and of nearly uniform lush growth (mid-Mesozoic) . Note that a Single Biome Planet is not necessarily a single climate</ planet. Even on planets and moons lacking atmospheres, there are bound to be variations in temperature due to latitude if the planet or moon receives a significant amount of radiant heat from a star. A planet or moon with atmosphere will of course have much more complex weather patterns due to wind and precipitation. Notable classifications (subtropes): Contrast Patchwork Map . Near the polar opposite of All Planets Are Earthlike . May overlap with One-Product Planet . See also Planetville . Works in which Venus Is Wet frequently depict it as a Jungle Planet, an Ocean Planet, or a Swamp Planet.

There's something about the Big Man on Campus that drives all the girls wild... even the ones that know he is sooo</ out of their league. If the dorky girl wants the most popular guy at school, it usually ends in one of two ways: either the two end up together, or she finds out that he's actually a huge jerk. Sometimes all it takes is a makeover to get the guy to notice the girl. If he ends up returning her feelings, often his ex-girlfriend the Alpha Bitch will get jealous . Classmates will wonder what the quarterback is doing with the nerd . This version is common Wish Fulfillment often seen in shows aimed at tweens and in chick flicks . If it doesn't work out between them, expect there to be An Aesop , usually something like "Don't change yourself for a jerk"

or "Popularity isn't everything" Related to " I Can't Believe a Guy Like You Would Notice Me " if the guy decides to Give Geeks a Chance All Guys Want Cheerleaders is often the gender-flipped version of this trope

A curious phenomenon where there's only one</ true descendant of some legendary hero/villain or chosen one. Usually it's only that one person who can save the day or bring about The End of the World as We Know It . Because Destiny Says So , of course. And often it has</ to be the male line , or whichever keeps the last name (and even that can be problematic, as family names evolve over time, or even change completely). The fact that there's multiple branching into different last names doesn't count genetically for some bizarre reason This is curious in itself. Most family trees branch quite a bit due to multiple children having multiple children (and families of important lineage in particular tend to make a point of having a "spare" heir around to avert any potential Succession Crisis). In fact, if you look , you reach a point where every human being alive then is either the ancestor of everybody or nobody who is currently alive. Here apparently only one child was born per generation . In older legends, it was explicitly stated that only the firstborn "counts", but the socio-economic systems that fostered that kind of thinking withered away, leaving only this trope Similarly, the sole true descendant is generally treated as essentially equivalent to their ancestor , having the same powers, personality, ethnicity, and so on. Never mind that, if the legendary hero lived twenty generations ago, he had roughly a million contemporaries who are just as closely related to the modern-day version as he Note that, in the present generation, if there is another sibling, he or she tends to be recruited by the Big Bad as the Evil Counterpart Occasionally it will be explained away that the Big Bad found and eliminated the rest, and the Supporting Leader happened to get to the last one in time Possibly related to the Identical Grandson . Only one in a generation can take the "legacy." Explanations that a family produces Single Sex Offspring may be given as an attempt to justify this trope, especially if they are all male The last offspring of a Single Line of Descent is by definition the Last of His Kind . Also see Royal Inbreeding (fiction often ignores the biological consequences of inbreeding)

Booze makes you see double (or triple, quadruple, or more, especially if Rule of Funny is in effect), and sometimes the drunk will assume both</ of whatever he's looking at are real A variant has the drunk afflicted with double-vision trying to interact with "the one in the middle" (although since most people only have two eyes, normally you'd only see two of whatever it is) Generally a Discredited Trope nowadays For hallucinating things that actually aren't there while under the influence, see Pink Elephants

In some fictional worlds, all the crazy (and mundane) technology is powered by a single kind of Applied Phlebotinum , often even the very simplest things that otherwise would be very simple to do, such as electricity or even fire</ . Related to, but not quite the same as Minovsky Physics (In that it might not be heavily explained, and particles that follow Minovsky Physics may be joined by other Phlebotinum) and Green Rocks (which vaguely defined enough to be used for everything, aren't necessarily always used as such). A

Phlebotinum Muncher takes this to its logical conclusion by feeding on the phlebotinum. Steampunk and other * punks tend to be like this to a greater or lesser degree.

Something that applies to many a videogame boss (especially in the case of a Giant Space Flea from Nowhere), kaiju or Monster of the Week — you come across a creature that looks unlike anything else you've seen or will see in that work's universe, but only once Creators contemplating for the existence of more of these tends to be a gap in their Worldbuilding , but tends to be a case where the MST3K Mantra applies in full force. It would be hard for an ecosystem to support more than one of it, after all, so just enjoy the game For Long-Runners , this may become a temporary trope, as a family/species and natural habitat may be created for the being in question at a later time Obviously different from the One-Gender Race as there's only one specimen, and the concept of gender may not even apply. Also different from Last of His Kind , as that implies the existence of more of the same species in the past, or A Kind of One , where a whole species is known by the name of its most famous member, who may initially have been this Note that a Single Specimen Species is defined as being basically unexplained and therefore ecologically implausible. So the Last of His Kind can't "become" this, since that includes human survivors of a lost tribe, animals that were wiped out and so forth. However, A Kind of One may become an example in subsequent works</, following the original; in which case it may be a case of Call a Smeerp a "Rabbit" since the characters have certainly never seen it before, but the readers have Not to be confused with Only You Can Repopulate My Race (which is ecologically implausible for entirely different reasons). Unique Enemy is the video game version — an enemy which pops up only once, though not necessarily because they're the only one in the world

Alice has never really been in love with anyone else but Bob. She can only be attracted to/aroused by him — not even other men, or, for that matter, women. Not even porn can do it for Alice unless Bob is in</ the porn. If Bob turns into a girl , Alice will still be hot for her. If Bob is technically more than one person , Alice will love all of them, to the exclusion of everyone else that does not inhabit Bob's body. The only way you can describe Alice's sexuality is "Bob-sexual" Sometimes a serious character type, sometimes a joke said by Charles to describe Alice's infatuation with Bob. Sometimes it gets to the point where Alice becomes a Stalker with a Crush or something similar Uninterest in attractive people of appropriate gender, other than one's love interest, is commonly shown as an indication of being deeply in love; whether this is Truth in Television varies between couples. Feeling this way about a partner is not as unusual for those on the grey portions of the asexual and/or aromantic spectrums, for example. Many shippers tend to believe their One True Pairing is affected by this This trope is when someone's only attracted to one person at all</. If the person is a sole exception to someone's normal sexual preferences, it's If It's You, It's Okay , being hetero- or homosexual plus one, rather than asexual plus one See One True Love . Not to be confused with Single Object</ Sexuality or Object Sexuality in general. If a breakup or even death ensues, may lead to them hooking up with a Replacement Goldfish or even the Doppelgänger Replacement Love Interest

Robots can be designed to carry out a lot of different tasks, some of them can do them all at the same time , but the majority of them are designed for only one thing. This trope is about robots designed to do only one (very specific) type of work by their creators. They could be for personal service (and fetishes), for business, sports, entertainment and even for war. No matter which task they're created, they're supposed to do only that thing and nothing else Contrast Do-Anything Robot , which is the opposite of this trope. Compare In the Future, We Still Have Roombas , which is about how robots are nondescript machines for mundane labor. Related to Superpowered Robot Meter Maids , Robot Soldier and Mecha-Mooks . See also Crippling Overspecialization in the case of humans

All Girls Want Bad Boys ? Nice Guys Finish Last ? Hardly Blondes prefer gentlemen. As do brunettes , redheads , Bald Women , little old ladies with white hair, and young girls with Amazing Technicolor Hair The heroine, like the hero, tends to be much more mature and likable than in All Girls Want Bad Boys ; frequently, they've been burned by a previous lover , and generally, they've matured. But it is not necessary. Any heroine who finds the hero attractive exactly for his more admirable qualities falls under Single Woman Seeks Good Man. This can range from liking his sense of humor, to appreciating his poetry skills, all the way to his Heroic Sacrifice . Rescue Romance is often a form of this. The Nice Guy , the Sheltered Aristocrat , the Knight in Shining Armor , the Nice Jewish Boy , the male Shrinking Violet , The Dutiful Son , the Keet , or the male Pollyanna wins the heroine's heart. Immature and hormonal souls may wonder What Does She See in Him? , but the heroine is much more likely to end up happy this way However, it creates a problem insofar as the heroine has to neither fight her common sense nor reform the hero for a Happy Ending . As a consequence, the writer needs some other method of generating conflict . This can range from a Star-Crossed Lovers plot to Twice Shy or fall into the background/coexist with an alternate source of conflict. See the Analysis page for details Frequently the victorious childhood friend or a Second Love . Compare to Understanding Boyfriend . Though seemingly rare, some people out there will be glad to know that, yes, this can be Truth in Television Note that this isn't Always Female as Single Man Seeks Good Woman can certainly be in play. Nor is this always heterosexual for that matter Of course, Tropes Are Tools . It has been overused and exaggerated in the Harem Genre , where the protagonist somehow attracts girls he has little to no interaction with merely because of simple decency, implying that people can win affection and do anything they want to a bunch of girls just by behaving like a normal nice person As this trope frequently deals with critical plot details, be warned: HERE THERE BE SPOILERS. Some are unmarked, too, so don't say we didn't warn you. Compare Samaritan Relationship Starter

Some people tend to see automobiles as menacing , largely due to their tendency to cause road accidents and deaths, so it's not surprising that they are a recurring motif in horror stories The trope comes in two varieties, which may overlap: either the car in question is sentient and malevolent itself , or it belongs to some

villain who uses it as a weapon to scare and terrorize others . Such a vehicle would often have nefarious-looking design elements, such as a monster-shaped hood figure or a toy skull and bones on the windshield Compare Creepy Stalker Van , Van in Black , Bad Humor Truck , Not My Driver , Harmful to Hitchhikers , and Murder by Remote Control Vehicle . Also compare and contrast The Alleged Car , when the only scary thing about the vehicle is its technical condition. Not to be confused with My Car Hates Me

For the best reading experience, play the sound from while reading on The Sinister Scraping Sound is the issue of the Unholy Matrimony between Nails on a Blackboard and Audible Sharpness , with Nightmare Fuel acting as the godfather. This is a very basic Horror trope, the sound of metal scraping on metal, rock, wood, or another hard surface. It might be heard continuously or rhythmically, slowly intensifying as the source approaches It might be a knife on a countertop, a machete against a pipe, a sword against the ground , or a Chainsaw against basically anything if you want to ramp up the fear. This usually plays hell with hidden characters who are trying to hide, as it increases their panic. If they can keep their mouth shut, they might survive... or get pulled/impaled through the wall. Of course, the noise might be something completely innocuous that leads to another, more dangerous scare As the picture shows, it might be accompanied with sparks. Characters arriving after the scraper has left will no doubt wonder at who left the scratches — or gouges — on the wall/floor. The foreboding Bloody Handprints and body parts everywhere will be easier to piece together (unlike the bodies) Often an example of Hell Is That Noise

Sometimes the darkest tales come from the brightest desert Sinister Southwest is a genre of crime/horror/thriller stories set in the American Southwest, a vast zone that includes New Mexico, Arizona, and certain parts of Colorado, California, Nevada, Texas, and Utah. A largely desert landscape that contains the hottest temperatures in the country, along with some of its most violent and bizarre history, the region naturally lends itself as a backdrop to more intense works Probably the most famous Real Life incident of the Southwest happened on July 8, 1947. Roswell Army Air Field issued a press release stating that they had recovered a "flying disc" from a ranch near Roswell, New Mexico. The Army quickly retracted the statement and instead said that the crashed object was merely a conventional weather balloon; inevitably the public came to believe that extraterrestrials had crashed on Earth and that they and their vehicle had been taken to Nevada and stored in a little place called Area 51 . As if that wasn't enough about aliens, the infamous Skinwalker Ranch of Utah has been a hotbed of UFO activity for decades, with dozens of reports of strange creatures and cattle mutilations in the area. Speaking of the term " Skinwalker ," that creature (along with other elements of Native American Mythology) is another likely culprit for weirdness in the area Local urban myths include that of La Llorona</ ("the Weeping Woman"), a spectral figure who drowned her children and now haunts the ditches and streams looking for more victims; and the Chupacabra ("goat sucker"), a blood-drinking creature that has been held responsible for some of those aforementioned mutilations Closer to home, the Southwest edge of California was home to Charles Manson and his Family; the New Mexico State Penitentiary outside Santa Fe was the site of the bloodiest prison riot in

US history in 1980, and cartel violence and political upheaval have become a mainstay along the Texas/Mexico border in the 21st century Sinister Southwest works usually involve a mix of several elements: stories of crime or Horror , a focus on the barren desert landscape, and a more rural setting (although the action can shift to some of the bigger cities, like Albuquerque, Phoenix, or El Paso). Additionally, many works may be influenced by the largely Latin American culture of the region May overlap with Weird West (but differs, in that Sinister Southwest works may be set in the modern-day and feature no supernatural elements). Compare Lovecraft Country and Southern Gothic , for other American settings with supernatural and/or horror elements. Can often involve Daylight Horror or Hillbilly Horrors

Subways are a staple of horror. There are long, dirty, abandoned corridors. There are escalators which invite vertigo and all kinds of fatal accidents. There are the endless tunnels, much like the Haunted Castle , but with the added charm only a Water Level with poor lighting and escalating claustrophobia can bring. Full of unexplained echoes, dripping water, clanking metal and chains, and the earthquake-like passing of other (functional) subway trains overhead. There is the subway itself, which can be full of criminals, dangerously overcrowded or ominously empty. And let's not forget the platforms, which can be dimly lit and full of hiding places for all kinds of evil. Fights that take place here usually have the fight on the platform with only way out cut off and trains constantly passing by waiting to chunk the loser with a Gory Discretion Shot . Expect the Sinister Subway to be populated by monsters , mutants , vampires , alligators , mutant vampire alligators , and good old serial killers ... or, alternativey, miles and miles of darkly lit, empty nothing . Where a Haunted Castle says " Victorian ", the Sinister Subway says "art deco" or even " industrial ", and can set the tone of this horror game or movie with the broken promises of an industrial age, rather than the forgotten splendor of a Victorian past. Compare Absurdly Spacious Sewer , Locomotive Level , Subways Suck , Ghost Train , and Afterlife Express (when it's the train itself that's otherworldly) See also The London Underground , New York Subway , Le Métropolitain (Paris's transit system) and Moscow Metro . During the Cold War the Berlin U And S Bahn had actual "Geisterbahnhöfe" or ghost stations.

There are cameras on every street. Private phones can be tapped. Every electronic device is open to monitoring, and a hundred or more companies, governments and secret organizations can and are accumulating all this information on individuals into a huge database of discrete files which a simple algorithm can use to divine anyone's actions. The wake of 9/11 has brought the likes of the PATRIOT Act in many countries, curtailing privacy and enhancing the legal tools for governments to spy on their own citizens. We are being watched. Of course, so are the criminals, terrorists, foreign spies and sundry malcontents. Surely, our well meaning governments will use these tools and powers to ensure our safety. Eh... no. The problem with surveillance, as a form of violation of privacy and rendering you completely naked and vulnerable, is that it's inherently humiliating, squicky , dehumanizing, sinister, and dark</. It's what George Orwell warned us about, and even if it is</ used exactly for what it's intended for, the potential for abuse is limitless. If you want

to write about a terrifying dystopia that is all too possible to happen in the real world, then use this trope. Put Secret Police , Surveillance Drones , Eye Motifs and such on every corner. Make it so that you can never trust any electronic communication, even your own computer and telephone. Also why the " Big Brother Is Watching " trope gains popularity as one of the most prolific memes to criticize any form of sinister surveillance. Couple this with Everything Is Online and expanded government surveillance will be treated one of two ways, depending on the user: Thankfully, the heroes always manage to escape earlier than the villains (e.g. less than a week vs. an implied 2-3 years). Villain Ball indeed. This trope is usually part of an Anvilicious Aesop against government surveillance. When used by a civilian outside of military or federal employ, the individual is either a Stalker Without a Crush , or a licensed Private Investigator or Bounty Hunter . See also Surveillance as the Plot Demands and Big Brother Is Watching .

So you have a scene set up, the villain is ready to commit some horrific crime, how do you make the scene even scarier? How do you establish this is a particularly depraved and dangerous individual, without any tension breaking exposition or over the top acting? Quite simply, have them whistle Amongst humans whistling is an almost universally understood expression of joy. As such portraying the villain cheerfully whistling away, quite often to a well-known upbeat tune, a piece of classic music or a nursery rhyme, is a wonderful quick way of establishing someone truly depraved enough to enjoy their vicious acts, the cheer and calm created by the whistling contrasting sharply with the horror created by their depraved acts There are generally two versions of this: in the first the villain will be portrayed as whistling because they are genuinely happy, displaying their sadism and cruelty. In the second, the tune will be slow and stilled and the villain instead comes across as detached and almost bored. The whistling is their way to make the time go faster, thus emphasizing their sociopathy and their non-reaction to such horrific acts Like all variations of Subverted Innocence , the idea of turning something so benign and sweet so much on its head, the sheer feeling of dissonance this creates is guaranteed to make any scene featuring it much scarier If used enough that it can become the villains Calling Card , then expect there to be at least one scene where we don't see the villain, we can just hear them whistle, as they stalk the latest target, leaving the audience constantly on edge that someone is about to die Compare Ironic Nursery Tune , Tuneless Song of Madness and Ominous Music Box Tune , which employ similar subversions of innocent tunes and rhymes for Nightmare Fuel . Also Wolf Whistle which is used specifically to sexually harass people. Contrast Not-So-Innocent Whistle when whistling is still used to hide a misdeed, but is played for comedic effect rather than horror

After destroying or disabling a vehicle, a particularly ruthless (and dishonorable) enemy may decide he wants no one to live to tell the tale . He may blast the life boats, shoot down an Ejection Seat or two, blast the Escape Pods to ions, seal off all exits, etc. Obviously, this is usually a pretty low thing to do , and in Real Life wars, may (rightly) be considered a war crime , especially if the craft in question was a civilian craft It generally shows

just how evil a villain is, and can be a very quick means of making the villain irredeemable in the eyes of the audience, in addition to having the audience cheer louder when the guy who did this finally bites the dust Subtrope of Leave No Survivors . If the lifeboats are carrying wounded, overlaps with Kick Them While They Are Down . Frequently treated as a Moral Event Horizon . Shares some similarities in terms of the moral blackness of the act with Shoot the Medic First , though the latter can be arguably be justified for pragmatic reasons, this trope is almost always For the Evulz For cases of sinking your own lifeboats (Break the kettles and sink the boats) to prevent holding back, see Burning the Ships . Compare: We Have Reserves

Tropes about knights and knighthood. And some Useful Notes on Real Life knights and knightly orders. Note that simply having "Knight" in the title is not enough. The trope has to primarily be about knights.</

A character with a distinguishing characteristic of swearing noticeably more, or at least in harsher words, than the rest of the cast Keep in mind that this is relative; if everyone</ swears a lot , that's not this trope, unless of course, this character swears more loudly, more vulgarly, and more often than the rest of the cast combined . Conversely, in works where swearing is otherwise nonexistent, a character can be this even if the worst that comes out of their mouths would look very tame in other contexts . Not all works have one of these: a lot of the time most or all of the major characters use about the same amount of profanity, or if some do swear more it is not by enough of a margin to make it a noticeable aspect of the character. What matters here is that a character is set apart by swearing more than everyone (or nearly everyone) else in the same work The various circumstances of how or why a character swears also may say a lot about the other facets of their personality These characters are likely to drop Cluster F-Bombs where they're allowed to. Otherwise, they may be doomed to Gosh Dang It to Heck! or Angrish . Symbol Swearing or a Cluster Bleep-Bomb , too, is an often effective option. May also be subjected to The Swear Jar . Making them stop swearing for a while can have the same effect as a Precision F-Strike for other characters May be the wielder of a Weapons-Grade Vocabulary , though the two tropes are independent of each other Contrast The Snark Knight . The trope name is an example of Sir Verb-a-Lot

For the list of tropes about literal sisters</ and brothers, see Sibling Tropes . What happens when The Glorious War of Sisterly Rivalry switches genders? Cain and Abel . What's the difference between The Scrappy and a Creator's Pet ? Authors love their Pet. Is this introductory paragraph trying to explain by example a Xanatos Gambit or a Batman Gambit ? When defining a trope, it often helps to establish its similarities, differences and relationship to other tropes; a common convention on this site is to refer to some tropes as . When two or more tropes have some overlap in their descriptions, "parentage", or use, but not enough for one to be a Sub-Trope or Super-Trope of the other, these are called Sister Tropes. That is, both have a similar form or function, either by category (character , plot) or by effect (characterization) rendering them both similar but distinct enough to be considered sisters. These are the four

ways tropes can be sisters: Sometimes when two distinct tropes serve almost exactly the same function or have very subtle differences in description, it can reach the point that they are used almost interchangeably. Bad Flanderization ! Bad!</ The Canonical List of Subtle Trope Distinctions is your friend.

The Sitcom Arch-Nemesis is a very different creature from the dramatic or action-show Arch-Enemy . He usually isn't dangerous or evil (when he is, the contrast between his cruelty and his petty bickering has comedy value of its own); although it's possible that he's very annoying, it isn't always the case. He can even sometimes be portrayed as a straight-up Nice Guy . He just rubs a character from the show (usually the lead) entirely the wrong way, and the two will never miss an opportunity to have at each other with Volleying Insults or small-minded pranks. Often, the character and his nemesis are kindred spirits and don't realize it; these rivals are much more likely to have an Enemy Mine plot than dramatic rivals. Since generally there isn't much at stake in that rivalry, it will usually revolve around insignificant, everyday matters, filled with comedic moments This character is usually just a supporting character, because if a Sitcom Arch-Nemesis were part of the main cast, then The Protagonist would do nothing but fight with them. Basically, they could be considered the protagonist's "favorite enemy" Note that these aren't necessarily unique to sitcoms, and other stories – including more comedic action stories – can have a character who fills this role, sometimes even if there is a character who fulfils the role of an actual Arch-Enemy . In the more lighthearted action shows, particularly in certain cartoons and kid shows, sometimes the actual Arch-Enemy will act like a Sitcom Arch-Nemesis when the story or comedy demands it, alternating between trying to murder the main character(s) one day and trying to wreck their birthday party the next Compare with The Rival and Vitriolic Best Buds . Often used with Comically Lopsided Rivalry

The term Sitcom is a portmanteau of "Situation Comedy". Originally, sitcoms were broadcast on the radio. Before long, they progressed to television; the Ur-Sitcom on TV is I Love Lucy </, which pioneered many of the technical and comedic techniques used to this day, including Three Cameras , but the first television sitcom is generally agreed to have been 1946's Pinwright's Progress</ on The BBC (all footage is lost, however). The Honeymooners </ did much to standardize many of these tropes as well Generally, situation comedies deal with a small cast of characters encountering humorous situations while living their everyday lives. What counts as "everyday" varies between individuals — daily life for the staff of a bar in Boston is very different from daily life for anachronistic cavemen . Sitcoms are not, however, to be confused with series of other genres that contain Comic Relief The two most popular subjects for sitcoms are family life (usually two parents with 2-3 kids) and the workplace full of oddballs. Most sitcoms are a half-hour long (minus commercials), but this isn't a hard and fast rule. Older sitcoms frequently have a Laugh Track . More than any other genre, sitcoms enforce Status Quo Is God . A work that uses any of the traditional sitcom setups below to mislead the audience before revealing or pairing it with dark or surreal material is Subverted Sitcom See also Sitcom Tropes for a list of common tropes in the genre, and Comedy Tropes

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The Sitcom is a staple of English-language TV, so much so that it has a distinctive body of tropes associated with it. Subgenres can be found on the Sitcom page itself. See also Episodes for other tropes that can happen in sitcoms Subindex of Comedy Tropes

What do the Cool Ship , Cool Starship , and Cool Plane all have in common? They are all at their most vulnerable when in docked in port or while parked on the ground. This is a state of vulnerability that pretty much everyone and everything has to accept at some point, as personnel need food and sleep, ships need maintenance, and nobody has found a way to keep a plane in the sky indefinitely yet. A savvy enemy can use the element of surprise to sucker punch an enemy, even a numerically or technically superior enemy, before they can bring their forces into play. Methods for this can range from Fireships to attack planes or a long range missile attack Of course, it's also possible to be placed in this position because your ship was badly damaged in a previous</ fight, and the enemy is coming back to finish you off before you can finish your repairs The Trope name comes from a hunting phrase referring to ducks sitting on the water, often considered to be off limits until they take flight. Due to its applicability, the phrase was adopted in the military aviation community to refer to airplanes that had been caught on the ground, although of course very few pilots have a problem with destroying an enemy plane before it can get airborne Historically, a combat pilot would get no credit for destroying an enemy plane while it was still on the ground, until the Americans began to grant credit for such kills during World War II . It was theoretically possible to become an ace by only destroying planes on the ground, although German airfields tended to be very heavily defended by anti-aircraft batteries that could do wonders for shortening your flying career Exploiting this trope is a favored tactic of the Combat Pragmatist , and a favored method of preventing the Fighter-Launching Sequence

Compare with Coup de Grâce , Sickbed Slaying , and Slain in Their Sleep Not to Be Confused with </ , which was inspired by the same idiom that this Trope draws its name from

A character's assumed actual romantic preference or even sexual orientation is made moot because of the setting or limitation of the plot. This frequently occurs with characters stuck in a gender - biased population. (see: Bishoujo Series and Cast Full of Pretty Boys). Even if there's a theoretical pool of candidates off-screen, savvy writers know the audience likely doesn't care. This arises when writers apply standard romantic tropes to quirkier settings without major modification and without the explicit intent to make a plot point about it Some writers are fully aware of the implication and the fandom it produces and might cater to both sides of the topic, making one character very enthusiastic about the idea, while one is humorously much more hesitant A common by-product of this trope is the rejection of a newly introduced "common" romantic prospect, not because of a strong pre-existing fanship, but simply that they never reach the popularity of the existing cohort Not to be confused with If It's You, It's Okay . For particularly cliched situations where this may occur, see Schoolgirl Lesbians , Girls Behind Bars , and Hello, Sailor! . In a much darker context, this is often associated with Prison Rape ; in an isolated agrarian setting with Vulgar Humor , the targets of Situational Sexuality often walk on four legs

This is a game, whose title is a Mondegreen of Six Degrees of Separation </, in which it is said that any actor or individual in the entertainment business can be linked through his or her film roles to Kevin Bacon within six steps. For example: George Clooney was in Ocean's Eleven </ with Matt Damon , Matt Damon was in The Departed </ with Jack Nicholson , and Jack Nicholson was in A Few Good Men </ with Kevin Bacon. Nicholson has a Bacon number of 1, Damon has a Bacon number of 2, and Clooney has a Bacon number of 3 (see below). It should be noted that this spreads across all actors; Megumi Hayashibara can be linked to Kevin in only two moves She was in Vampire Hunter D : Bloodlust </, which included Micheal McShane in the dub. He was in Balto , and most Japanese voice actors can be linked to her within a few degrees. It's often a game for film nerds to test the abilities of each other. There is a whole website, The Oracle of Bacon, dedicated to this that is found Mathematicians have extrapolated this phenomenon and given it a name: "Bacon Number", which sounds like one of those impossibly high numbers with dangerous implications for the future of the Universe but is in fact incredibly low. Researchers have demonstrated (true story!</) that almost everyone has a Bacon Number less than 10, due to Kevin Bacon appearing in, mathematically speaking, almost every film on the planet. For instance, Kevin Bacon, himself, has a Bacon Number of 0. Chew on that</, Mr. T ! (The Oracle of Bacon claims that three persons on the IMDb have Bacon Numbers of 9, the highest listed, but does not say who they are.) Curiously, the most connected person in acting is not Kevin Bacon. Research by people who found it important enough to do so discovered that the centre of the Hollywood universe shifts over time. The sheer amount of acting credits amassed by Christopher Lee seem to have entrenched him for a while, even after his 2015 death. He still holds the title as of May 2021, but Harvey Keitel is nipping at his heels, and, among living actors, Michael Caine , Donald Sutherland and Martin Sheen are close behind

too. Bacon himself isn't even all that high on the list, typically ranking somewhere in the 500s out of the top 1,000 centers of the Hollywood universe. Scientists also have a similar ranking called the Erdős Number, based on co-authorship of mathematical articles with deceased mathematician Paul Erdős. Inevitably there's a combination, the Erdős-Bacon number, based on adding the two together. Thanks to the documentaries, and occasional extra work on math-related films, some mathematicians have EB numbers as low as 3. More surprising are actors who attack the problem from the other side. Danica McKellar (Winnie from The Wonder Years </ and bona-fide mathematician) and Natalie Portman (wrote a psychology paper at Harvard with an Erdős link) each have Erdős-Bacon numbers of 6. (This ties them with Richard Feynman .) There is also now the Sabbath Number, based on how many collaborations it takes to get from a given musician to Black Sabbath . Then, of course, musicians who've appeared in films have Sabbath-Bacon numbers, and a surprising number of math-geeks turned musos have Sabbath-Erdős numbers. Then, there's the Sabbath-Bacon-Erdős number. The lowest known Sabbath-Bacon-Erdős number is 8, famously held by physicist, The Simpsons </ guest star, and Pink Floyd guest vocalist Stephen Hawking . Neuroscientist Daniel Levitin and inventor Ray Kurzweil have the same number as well. Chess players have a Morphy number, for Paul Morphy, and Go players have a Shusaku number, centered on Honinbo Shusaku. Both of those players died in the late 1800s, but if you're interested in a Stiglitz number of 1, economist Joseph Stiglitz is still alive and publishing. Professional sports has the Sillinger number, for hockey player Mike Sillinger. Presumably, someone out there has a defined Sabbath-Bacon-Erdős-Morphy-Shusaku-Stiglitz-Sillinger number, now that's</ gonna bring about The End of the World as We Know It ! but neither the person nor the number has yet been found. Thanks to Crossovers , fictional characters aren't exempt from this phenomenon. For video game characters, there's the Ryu . On a less specific level, the aforementioned serious research into this phenomenon actually has some importance for fields like sociology and epidemiology. In the modern global world, any living or recently deceased person on Earth can apparently be connected to any other person by an astoundingly short chain of connections. Even Amazonian tribes avoiding contact with the global modern world have the occasional crossing of paths with members of neighboring villages, which will have someone</ who visits the closest major city now and then. Thus, an outbreak of a virus can begin in a rural village in Africa and spread to downtown Tokyo and New York in only a few weeks, simply because statistically there are going to be a handfull of people in every major city with a particularly short chain of physical connections to that village. Ironically, Kevin Bacon did not have anything at all to do with the movie Six Degrees of SeparationHowever, Donald Sutherland featured in that movie, and he appeared with Kevin Bacon in Animal House For applications in fiction, see One Degree of Separation .

Some series start out with a particular type of ensemble , with a certain number of characters and a defined role for each . Then in the second season, a mysterious new character appears. After many misunderstandings, the new character is revealed to be a good guy and joins The Team Any new character that joins an established cast and knocks it out of one of the traditional categories (and possibly into another) is a Sixth Ranger. There may be more than one per team, with either several joining in

succession, or pre-established pairs coming in at once. In a Magical Girl show, it is not uncommon for the Sixth Ranger to be the lead character's boyfriend In some of the more extreme cases, a former Big Bad , Dragon , or Wild Card villain can take on this role after they have been defeated or performed an independent Heel–Face Turn , and may or may not act as a secondary Lancer . In Magical Girl shows, this is usually the role the Dark Magical Girl plays Their power and coolness is inversely proportional to the number of episodes since their début, since Good Is Dumb . Expect them to be single-handedly defeating enemies that the main team struggled against during their first appearance, falling in line as they become integrated into the group, then finally getting overtaken by the original heroes. In fact, they almost invariably tend to become a magnet for The Worf Effect so the writers can show off how powerful the new villain is If the show doesn't look like it's going to change its status quo , expect the Sixth Ranger to actually be the Sixth Ranger Traitor , or at the very least a Guest-Star Party Member if they have to leave for whatever reason . Since most Sixth Rangers used to be loners , they may serve as the Token Evil Teammate . If a Sixth Ranger candidate does join the Ensemble, but the series is nearly over, the candidate is an 11th-Hour Ranger . When the team started as a Power Trio and gets two</ Sixth Rangers, they make Three Plus Two Compare Hitchhiker Heroes and Magnetic Hero , where adding characters is the team's normal state. Sailor Earth is a Fan Work subtrope where the Sixth Ranger is an Original Character . Also see One Extra Member , especially when the team's name indicates the number of members and the Sixth Ranger doesn't force a change in the team's name. Honorary True Companion is when a would-be Sixth Ranger never officially joins the group. Compare with Token Houseguest where a character who isn't part of the immediate family lives with them and is treated as a major member of the cast Named for the introduction of the Green Ranger in the original Mighty Morphin' Power Rangers </ as well as its Japanese counterpart Dragon Ranger in Kyōryū Sentai Zyuranger </ A common method for Merchandise-Driven works to add new characters to the cast — and the toy line

Instead of the usual 13-17 episodes like certain Saturday Morning Cartoons, some western cartoons have had original runs lasting 65 episodes, because 65 episodes equals 13 weeks (or three months) of material to syndicate at one episode per weekday. Typical with cartoons produced for first-run syndication , and was formerly adopted as policy by the Disney Channel (which had a similar 65-episode cutoff for its live-action Kid Coms) and Kids' WB! , although some syndicated shows did air weekly originally. Disney would end up dropping the format after fans complained about the cancellation of several popular shows, with the renewal of Kim Possible </ for an additional season abolishing the rule. Some people consider this a form of Screwed by the Network , especially if the shows they like are at the receiving end of this trope. It should also be noted that this trope really only applied to cartoons aimed at children, rather than adult cartoons – The Simpsons </ and its imitators are treated like standard American sitcoms. This practice became drastically less common near the end of the Turn of the Millennium , as American cartoon production has essentially abandoned broadcast syndication (at least domestically) in favor of programming exclusive to specific cable networks (or even streaming

services). Still, some networks continue to cut their shows off at 65 episodes, either for foreign syndication, own network re-runs or force of habit. See also 12-Episode Anime and British Brevity — both of which should remind fans of any of the shows listed here of how lucky they actually are — and Five Year Plan . For some shows that went well past 65, see Milestone Celebration . As a side note, if one wants to binge watch a whole 65-episode series in one sitting, and each episode is assumed to be exactly 22 minutes long, then you would be watching almost an entire day's worth of that show. (22 minutes per episode times 65 episodes equals 1,430 minutes, which is 23⅚ hours or 23 hours and 50 minutes.)

A visual trope in science fiction materials: humanoid robots that look skeletal in design. They all have relatively thin limbs that are reminiscent of bones, and they usually lack "filling" in places where humans have only soft organs, like the abdomen Such robots can be very obvious, with sinister, grinning skull-faces, a la</ T-800 from Terminator </ films. Others are more subtle, with either fairly realistic faces or no faces at all . Some, such as the T-800s, are designed to be covered with "something", so they literally are robot skeletons once you remove the coverings Obvious SkeleBots are meant to scare characters. Often, these are the cold, inhuman soldiers of the Big Bad . On the other hand, subtle SkeleBots are often presented (at least at first) as perfectly innocuous consumer devices, but they're meant to subtly creep out the audience This trope also makes quite a bit of sense from a pure engineering standpoint: the bipedal human skeleton is a rather efficient infrastructure. Placing processing power and sensors in a compact, heavily armored box at the top of the body minimizes lag and provides the best vantage point possible, the ribcage centralizes and protects important components, and an upright bipedal stance allows both great strength and dexterity in the upper limbs Eliminating excess weight by replacing muscle with systems of cables or servo motors and organs with compact power supplies would let you strip the body down to, well, the bare bones essentials That said, while there might be no mechanical need</ for the extra padding or housing necessary to keep a robot built on the human frame from looking skeletal, "not looking creepy" is a general design goal for consumer products, especially those with recognizable faces. Subtle SkeleBots with "intact" faces often lean as much towards the "moving corpse" nadir of the Uncanny Valley as Dem Bones . Sometimes overlaps with Unnecessarily Creepy Robot for cases when it would probably be better if the robot didn't</ resemble a skeleton, but this doesn't seem to have occurred to the designer (or possibly that it did)

Tropes about human and animal skeletons, and the bones that make them up. Subtrope of Dead Body Compare the Muscular Index . See also Artistic License – Biology , Death Tropes , Horror Tropes , and Undead

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Bad with the Bone : Bones are used as a weapon.

When our heroes explore the remains of an old and long since abandoned craft they may discover to their shock and surprise, as the light of their lamps fall upon the members of the craft's crew, that they are still dutifully manning their stations as skeletons

or mummified corpses It may be the wreck of a sunken ship on the ocean bottom, a Japanese WWII submarine stranded on a lone island, a derelict drifting through the endless night of outer space, a small plane caught high above the ground in the trees of the jungle or may take many other forms. It will often be a military craft of some sort or other. This means that the crew will be clad in the recognizable remains of their uniforms. Pilots will still be strapped in their seats. The helmsman will still be at the wheel. The Captain will be at the center of The Bridge sitting in the captain's chair surrounded by his Bridge Bunnies as he was in life. Often he will be wearing a captain's hat and some spider webs for decorations When the heroes approach them from behind the life like poses, durable uniforms, and the back of the captain's chair can create the short-lived illusion that the crew is actually still alive before the ghastly truth is revealed. Recoiling in horror from that revelation, a clumsy hero might end up knocking over another crewman, who collapses from a life-like pose to a pile on the ground. In space, with everyone wearing spacesuits, the illusion can be especially vivid with only the skull inside the helmet giving it away The important distinction that defines and separates it from just finding a craft with some human remains in it is the fact that the dead crew is mostly found in the same places and poses that the would have been in life, showing few if any signs of having panicked or fought their fate . Either that, or they died too quickly to react It is also important to note that the crew in those cases is most definitely dead and not just mostly dead or undead. In the latter case, it's Dem Bones If the reveal provides a Jump Scare , see also Peek-a-Boo Corpse . If you're looking for the more figurative meaning of the term, that's under Crew of One or Critical Staffing Shortage

In TV land, some 90% of locked doors can be opened in seconds by following three simple steps: Up to a point, this used to be Truth in Television . Early spring-bolt locks could be circumvented with flexible strips in a similar way (though actual credit-cards are usually too stiff for the purpose), especially if carelessly installed. However lock manufacturers introduced features to prevent this kind of attack a long time ago, and dead-bolt locks were always immune to it. As such, it's a Discredited Trope . Sub-Trope of Improvised Lockpick . Not to be confused with a Skeleton Key . Or The Skeleton Key </ .

A skeleton key (also known as a pass key) is a master key often used by locksmiths , that will open any lock in the set of locks for which it is made. In fiction, a skeleton key will open any</ lock or Locked Door , period</, and will often be shaped like a skeleton, skull or bone (partly a Sight Gag and partly a visual clue as to the key's purpose). More realistic examples have a full ring of them, one for each type of lock Subtrope of Cool Key . Compare Interchangeable Antimatter Keys (which this is one step up from). Not the same as a Skeleton Key Card (which is just jimmying the lock with a piece of plastic). For the supernatural power to open any lock, see Open and Shut Not to be confused with The Skeleton Key </

What sort of person would clothe themselves in bones and skulls? Apart from the fact that skeletons are indestructible. Someone who no doubt appreciates them as symbols of mortality and death. The wearer of such attire must surely lead a hardened lifestyle of murder, combat and death-bringing. Perhaps you could say that they're... bad to the bone ? Alternatively, they could just be cavemen or other " uncivilized " people, making the most of the all-natural materials available; in cases where helmets are fashioned out of skulls, this may likely overlap with Horns of Barbarism . Might be constructed of Nothing but Skulls . See Genuine Human Hide for the skin</ equivalent and Human Resources for anything else anatomical</ equivalent. A staple of Obviously Evil design. Compare Creepy Souvenir , Spikes of Villainy and Chained by Fashion . See also Bad with the Bone and Ballistic Bone when bones are used as Improvised Weapons .

The paranormal has a way of creeping into TV shows, even those which don't have a paranormal premise. In real life, being neither strongly skeptical nor accepting of various paranormal forces is the default, and usually a better option than either dogmatic belief or dogmatic skepticism . On TV, characters are far less likely to express any doubt, and those who are skeptical are often treated as naive or ignorant, and the plot will go out of its way to prove them wrong For example, a character receives a psychic reading which foretells tragedy. He spends the rest of the episode actively worried about it. Various details foreseen by the psychic are borne out in the episode. A character who challenges the legitimacy of Psychic Powers will often be confronted with at least one detail he can't explain how the psychic knew This also comes into play in shows that deal regularly with paranormal subjects. Characters who don't believe in aliens, magic, or whatever, are presented as hopelessly naive. Even when they're proven right about the main conflict being a hoax, something about the situation will turn out to be Real After All Ironically the more</ heavily focused on the paranormal a show is, the less likely this seems to be the case. In settings with a masquerade ordinary people are often depicted as being so</ utterly skeptical that clear evidence of paranormal goings on is dismissed with a flimsy and wildly implausible 'rational' explanation , which itself is a form of skepticism failure There is Truth in Television in that people do believe in "mystical" things without proof . It just depends on exactly which things and who is being asked to believe Compare Arbitrary Skepticism , If Jesus, Then Aliens , Flat-Earth Atheist , Religious Russian Roulette , How Unscientific! , and Skeptic No Longer . The most common manifestation of this trope is Psychic Dreams for Everyone . Compare also with Apathy Killed the Cat , where people are curiously un-inquisitive about fantastic things and events Contrast with Invisible to Normals and Weirdness Censor in which an alien, a robot and a werewolf can be having a fight in right front of someone's nose and still be ignored or dismissed. Also contrast Puff of Logic , when skepticism causes the subject to be erased from existence</

Bob is a dyed-in-the-wool Agent Scully . No matter what Alice tells him, he cannot accept that the truth is anything other than what his own common sense and experience tells him. Usually Alice, the hero, gets about as fed up as she can get with Bob, because Alice knows the truth and Bob. Will. Not. Listen. But then Bob runs into the monster, and suddenly finds that he can no longer pass it off

as swamp gas from a weather balloon that was trapped in a thermal pocket and reflected the light from Venus . This shocks Bob into dropping the Idiot Ball very quickly, and very heavily In the blink of an eye, he goes from being Agent Scully to being Agent Mulder Often Played for Laughs , since the former skeptic is almost always the most rational denier up to this point. Bonus points are given if the skeptic is also an Obstructive Bureaucrat who suddenly comes to his senses. This sort of occurrence also helps to kick the action along since now they can treat it as Serious Business . If they're unlucky, they might have caught a Contagious Cassandra Truth . Compare Skepticism Failure and Horror Struck

A comedy show which is predominantly short sketches, often related. Also known as a Sketch Show, it's a descendant of the Variety Show They usually have a stable of comic stereotypes, used in a series of sketches, with no continuity. Each show will include a few sketches about each of the iconic characters interspersed with one-off sketches Particularly successful sketches may be spun-off into a Sitcom or a movie (such is the case of Saturday Night Live </, The Kids in the Hall </, and SCTV </) The show may include musical numbers or a stand-up act, but only as a minor element. Sometimes, when the various iconic characters are shown interacting, the show may border on being a plotless Sitcom . Conversely, a Negative Continuity Sitcom may be accused of being a sketch show Compare with Variety Show . See also Anthology Film , which might be this applied to the big screen. Can overlap with Gag Series , which also emphasizes jokes over plot and anything else

Common sense tells us that tasks and goals which have severe consequences if they are ignored—such as avoiding death, obtaining food and shelter, taking care of your spouse and children, or not getting fired from your job—are more important than optional desires such as looking fashionable, not missing your favorite television program, obtaining some rare collectible, or saving a trivial amount of money. If there's some kind of emergency, you're supposed to drop everything and deal with said emergency because nothing else is that important. Except there are certain people who seem to have it all backwards, ignoring serious problems while spending their effort on things that are relatively meaningless. They might risk their lives by running back into a burning building to save some easily replaceable possession, spend the money that they need for dialysis treatments on a flatscreen TV, or drive a hundred miles out of their way to fill up at a station where fuel is only ten cents cheaper. Usually, this is to underscore how obsessed they are with a particular object or subject, and it tends to be Played for Laughs as long as their foolishness only backfires on them. It's more difficult to laugh about when the character's skewed priorities cause permanent injury to another innocent person. Can result in Disproportionate Retribution , And Then What? , or I'm Thinking It Over! . Compare with Arson, Murder, and Jaywalking . See also Honor Before Reason , Always Save the Girl and I Broke a Nail . Major Injury Underreaction could overlap with this (and so can Minor Injury Overreaction). Compare Bystander Syndrome , where everyone</ has Skewed Priorities. Compare This Is No Time for Knitting , where someone's apparent</ Skewed Priorities turn out to be on the right track after all, as well as Worrying for the Wrong Reason , where one character expresses some concern about a situation and another corrects them with a new concern. Advertising likes this trope, poking fun at the idea that their product is so

awesome you should abandon everything else in favor of it. For when a character thinks social media is more important than safety, see Social Media Before Reason . The Indy Hat Roll is a high-speed example, if the item reached back for isn't actually vital. When the police do this, it's The Lopsided Arm of the Law . This trope is a favourite of the Cloudcuckoolander , though anyone can be prone to it. See also Worst News Judgment Ever , for when it applies to the media. Obviously Truth in Television , though due to how often it can happen, No Real Life Examples, Please!

Tropes about skills and all the varied and weird ways in which they are learned Compare School Tropes (for learning skills), Levels and Experience Tropes

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In Pinball games, a Skill Shot is an optional bonus that the player can earn by performing some particular task when launching (or "plunging") a ball. It typically requires either releasing the ball with a particular strength so the ball goes into a certain region, or shooting a specific target, ramp or loop immediately after the ball is launched. Some games have various levels of skill shots, awarding different bonuses depending on which one is reached Not to be confused with the popular terminology for a type of attack in Multiplayer Online Battle Arenas , referring an ability that travels to a location/area (and so requires some prediction to hit an enemy) rather than being Homing Boulders that will always strike something you point and click on

Skinny Dipping is swimming, but without the swimsuit. In the nude. Usually, this is used in fiction for several reasons: As mentioned above, Skinny Dipping is Truth in Television. It was a common practice back before the 1950's or so, when swimsuits were impractical. It is still done today, though. As a matter of fact, some nudist camps which are otherwise clothing-optional make their pools no-clothing. (It's a little known fact that suit fibers just mean something extra to clean out of the filter system.) However, skinny dipping in public places other than nudist areas can be illegal and bring charges of public indecency or even second degree sexual assault. Related to Naked People Are Funny . Often the prelude to a Two-Person Pool Party , a Sexy Surfacing Shot , an Outdoor Bath Peeping , Naked People Trapped Outside and A Party, Also Known as an Orgy . Super-Trope to Gone Swimming, Clothes Stolen . Contrast Non-Nude Bathing . For anime, see also Furo Scene and Hot Springs Episode (which is not always</ naked, only often</). Compare Waterfall Shower , which can overlap or be a prelude to this at times, and Slippery Swimsuit , where the swimmer started off clothed but wound up naked anyway.

A visually spectacular (if impractical) way of stealing something, this technique involves flying over the target and then using a hook or a magnet to snag it and carry it off into the sky. Most commonly the aircraft used is a helicopter due to its maneuverability, but it can be done with a suitably slow moving plane, or even a Cool Airship Often overlaps with Steal the

Surroundings . Compare High-Speed Hijack when somebody steals the vehicle itself without stopping it Aliens Steal Cattle is a specific Sub-Trope where aliens uses spaceships to steal livestock. The perpetrators are likely to be Sky Pirates about hijacking aircraft. It is about using an aircraft to steal something and flying away with the object dangling from the aircraft

A form of transportation and example of Not Quite Flight in which the flyer stands on top</ of an object with relative propulsion and control surfaces. While the rider is usually the one in control, all the work is done by whatever he's standing on Despite the trope name, the flying vehicle in question doesn't necessarily have to be surfboard-shaped Owes its existence to The Sky Is an Ocean and, of course, the Rule of Cool The difference between a Hover Board and Sky Surfing is that a Hover Board (whatever its shape) is limited in how high above the ground it can go Though is real, in real life, it's just fancy tricks in the air while falling rather than transportation of any kind Super-Trope to Magic Carpet , Flying Broomstick , Flying on a Cloud and Ride the Rainbow . If the rider isn't the one in control of the object he's on top of such as a plane or similar, it's Outside Ride The Skyblade Personal Transport in Exalted </

This trope is nothing but universal in romantic stories. It frequently brings to a close the Will They or Won't They? phase of a Romance Arc When a male and female character spend a lot of time bickering , it is all but inevitable that sooner or later he will interrupt her in mid-rant by suddenly grabbing her and kissing her . (Less frequently, she grabs and kisses him.) The kissed one rarely resists, and usually responds wholeheartedly Usually this is triggered by their hostilities reaching a climax that results in an exchange of slaps, followed by a moment where both stare at each other in combined confusion and shock, after which they dive into the kiss Either way, the kiss prompts both to realize that they've been in love all this time — the rationale being that they wouldn't argue so much if they didn't give a damn about each other. Normally results in some kind of permanent change in their relationship The concept is related to the theory that hate is not necessarily the opposite</ of love so much as its twisted twin; its opposite would be apathy</. Ergo, lots of contained emotion towards a person might be translated into lust given the proper catalyst. Pulled off successfully, it can be... quite satisfying . Otherwise, not so much This trope is a major factor in Foe Yay Shipping since such arguments between those characters in the actual shows are often similar to examples of this trope (or even get Why Don't You Marry It? reactions). It should be noted that in Real Life it's not exactly a sign of a healthy relationship, with the exception of a little roleplay between consenting adults Note that this trope is mostly Exactly What It Says on the Tin . If there is no kiss, that's Belligerent Sexual Tension Dating back at least to William Shakespeare 's Much Ado About Nothing </ Compare "Shut Up" Kiss , Love at First Punch , Belligerent Sexual Tension , Power Dynamics Kink , "Take That!" Kiss , Vitriolic Best Buds , and Destructo-Nookie . Often considered in similar terms to Foe Romance Subtext . Tsunderes are often involved on at least one end Kiss-Kiss-Slap is this in reverse (kissing, then</ fighting). These two tropes can easily be Zig-Zagged (so easily that the trope images of these two tropes share a frame from the exact same story)

Slapstick is the essence of physical comedy—people getting hurt or embarrassed in hilarious ways (e.g. slipping and landing face first in dog crap). The defining feature of slapstick is its highly exaggerated nature, combined with a lack of serious physical consequences. The Pratfall is a staple of slapstick humor The name comes from a prop in the Commedia dell'Arte </: the battacchio</, or "Slap Stick", is two pieces of wood that sound more like punching than punching does , without causing any physical damage; making this Older Than Steam . It has been a staple of Vaudeville and Burlesque ; and a consistent thread in many types of comedy, most notably the Farce . Exemplified in the modern era by artists like Charlie Chaplin , Buster Keaton , and Laurel and Hardy ; and continued by recent performers such as the British comedy team of Rik Mayall and Ade Edmonson, and Canadian actor Jim Carrey While slapstick is present to some degree in many comedic works; examples should be works that depend entirely or predominantly on this form of exaggerated physical comedy for their humour An interesting bit of neurological trivia: finding slapstick funny is very</ deeply seated in the brain. A study was done of patients who had previously sustained head trauma who were shown comedy clips of varying types. It was found that while many had lost the capacity to "get" puns and higher humor, almost all still found slapstick funny. So while some people still complain that a show like America's Funniest Home Videos </ where people repeatedly fall and get hit in the crotch is not amusing, it's not really surprising that the show still continues to be popular across all demographics for well over 20 years even in the face of the infinite spring of funny home videos that are modern social networks For the Marvel Comics superhero character, click here

This is when a female character lacks the usual immunity to slapstick that comes with her sex and is thus regularly on the receiving end of physical comedy in a manner normally reserved for male characters. She might regularly suffer Amusing Injuries , get Covered in Gunge , receive a Pie in the Face , get Panty Shot for Comedic Underwear Exposure , and have other slapstick tropes done to her. She is usually the Butt-Monkey or The Chew Toy of the show and what happens to the girl is Played for Laughs It is rare to see women in these roles because of the Double Standard seen in things like Beauty Is Never Tarnished , Wouldn't Hit a Girl , or Double Standard: Abuse, Female on Male . Also, due to all of these things, the women who do fit this trope are more likely to be amusingly injured by other women, their own clumsiness, or events beyond anybody's control than by men. On occasions when a male does comically harm a female, it will almost invariably by accident, and the woman will often retaliate by doling out some slapstick right back at the male , considerably more painful or over-the-top than what happened to her. A male character deliberately harming a female character is far less likely to be played for laughs than the other way around With the passage of time, we both already have seen and will continue to see increasingly fewer restrictions on the use of this trope. Even being physically attractive does not guarantee immunity, since the Brainless Beauty is always an Acceptable Target . If the character is an Iron Butt Monkey , however, she'll tend to be a lot tougher if she's a woman than if she's a man. A woman who gets poked in the eye with a sharp stick will likely experience only a (temporary) loss of dignity; a man

who gets poked in the eye with a sharp stick will have to wear an eyepatch. And it's still quite rare to see a female character comedically killed unless she's particularly repellent None of this is to suggest the men are getting away unscathed, by the way; if slapstick was only targeting the ladies then it would in fact know gender Exception: Instant Soprano always</ Knows Gender, except in blatant parodies of that trope Contrast is usually Immune to Slapstick

Near-indestructible Serial Killers stalking attractive young girls, a combination that allows for buckets of gore and enough flesh to titillate The killers, mostly driven by revenge , are Made of Iron , at a minimum, and usually Implacable . Many are explicitly supernatural. All of them can appear and disappear as if by magic , and the corpses of their victims are equally elusive. A slasher killer can whisk away a full grown adult's corpse in seconds, leaving not a single drop of blood behind, or swiftly arrange all its victims in an elaborate tableau, without ever being seen lugging the dead bodies around . The more explicitly supernatural killers will have powers ranging from Super Strength (all the better to pull victims through walls), the ability to appear in dreams and attack the dreamers , or other ghostly abilities The victims are usually teenagers or young adults, all usually guilty of some minor vice . Once the audience has had a convincing demonstration of their (usually sexual) misdemeanours, they are spectacularly slaughtered . If there's more than one sin or minority to pick from then the Sorting Algorithm of Mortality comes into play Eventually, there will be only one girl left standing, the Final Girl , normally the only "morally pure" member of the main cast. With considerable help from her death battle exemption , she will kill the killer Come the next sequel, it will be revealed that the killer was actually Not Quite Dead , or in some cases, inspired someone to take up their mantle A subset of the Horror genre, although the schlockier examples replace suspense almost entirely with gore. They are often considered B-movies The history of slashers can be divided into several distinct waves. Alfred Hitchcock 's Psycho </ is often cited as having a direct influence over the genre by introducing sympathetic characters that are unexpectedly murdered during the course of film, along with pushing the boundaries of sex and violence. The genre also has its roots in giallo </ films, a genre of Italian murder mysteries which rose to popularity in The '60s and The '70s , best known for their then-groundbreaking use of bloody violence and steamy sexuality. Many famed Italian directors, like Dario Argento , Lucio Fulci , and Mario Bava , began their careers in the giallos</, directing classic horrors like A Bay of Blood </ and Deep Red </. The earliest American (and Canadian) slashers, like The Texas Chain Saw Massacre (1974) </, Black Christmas (1974) </, Alice, Sweet Alice </, and The Town That Dreaded Sundown </ , were carved directly out of the giallo mold After steadily rising in popularity throughout the 1970s, slashers finally exploded into the mainstream in 1978, when the genre's Trope Codifier in the form of John Carpenter 's Halloween </ landed in theatres and became a massive smash hit. Looking to cash in on its success, film producer Sean S. Cunningham created the original Friday the 13th (1980) </, and once it too hit the big time, slashers were here to stay. A deluge of copycats, including sequels to Halloween</ and Friday the 13th</, flooded theaters throughout the

first half of the 1980s, from Prom Night (1980) </ to My Bloody Valentine </ to The Burning </, and just when the craze seemed ready to die, A Nightmare on Elm Street </ arrived in 1984 and brought in a supernatural element to the proceedings. It wasn't until the final years of the 80s that slashers finally burned out, as the established franchises grew stale and the ripoffs grew more desperate, but it wouldn't be for long 1996's Scream </, directed by Nightmare on Elm Street</ creator Wes Craven , satirized the genre - while remaining a genuinely scary thriller - and became a big hit. Once again, studios sought to cash in on the film's success , and began the second wave of slashers, with films like I Know What You Did Last Summer </, Urban Legend </, and Valentine </. These movies stood in rather stark contrast to their 80s brethren- good writing and characterization, considered disposable (and usually nonexistent) in the first era, were now all-important, as the plots now focused on the heroes trying to stay one step ahead of the criminals (who often based their murders on famous stories or past events in the good guys' lives) while also navigating their personal relationships, which - as teenage lives tend to be - were fraught with conflict and melodrama. The genre again petered out by the end of the 90s, due to parodies like Scary Movie </ as well as the sudden tragedy of Columbine and the rise of the J-Horror and Torture Porn flicks that dominated the following decade , but once again, it wouldn't be for long By the back half of the '00s, nostalgia for the original era of slashers began to rise (piggybacking on the usual way pop-culture nostalgia tends to be Two Decades Behind), and with nostalgia comes remakes. The Texas Chainsaw Massacre (2003) </, Halloween (2007) </ and Friday the 13th (2009) </ all returned, and a whole flood of new slashers, both remakes and original movies, followed once again in their wake. Now, in The New '10s , it seems as though slashers are here to stay, with films like A Nightmare on Elm Street (2010) </, You're Next </, Hatchet </, and Tucker & Dale vs. Evil </ able to safely co-exist with the more popular ghost- and demon-themed chillers of the decade. Time will tell if it stays that way Roger Ebert called these movies "Dead Teenager Movies" due to their focus on teenagers getting killed. Another popular nickname is "Bodycount Films/Movies" Keep in mind that, while every slasher movie features a serial killer or a spree killer, not every serial killer or spree killer movie is a slasher movie. Also note that a slasher film is quite different from a Psychological Thriller , which tends to emphasize the Sympathy for the Devil part using a Freudian Excuse or two (and possibly a few Pet the Dog moments in the killer's favor), and de-emphasize the Final Girl , often killing off all characters Also not to be confused with Hack and Slash video games, which are occasionally referred to as "slashers" Want to write your own slasher flick? We have a handy writer's guide for anybody looking to do just that

What's the difference between a smile and a grin? The same difference between kissing and tasting. In the animal kingdom, baring your teeth is a sign of aggression. In the case of humans — well, there's something very disconcerting about a smile that doesn't have an ounce of happiness in it. It's downright frightening when the smile is in anticipation of pain or death — yours, probably. Needless to say, the Slasher Smile does not inspire warmth in anyone who sees it. The Slasher Smile is the Evil Counterpart of the Cheshire Cat

Grin . In general, the difference is in the eyes of the character. If the eyes sparkle or are mischievously wicked, it's a Cheshire Cat Grin. If, however, the eyes are clearly crazy or malevolent, it's a Slasher Smile. If the grinning person is holding a knife or an axe or some other implement of painful and often bloody death, it's best to assume the worst. While the Cheshire Cat Grin is a staple of The Trickster , generally one of the good guys, the Slasher Smile is the staple of the Ax-Crazy , unless said hero is a particularly dark or vicious Anti-Hero . Only expect to see a "nice" hero with a Slasher Smile if they've been possessed or suffered a major Freak Out or if they have been taken over by their Superpowered Evil Side . Also, a devious Chessmaster or Magnificent Bastard is unlikely to look like this — it's too Obviously Evil , and they prefer the subtler Psychotic Smirk . No, the Slasher Smile is more appropriate for The Dragon , the Mad Scientist , and most especially Serial Killers , but it can happen with any character who is gleefully violent and/or fits any "wild crazy person" stereotypes. Beings who hunt and eat victims we are supposed to identify with will also often have Slasher Smiles... in their case, it means "Hello, lunch!" Some characters with a Slasher Smile wear the grin all the time — in fact, it's physically impossible for them to move their face out of it. For many, this has the added worry of making it harder to tell what they're thinking or feeling, because their face betrays no expression beyond the smile. Not to be confused with a Slashed Smile (although they sometimes overlap), and has nothing to do with the pleased smiles of Slash Fic fans upon the detection of impending Ho Yay . Hopefully. Contrast Dissonant Serenity for a calm mood which isn't the slightest bit more reassuring, and also contrast Grin of Audacity . Sometimes paired with the Maniac Tongue . When the smile is merely creepy, it's The Un-Smile . May be part of the fear behind the Monster Clown . See also Technically a Smile .

We all know there are a large amount of tropes revolving around characters who happen to be blonde. But what about when you have the Dumb Blonde , Innocent Blonde , or Lovable Blonde in a slasher movie setting. It's almost inevitable that the blonde is going to get it. There may be a number of reasons for this but you're almost guaranteed to have a blonde getting killed off in contrast to a raven-haired Final Girl Interpretation says this could be due to the influence of the Dumb Blonde and Brainy Brunette tropes; the brunette is assumed to be smart enough to thwart the killer, while the blonde is Too Dumb to Live . Whether she's the Final Girl's best friend or the Alpha Bitch , her chances of survival aren't high. And God help the blonde if her best friend is Jamie Lee Curtis . This may be unintentional by the filmmakers but the blondes tend to get really elaborate deaths. As for blond males, their death rates in horror films can be attributed to a combination of other tropes . Note that this trope only applies to horror films. It doesn't count if a blonde character happens to die in another genre. Contrast Everyone Loves Blondes and Black Dude Dies First . Compare and contrast Missing White Woman Syndrome . As a Death Trope , be aware of spoilers!

A staple of the Sword & Sandal and Fantasy genres, firmly established by the film Ben-Hur (1959) </. The hero is enslaved and forced to work as a galley rower, while chained to his fellows .

Necessary embellishments include: A coxswain with a drum beating out a steady rhythm Showing a character as a galley slave is a quick-and-easy way to depict their suffering, as it combines all the bad parts of being a sailor with all the bad parts of slavery — that is to say, all of it. Historically, this trope is Newer Than They Think and belongs in the realm of Briefer Than They Think . The heyday of the slave galley lasted only for some 70 years - from the beginning of the 16th century to the Battle of Lepanto (1571). Galley slaves were introduced only during the Renaissance (16th century) as cannons became the main weapon of galleys instead of ramming and boarding and less skill was required for rowers. Slave galleys were uncommon in the ancient world for various reasons (see analysis page for details) , making this trope an example of Artistic License – History . Some nations, such as Venice, never adopted galley slavery. Some, like Sweden and Russia, used conscript soldiers for galley crews. Compare Gladiator Games , the alternative for a male slave in ancient times. Not to be confused with " Galley Slave ", a story about a robot made for proof-reading galley copies of manuscripts .

Slavery Is a Special Kind of Evil , so let's liberate the slaves! There are three ways to do this: Examples are sorted by type of Slave Liberation. Slave Liberation is a likely result of being Made a Slave , but if it's combined with Happiness in Slavery or Property of Love it can easily devolve into Activist Fundamentalist Antics . Like Releasing from the Promise , it may lead to some fraught moments about whether the freedman will continue to work with the erstwhile master. It rarely if ever happens that the slaves want to get full revenge by enslaving their former master(s), probably because this isn't a story idealistic authors like to write.

Examples of Slave Revolt (that are not Gladiator Revolt)

Sled dogs have been used to transport people and supplies for more than a thousand years in northern regions. From Alaska to the Antarctic, sled dogs were frequently used in the far north, where vehicles would be impractical or even impossible to operate. Nowadays, dogsleds are largely considered an outdated form of transportation but are still used by indigenous peoples and in rural areas, and of course, during recreational dogsled races In fiction set in northern regions, however, dogsledding will often be depicted as the dominant form of transportation due to its "exotic" nature. Expect to hear fictional mushers shouting mush</ as they prompt their dogs into motion. The dog team is likely to be composed of spitz-type dogs, though a diverse variety of breeds have been historically developed for draught work. The Siberian Husky remains the quintessential sledding breed in popular media, although the — a non-standardized landrace bred solely for working ability — is preferred by actual North American mushers. Wolf-dog hybrids are also a popular choice in fiction, despite the fact they would make terrible working dogs in real life Other breeds, such as the Alaskan Malamute, Chinook, and Greenland Dog, are rarely depicted in fiction, if at all Such an adventure is a good way to show off an Heroic Dog

Tropes about falling asleep, being asleep, waking up, and staying awake Compare Rest and Relaxation Tropes . Not to be confused with

hypnosis (despite the etymology of that term)

A Ship Tease shot of two characters — the Official Couple , the official not-a-couple , or just two of the shippers ' favorites — sleeping together. They're fully clothed, probably in a public place in broad daylight, one's head pillowed on the other's shoulder, chest, or possibly lap . They were just very tired, or sitting through something that was really , really </ boring . Perhaps their group was attacked or some magic backfired, and they were knocked unconscious and landed in just the right position. In any case, it serves two purposes: the perfect screenshot for shippers, and the perfect opportunity for viewers near and far to simultaneously say, " Awww, they look so cute together !" Of course, this doesn't have to be romantic. A pair of siblings, a parent and child, very close friends, et cetera can also pull off a sort of Sleep Cute. Either way, it is a strong source of good, happy feelings and a very good Go-to-Sleep Ending . A big Tear Jerker variant is to have the " sleeping " characters be dead</, overlapping with Together in Death . Compare Accidental Kiss , Beautiful Dreamer , Comforting Comforter , Lap Pillow , There Is Only One Bed .

A sleeper hit is a work that becomes an unexpected success upon its release, usually through word of mouth. Either the work slipped under the fandom and critics' radar during production, it was dismissed as outright crap based just on previews, or the company/publisher didn't have much faith in it and neglected its promotion , yet</ it managed to get sizable box offices or sales. It might make an impact on the fandom collective and become a Cult Classic , or be a matter of Quality by Popular Vote and be forgotten quickly: the point being, it exceeded expectations It may start a Cash Cow Franchise , spawn cases of Follow the Leader , or even start a whole new genre A Super-Trope to And You Thought It Would Fail , where the work is actively derided before release and still ends up being a hit. Compare to Colbert Bump , where a work/creator/event becomes popular upon being featured or referenced elsewhere, and Ensemble Dark Horse , when a character in a show/film/etc. becomes unexpectedly popular. If it takes longer than just its initial release to become popular, then it has been Vindicated by History instead. Contrast Acclaimed Flop , where a work flops in terms of box office or ratings but does well with critics and audiences, and Critic-Proof , in which a popular blockbuster/franchise gets a lot of bad publicity, despite being a box office hit

A sub-trope of Unequal Pairing and Office Romance , this is when a person in authority specifically gets "busy" with an employee or a member of their staff A favorite plot device in many a film, this usually takes on one of any given number of scenarios: the master of the house banging the maid, or the mistress of the house getting naughty with the pool-boy or gardener, or the office manager having "business meetings" with his secretary while his wife remains unaware. Either party in the affair may be the instigator, though usually that role goes to the one who holds the greater power and authority. Usually, too, the boss or supervisor is older and more "experienced" than the employee If either party is

married or in a relationship (which is usually, but not always, the case in this kind of situation), this kind of affair comes of an unfaithful heart; unsurprisingly, in such a case, this usually results in a Love Triangle and all the problems that come with it. If the employee is female and the boss is male and</ married, the employee may take the role of The Mistress . Or, in some cases, the wife/husband of either participant may know of the affair, but won't say or do anything about it because they want to keep up public appearances Since Power Is Sexy , the employee is often perfectly happy with such an arrangement, and may even enjoy being ordered around and punished . However, this kind of situation also holds the risk of the employee eventually asking " Am I Just a Toy to You? ", if the boss is flaunting their power over the employee just to satisfy a perpetually high libido. Or it may be a form of Sexual Extortion if the employee engages in sex with the boss under duress or blackmail (though the reverse can also be true, in that it's the employee who blackmails the boss) Sometimes, the relationship is a part of the employee's strategy of Sleeping Their Way to the Top , advancing their career (or trying to) by seducing their superior. This doesn't mean their feelings are necessarily fake, though. The boss might be in the dark about it, or might know and just not care. Sometimes, it's the boss who decides to "reward" the employee, leading to Nepotism . Sleeping Their Way to the Top is thought to be especially common in showbusiness, leading to Casting Couch situations, when someone sleeps with the producer or director to land a starring role — though this, too, might sometimes cross into Sexual Extortion territory Whether the participants are single or are married to other people, this kind of scenario opens itself to some discrimination depending on the gender of the employee in the equation . If the employee is female and the boss is male, the woman may be seen as loose and only advancing her career by sleeping her way to the top , and she'll be branded by those who are aware of the relationship. If, however, the boss is female and the employee is male, then the man will be seen as extremely lucky, or, at worst, the situation may be given an indifferent shrug This can also happen in the military, which adds in the additional point that the relationship is probably flat-out illegal on top of all other considerations. See Inappropriately Close Comrades for more Compare Pizza Boy Special Delivery , where the persons in question aren't in a permanent boss/employee relationship but still have sex in the midst of conducting an otherwise ordinary business transaction; and Teacher/Student Romance , where the relationship in question takes place between a teacher and a student (though sex may or may not be involved in this case) Also compare Bodyguard Crush , where a person's appointed security guard harbors feelings for their client or vice versa that may or may not be reciprocated; Subordinate Excuse , where the employee uses their being employed by the boss as an excuse to exercise affections for said boss (though that situation may NOT necessarily automatically result in the two parties having sex); and Hired for Their Looks , where the boss appreciates the employee's decorative qualities but doesn't go beyond ogling Note that this trope is not the same situation as the Sex Slave , where the person with the lesser authority is in captivity and is forced to engage in sex under orders from their captors Also note that the Office Romance speaks more generally about inter-office relationships and can be (and usually is) applied to co-workers who are on equal standing; this trope is specifically about a sexual relationship between a boss and their

employee. It should also be noted that, although use or abuse of power on the boss's part does sometimes play a role in this trope, it does not happen in all</ cases, as some instances of this are mutually consensual Far more egregious and likely to result in retribution from the boss's end would be Sleeping with the Boss's Wife No, this isn't about video game Boss Battles

This trope is when a character has relations with his boss's lover. If a man in an office setting ain't sleeping with the Sexy Secretary , then he's probably sleeping with the Boss's Wife. Contrary to Sleeping with the Boss him/herself, which is usually performed by those intent on Sleeping Their Way to the Top , an underling betrays his boss's trust with infidelity. Sometimes, it is brought upon by the guy hating his boss and doing it out of spite, or being seduced by the Femme Fatale wife In most cases, it ends with a fatal love triangle between the three, either resulting in the boss's or the employee's death (sometimes, albeit more rarely, the wife's). If the underling is lucky, he will merely be Reassigned to Antarctica or fired, but if the boss is an outright villain, expect a prompt serving of You Have Failed Me if he finds out. If the boss is not quite so overt, an Uriah Gambit is also likely. However, if the boss ends up meeting an unfortunate end, the underling instead might take his job position along with his wife Compare The General's Daughter and In Love with the Gangster's Girl

So there's this one woman. You know the one. The one who Really Gets Around . She'll jump into bed with just about anyone who asks. She… well, she just really likes having the sex. You get the point But this woman, who will schtup men, women , and most species of plants , is utterly unobtainable for this one character. That character doesn't have to be The Protagonist , and, in fact, rarely is. Most of the time this is used to demonstrate that the character's sad and pathetic—after all, if Betty Bangs-A-Lot won't kiss him, he must be pretty crummy at this life thing. This is almost always used as a comedy gag, largely because it's too depressing to contemplate under any other circumstances. Think of it as Even Sluts Have Standards More rarely, on the other hand, it can be used to demonstrate quite the opposite. Sometimes the reason the promiscuous character refuses to have their usual mindless, consequence-free sexytimes with one target is that just this once, she's holding out for something more meaningful Can cross over with Entitled to Have You , when the rejected dude feels that because the woman in question sleeps with "everyone" she has an obligation to sleep with him. Compare Emasculated Cuckold , which also draws humiliation from a character's love interest sleeping with other people Note that, pronoun-laced description aside, this trope is not</ Always Female and also works perfectly well with man whores

The hero has his back up against the wall. He's tied to the chair blindfolded, the firing squad is taking aim, the shark tank is sliding into position, the laser cannon/deathtrap is warming up, and his last cigarette is already half ash, you know the drill. By all accounts, his pooch is clearly about to be screwed And the Mad Scientist's Beautiful Daughter or The Baroness or the Femme Fatale moves in for that last lingering sadistic Last Kiss to resolve that pesky UST .. Cue the Downer Ending , right? Not so much; as it works out, during the kiss she slipped into his mouth

the key to his shackles, or a lock pick or the appropriate piece of Phlebotinum , ensuring that our intrepid hero lives on to fight (and kiss) another day Compare and contrast Mouth To Mouth Force Feeding , where the kiss is used to force the target to ingest some drug, poison, or other substances that the other would not have voluntarily taken on their own

Slender Man started as a strange little experiment in urban legends on an online forum and a handful of Youtube channels — sort of a modern day, internet-born Bloody Mary or Hook-Handed Man. Considering the memetic, viral way Slendy crept into popular consciousness, it shouldn't be surprising that he's spawned numerous Expies , often attempts to duplicate the formula or just outright parodies. A Slender Man Stand-In usually has at least a few of the following characteristics: A subtrope of Fountain of Expies .

Life, observed and examined. A cast of characters go about their daily lives , making observations and being themselves. School is perhaps the most common setting for these kinds of series, especially in animation. Coming of age is often a major part of their stories. They may have Death by Newbery Medal What separates slice of life as a genre from the literal meaning of the phrase (which would encompass nearly all fiction) is the emphasis on the very moment, with the intent of focusing the audience on that moment rather than using that moment as part of a narrative. For example, a story about hilarious roommate hi-jinx may depict the mundane life of roommates, but these mundane events are usually the setups and punchlines of jokes or part of the conflict between the characters, which takes away their slice-of-life-ness and cements them firmly in the realm of comedy or drama Slice of Life series don't usually have much of a plot or, if taken to extreme, even the omnipresent Conflict , but they don't really need one, and many Slice of Life stories use a lack of conflict to serve peaceful escapism rather than realism. An example of this would be how in many slice of life school stories, parents are nearly non-existent. Most American newspaper comics that aren't simply gag a day strips are stories like this due to the simple fact that most people do not read newspapers every day and archives of comic strips are rare, so they need to be able to jump into the comic's world at any time and be able to appreciate it Slice of life also doesn't have to be set in the world as we know it. When it is, the TV industry in particular calls it "low concept" (in contrast to High Concept). Several Webcomics are Slice of Life, while the ones labeled " Real Life " are usually not real life at all, but tend to fall into some brand of Speculative Fiction , or at the least Life Embellished . Not to be confused with the Journal Comic , although they may overlap. For a complete index, see Slice-of-Life Webcomics Surprisingly popular in Japan, so a lot of Anime fills this category. In longer-running action-based shows it is also becoming fairly common to incorporate Slice of Life episodes to flesh out the characters by placing them in a more mundane setting. This often gets combined with a Mood Whiplash when the pace of the action picks up. See Schoolgirl Series for a specific type of Slice of Life. See also Iyashikei , which often overlaps with this trope. Compare and contrast with Soap Opera . Since the casts of such shows tend to be mostly if not entirely female , English-speaking fans sometimes refer to them as "cute

girls doing cute things". Also compare Breather Episode In some ways, Slice of Life overlaps with stories generally considered Lit Fic in the west, since both genres cover ordinary human lives, motivations, and emotions, though Slice of Life doesn't always imply the stereotype of intellectual snobbery or elitism that surrounds works of Lit Fic, as well as the impression that Lit Fic somehow has to be "depressing" or have Downer Endings For the My Little Pony: Friendship Is Magic </ blog and webcomic, as well as the episode, click here and here

Here's a Stock Phrase born in the world of infomercials . This trope is a must for the conscientious writer looking for a snappy, poppy way to jazz up the multiple talents of the object of his description. You can put it at the end of a full list of other talents (" it's murderous, relentless, merciless, and makes julienne fries! ") or when describing all other generic slicers and dicers (swords, battle axes, Japanese chefs, etc.) add "... and makes julienne fries" in a cute little wink . A must for your Pop Culture Referencing Genies! But Wait, There's More! Choose this stock phrase now and we'll throw in "handles stubborn stains", "and still cut a tomato" for free! The Trope Namer for this was commercials for the Veg-O-Matic, one of the first products Ron Popeil sold, which really could do all of the things mentioned in the title. For those of you who don't remember it, the Veg-O-Matic was basically a French-fry cutter, fitted with a second blade that could be turned 90 degrees to cut slices.

</ Inspired by , this is the wiki where we rank trope extremity on arbitrary number scales. </ For example: TV Tropes Rating - How much this site has affected you. It doesn't have to be this type of scale, of course. It can be any number system you want to use. Base ten, anyone? If you want our tropes with sliding scales, see Sorting Algorithm of Tropes .

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While in Real Life the concept of beauty is very subjective, in fiction there is a clear consensus on beauty. In addition beauty tends to be dynamic, as some characters get uglier or more beautiful than before. This scale is to show how beautiful someone is to the rest of the cast</, not to the audience (differences happen). Please note that this isn't a meta trope, nor a subjective trope. All beauty should be measured as it is portrayed inside the story. Related to I Just Want to Be Beautiful . This is a level of beauty that is too extreme for mortals to even look at safely, and is only possessed by certain Physical Gods , Humanoid Abominations and the like. These characters' appearance is so beautiful as to induce a Brown Note in the beholder, ranging from madness to blindness to even death. Holy Is Not Safe , You Cannot Grasp the True Form Level II: Divine Level Beauty For these people, "gorgeous" would be an insult. Their beauty is so great, it appears to be nothing short of divine intervention (and it may well be). They might attract heterosexuals of the same gender . They are so beautiful, in fact, that everyone loses control of themselves simply by looking at them. You could stare at them for hours. Just the fact that a character is hot is not enough to qualify her for this trope. Indeed, many of these women fall into Informed Attractiveness . The character must be explicitly stated to be the world's most beautiful woman, hence why this trope is usually limited to fantasy and mythology, two genres that tend to

go light on real-world logic (Was there a worldwide beauty contest that every woman alive was forced to enter?). Of course, having two (or more) women contending for the title is usually not good, and you really, really, really want to limit it to mortal competitors. Asserting that a woman is more beautiful than a goddess is dangerous. Even...especially if she's another goddess. Vain Sorceress , Angelic Beauty , Inhumanly Beautiful Race , Hot God , Hot Witch

These characters are extremely good looking. It isn't uncommon Thefor numerous characters mentioning their attractiveness often. TheThey always have a lot of people after them at all times. Their Thebeauty is magazine cover-worthy and they are usually envied a Thelot . Beyond that, characters don't act particularly different Thearound them. Beautiful Elite , Amazonian Beauty , Proud Beauty , TheHot Consort , So Beautiful, It's a Curse , Screw the Rules, I'm TheBeautiful! , Ms. Fanservice , Mr. Fanservice

These characters are "slightly" beautiful. They are certainly attractive, as in, there is something "special" in their appearance, just nothing "extraordinary". They are beautiful enough to have admirers, but not enough to live off their beauty. Cute characters and Cool Losers are often in this category.

These characters would be very beautiful, if it wasn't for some kind of flaw that ruins their beauty. Maybe it is a scar, glasses, a tail or another kind of flaw or uncommon trait. Sometimes related to " Freakiness Shame " when other characters think those uncommon traits actually enhance their beauty. Also of this category are characters who aren't beautiful but ruggedly handsome, the kind of appearance which is only enhanced by scars, Perma-Stubble , intimidating demeanor or the like.

These characters are undeniably beautiful or handsome, but there is also something about their appearance that looks subtly wrong or creepily unnatural. Uncanny Valley Girl , Dark Magical Girl , Cute and Psycho Level VII: Cool/Special Average These kind of characters are described as normal or average, but with a certain prettifying and/or amazing trait. Maybe it is their friendly eyes, shiny hair or maybe it's their amazing smile that makes you feel happy just by watching it . Characters in this category tend to evolve into considerably higher levels easily, either by being revealed as Beautiful All Along or simply being revealed as gorgeous with some easy changes (She Cleans Up Nicely). Broken Bird , The Stoic , Shrinking Violet , Unkempt Beauty , Beautiful All Along Level VIII: Just Average People in this category of beauty are neither beautiful nor ugly. They don't have anything particularly special about them. They are also even more ignored than ugly people, because nothing in them stands out. Unlikely Hero , Unlucky Everydude , The Everyman , Featureless Protagonist , White Male Lead , The Nondescript

These kind of characters would be average, if it wasn't for some kind of minor flaw or uncommon trait that makes them look uglier than average. Similar to "Cool/Special Average", except the flaw that makes them unique has the opposite effect.

These people aren't nessesarily ugly... they just look somehow "unnatural", "creepy" or "weird". There is just something in them that doesn't look right. Uncanny Valley Girl , Yandere , Stepford Smiler Level XI: Ugly Cute For these kinds of characters there is

no denial that they are Ugly as they aren't what society considers beautiful. Despite that, looking at them isn't unpleasant. On the contrary, they are considered very cute. Though that cuteness isn't enough to make them Casanovas . Cute Monster Girl , Freaky Is Cool

They are by no means horrendous. They are simply slightly unattractive and homely. Sometimes caused by being fat or having poor care on their appearance.

They are unattractive, yes, but more than that: they are unattractive in a creepy way. Think Governor Tarkin of Star Wars fame. Their traits are not blatantly gonkish, fairly within the limits for a normal human being, but subtly repulsive. More often than not their appearance will match perfectly with their nasty character: for example, a Nazi concentration camp commandant will have a gaunt, skull-like face and glasses that tend to reflect light when it's dramatically appropriate, and an overweight food-hoarding merchant in a famine-struck medieval land will be not fat like an elephant, but his (otherwise completely normal) girth will have a slimy, greasy sheen to it. However, this appearance isn't a sure indicator of evil; a Misunderstood Loner with a Heart of Gold can look like this, too. Level XIV: Super Ugly These characters are very, very ugly. Not enough to be excluded from society, but ugly enough to be unliked and/or bullied by that society. They are often the Butt-Monkey . Level XV: Ambiguously Monstrous These characters are so ugly that just looking at them may make you sick. They may use a paper bag to hide their faces or something similar out of shame. When people look at them, they either feel pity or fear for them. It's not uncommon for them to be called "monsters", even if they are explicitly human

In no way can this being be confused for a human. They can be obviously undead, a giant ogre-like brute, an alien resembling an Earth invertebrate creature. They are unambiguous monsters. Onlookers, however, suffer no ill effects beyond a fight-or-flight response. Level XVII: Lovecraftian They are so ugly, you may go insane just by looking at them!

When people think of Comedy , they rarely associate it with Horror and vice versa. However, both make great partners in crime together. If they aren't Crossing The Line Twice , they're bringing about a Sugar Apocalypse and escaping to Auda City . The reason they work so well together is that viewers need "breathers" between nonstop screaming or nonstop laughing, and one can easily segue into the other For purposes of this trope, we'll divide Horror and Comedy hybrids into three categories, Horror dominant, Comedy dominant, and balanced works will use comedy as a mood lightener or "breather" from the tension or gore. Characters will crack wise while they're in a safe spot, and have the monster use a Barrier-Busting Blow just as they relax. The benefit of this is that just as viewers relax along with the characters, tension is restored along with the scare. Other ways to use comedy in a horror movie is to treat viewers to some funny situational irony the characters can appreciate on an intellectual level while cursing on an "I'm gonna die now" level. The benefit here is that momentum is maintained throughout the scene works have more leeway here. They may be a straight up comedy or parody set in a typical horror setting or premise, or use Black Comedy along with splatter horror

to maximum effect. Comedy dominant works often deconstruct horror tropes for laughs, other times playing them hilariously straight as an Affectionate Parody (with perhaps a Lampshade Hanging) A balanced work is perhaps the most subjective to qualify, because while it has equal amounts of horror and comedy, the viewer may be so sensitive to horror it seems scarier, or so de</ sensitized to horror it seems funnier Of course, these works have one big problem they have to fight: avoiding jumping the shark due to Mood Whiplash . Avoiding this requires that the comedy or horror not break the feel of the established setting. Slapstick in the middle of suspenseful horror, or remorselessly and humorlessly killing a character in a comedy would do this. However, deadpan snarking and Rasputinian Death respectively would not See also Narm and Nightmare Retardant , where something that's supposed to be horrible turns out to be funny, and Accidental Nightmare Fuel , where something that might have been intended to be funny is instead unsettling. Both of them are results of something landing on the wrong side of the scale. See also Lightmare Fuel , where a perfect balance is actually reached between the two Compare the First Law of Tragicomedies

Continuity is handled very differently between different works: some of them take it very seriously , others really, really don't ; some works need you to have been watching from the beginning while others just let you hop in and enjoy an individual story at any point in the series, that will usually be contained within a single installment Realizing where a work falls on the Sliding Scale of Continuity is often essential to being able to enjoy a series for what it is. In many cases, series on the lower side of the continuity scale often rely on a recurring structure or at least a consistent tone and mood — when deciding whether or not to watch an episode, a viewer will have some idea of what to expect beforehand. High-continuity series are usually expected to offer the viewer a sense of change or progress between installments, in terms of both characters and plot . This allows for more complex and detailed storytelling, spanning multiple chapters, at the cost of requiring more involved viewing. A lot of popular works attempt to combine the best of both worlds: offering self-contained episodes with something extra for those who take the time to watch all of it , or offering "progress" between seasons. From the production side of things, works closer to the episodic end of the scale are also much easier to coordinate between writers, and handle a change in episode count or order better. In television, their appeal to networks is that can attract casual viewership, and easily increase viewership at any point along the series' run. On the other hand, works leaning towards continuity may find it easier to maintain a more devoted viewership once they catch on. What this scale measures is: if you knew nothing of the series but the very basic premise and then happened to catch some random episodes in arbitrary order, how difficult is it going to be to understand and follow what's going on, and how much will you miss, compared to if you watched it in order from the beginning?</ The answer doesn't have to be static within a series. When a work starts low on the scale and progresses upwards over time, that's Continuity Creep . Then, in many shows, especially those with a Half-Arc Season , the answer is different depending on which episode you're watching. If the shift is very pronounced, you can list it under both levels; otherwise, just put it where most episodes go and note the variance See also Season Fluidity .

A franchise with multiple long-running continuities or frequent reboots does NOT count! This category is for works like the Twilight Zone TV series and Final Fantasy games, and the aforementioned Universal-Adaptor Cast .

Anime and Manga Comic Books Live-Action TV Radio Video Games Sure, the episodes are clearly related, sharing characters and a basic setup... but ultimately, watching it out of order makes more</ sense than in order if anything. The show may cheerfully contradict itself and if something seems to have changed by the end of the episode, you can bet the next one pretended it never happened anyway , so it's hardly a loss if that's not the next one you watch. Usually done in comedy . When there actually is</ continuity of some sort, that very fact is probably a gag in itself . See the Negative Continuity page

Anime and Manga Comic Books Live-Action TV Web Original Western Animation

Anime and Manga Comic Books Literature Live-Action TV Video Games Western Animation

Anime and Manga Comic Books Literature Live-Action TV Video Games Western Animation

Anime & Manga Film — Live-Action Literature Live-Action TV

Video Games

Web Original Western Animation Anime & Manga Comics Live-Action TV Video Games Web Animation

Western Animation

Originally, the word " comedy " meant that the story ended on a positive note , and the word " tragedy " meant a Downer Ending (or, at the very least, a Bittersweet Ending). The meanings of these words have evolved over time, but the concept remains: Some stories end happily, and others...not so much. This is a scale of how happily a given story is bound to end. See Multiple Endings when a work has more than one possible outcome (good, bad, AND neutral) Ambiguous Ending : The ending is left purposely vague in some way, so that one or more outcomes are unknown

Downer Ending : The good guys lose. They might at least get to take the villain down with them, though.

In fiction, Webcomics in particular, the Fourth Wall is sometimes nonexistent ; sometimes it is so solid that you can lean on it . This is a sliding scale of how solid the Fourth Wall is. From most solid/hardest, to least solid/softest (Note that promos and the like do not count for this scale): Beyond No Fourth Wall

Well, maybe a brief comparison of Bob and George </ and 1/0 </ , to explain how the scale works:

How much free will do characters really have? The relationship between free will and fate is not necessarily constant. It can vary between stories and even inside those stories, although how much this

is actual change and how much it is simply the revelation of the true nature of Fate also differs. The relationship between fate and free will can be classified this way:

Because Destiny Says So

Prophecies Are Optional Screw Destiny

Video games (and games in general) are a unique storytelling medium in that they demand active participation by the audience (read: the player) in order to advance the narrative. Historically, however, the massive age gap between traditional, non-interactive storytelling and the rapidly evolving interactive medium gave rise to a dichotomy of pure gameplay vs. storytelling, which for the purpose of this article are defined as follows: is the type of interaction between the players and the video game where the players input commands to overcome challenges</ the game throws at them. Historically, the most common type of gameplay is combat, but it also includes puzzle-solving, stealth , Character Customization , etc., etc. Another definition would be that the gameplay ultimately revolves around numbers and is governed by mathematical rules, while the story revolves around words and symbols and is governed by the rules of emotional narrative. Either way, it is very rare for a video game not to have any story whatsoever (i.e. the Pong </ level of storylessness) and, even more so, to not have any gameplay (though this depends on whether you count Kinetic Novels as games), and these two aspects are usually integrated at least a little — after all, you can hardly introduce pony-breeding gameplay against the backdrop of a galaxy-spanning war story. Similarly, it is often impossible to extricate the "gameplay" part from the "story" part for some game elements: for example, level design serves a practical function for gameplay, but also conveys information about the game's setting to the player — and attempting to avoid this by setting one's gameplay in an environment comprised entirely of featureless white cubes would still tell the player something</ about the game's setting. Additionally, while it is virtually impossible for a game to have no</ story at all, story is not the only aspect that evokes an emotional reaction in the players, and "raw" gameplay can have the same effect in its own right, independent of the context it is placed in. Since a gap between gameplay and story exists and despite the medium's relative youth, video games have already developed a rather standardized set of general and genre-specific gameplay conventions . While definitely not as old as storytelling conventions, they are not fundamentally different and game designers often borrow from them without considering how they fit In-Universe . Indeed, very few players stop to ponder why the Player Character 's well-being seems to be divided into numbered chunks but the only one that matters is the last , because it's an established gameplay convention and most developers no longer feel the need to justify it. This becomes even more obvious when the game's gameplay rules are adapted from an external source, such as Tabletop Games . This leads to situations where gameplay rules blatantly contradict the story rules — and such cases are usually easily identifiable and are listed on Gameplay and Story Segregation page. But again, few games segregate their gameplay from the story completely</, and there is usually an overlap at least on the contextual or thematic level. Likewise, there are practically no video games where the gameplay and the story are integrated so tightly that they become indistinguishable, if only

because the technology for procedurally generated narratives does not yet exist. Therefore, it's more accurate to speak of individual instances</ of gameplay and story integration/segregation, as a single game can provide examples of both; ultimately, "gameplay and story integration" is less of a dichotomy and more of a continuum, and games can be sorted based on whether integration instances outnumber segregation ones or vice versa. The Sliding Scale of Gameplay and Story Integration is then defined as follows: : The gameplay is</ the story. This standard seems to be most prevalent in genres that aim for emergent</ narrative — like many life sim and management sim games, for example — though those genres' particular definition of what constitutes "story" is looser and broader than most. The degree of story and gameplay integration in a particular game is always relative to the "mean level" of it in its genre. Story-driven genres like adventures and Role Playing Games , for instance, traditionally feature a much higher level of integration than the competitive Racing and Fighting Games . Note, however, that a particular game's Story-to-Gameplay Ratio does not imply anything about the extent to which its gameplay is integrated with its story. Ultimately, deliberate gameplay and story integration is all about recognizing a particular genre's gameplay or story formulas and interlocking them in a way that is not expected in that genre. Off the above scale lie the aforementioned games that lack either a story or gameplay of any kind, as well as Emergent Narrative — the metaphorical Holy Grail for some developers, wherein the game's generic ruleset facilitates the players inventing and enjoying stories all on their own. Some would argue that this is what the Perfect Integration sector of the scale is all about, but then again, so are non-kinetic Visual Novels . See also Player and Protagonist Integration , a scale that deals with similar issues regarding exactly where the line is drawn between the "player" as an agent outside the narrative's confines and the "protagonist" as a character (typically the Player Character) within that same narrative. Common tricks for gameplay and story integration include: Translating plot-related injuries into gameplay terms , such as: On The Other Wiki, the effect of successful integration is called "ludonarrative harmony".

Which best solves problems? The Power of Friendship , or a bullet between the eyes? The answer depends on where the series falls in the Sliding Scale of Idealism Versus Cynicism. A story can be idealistic or cynical towards any idea. In general, if the story values or is hopeful for a particular ideal, then it is idealistic. If the story criticizes, assaults, and accentuates the negative about that expectation, then it is cynical. For a simple, archetypal example, let's assume that the idea to believe in is Humans Are Good / Rousseau Was Right . In idealistic series, those who believed it got lots of friends and a Happy Ending (therefore, Right Makes Might), while cynical series are Crapsack Worlds where those who believed it got ruthlessly bullied by everyone else (therefore, Might Makes Right). Of course, the definitions of "Right" and "Crapsack" in the above can technically mean whatever one wants them to mean. However, be careful not to confuse idealism with straw optimism , cynicism with straw pessimism (or realism, for that matter), and the scale as a whole with the Sliding Scale of Silliness vs. Seriousness . Also note that when this applies to characters, this does not mean good or evil. After all, it's perfectly possible for an idealist to be evil , and a cynic to be good . Likewise, a very cynical series could

be quite lighthearted (see also: Crapsaccharine World), conversely a very idealistic series could be extremely dark . It's also true that comedies can be cynical as all hell (see also: Satire), and dark dramas can end idealistic (see also: A World Half Full). See also: The Idealist and The Cynic for the archetypal characters. Less sane characters fit in this scale in their own way, with a Cloudcuckoolander or a Loon with a Heart of Gold leaning towards the Idealism side. For how both sides often portray each other, see Wide-Eyed Idealist / Silly Rabbit, Idealism Is for Kids! , and Grumpy Bear / Silly Rabbit, Cynicism Is for Losers! . See Cynicism Tropes , and Idealism Tropes for lists of each. This particular sliding scale can be the topic of fierce debate. Each person will have a different point which they tend towards. Therefore, this scale is most useful in targeting demographics and those who are sympathetic to a certain world view, and identifying where on the spectrum one's own work is Cerebus Syndrome describes a shift from comedy to drama and this often also results in a shift from idealism to cynicism. Reverse Cerebus Syndrome is the inversion. When shows Zig Zag between the two, they're on a Cerebus Roller Coaster .

Portrayals of the men in blue vary greatly across history, cultures, and nations. From governors under pressure by rabid religious groups to engage in persecution against a Jewish prophet in ancient Israel , to borderline Sociopathic Heroes engaging in regular Police Brutality against criminal suspects, views of society on law enforcement are influenced by both political climate and the present news At one end of the scale (most often inside the Animation Age Ghetto and rife with And Knowing Is Half the Battle), cops are The Real Heroes . They are willing and able, like the Emergency Services , to help out others with little hesitation, and always deliver helpful lessons by the end of the episode (usually a very special one) to the show's protagonists (and the viewers). Policemen are benevolent, paternal figures people can rely on in case of dire emergency, be they victims of abuse in the family . In milder versions of this, there are additional Aesops about the police not always being around to help with every problem, an attempt at a realistic balance between cynicism and idealism in this matter At the other end of the scale, the closest thing to a "good cop" is a Knight Templar Rabid Cop . Most cops are corrupt and brutal thugs who enjoy terrorizing and brutalizing the civilian populace. If they fight against crime at all, it is either a clash of Lawful and other evil or for the bidding of a rival crimelord. In milder versions of this, cops are generally portrayed as bumbling, corrupt, and ineffectual , as well as Lawful Stupid , but generally well-meaning, with occasional Inspector Javerts and Rabid Cops peppering the mix. There are also settings that mix the two , with the cops that aren't useless being dirty as all get out. Quite a lot of media from the counterculture movement or groups with similar opinions in the 60's and 70's tend to fall firmly on this side Generally, shows with law enforcement members as protagonists sit somewhere near the middle of the scale, with both a few Wide-Eyed Idealist cops and the occasional Dirty Cop , Internal Affairs Javert with a Rabid Cop (sometimes one of the protagonists) thrown in for good measure, while shows with criminal protagonists or set in tyrannical regimes tend to sit somewhere towards the negative end of the scale Compare Jurisdiction Friction for other scales within Law Enforcement itself Batman </ has been

Hot Fuzz they do end up coming for the criminals in the Ancient

Conspiracy at the end and Angel is portrayed less as a contrast to a world of bad and corruption and more of a lighthearted contrast to the ineffectual, politically correct bureaucracy of the other bobbies.

The Shield </, of course, as aforementioned, sits at an unusual negative end of the scale. Given that it was inspired by the breathtakingly awful Real Life , it really couldn't be expected to go any other way.

Arlo Guthrie tends to slide between the center of the scale and cynical, with officer Obie/Odie in "Alice's Restaurant" being competent and a friend, though ultimately useless to the system when it comes to convicting Arlo and friends for littering, and the unnamed cop later in the song being a little abrasive at worst. "The Motorcycle Song" (the long version) features Arlo telling the audience that he landed on a cop car and squishing the cop (he just fell 50 feet off a cliff on a motorcycle) inside without showing a grain of remorse or guilt , though this is somewhat debateable due to the "you've got to sing [The Motorcycle Song] with that kind of enthusiasm, like you just squished a cop!" line, which can be taken as either nervousness or... well... actual enthusiasm.

The S.W.A.T. </ game series leans very heavily to the idealistic end, given its focus on being a simulation of a By-the-Book Cop SWAT team . Police brutality can occur if the player approaches challenges carelessly, but then you're always heavily penalised for not following protocol. The use of less-lethal weaponry is particularly emphasized in the fourth game . (That installment's tutorial even mentions that SWAT functions primarily as a life-saving organisation, not an armed cleanup force.) Getting a civilian killed by provoking a suspect or shooting a civilian dead results in an instant mission failure, while abusing deadly force against suspects (especially without warning) adds penalty points.

The police in KateModern </ are generally fairly incompetent, provoking one Serial Killer to remark "What does a person have to do to get arrested around here?" When they do</ arrest anyone, it's always the wrong person, and the whole legal system is manipulated by an evil secret society anyway. Interestingly, it's only the English police who are portrayed this way; the French police, while still incompetent, aren't corrupt.

The old Action Man (1995) </ cartoon was rife with examples at the more positive end of the scale.

Real Life in modern times is somewhere in the middle of the scale. There are some cops who are nice and just do their jobs, some cops who are corrupt and brutal, and everywhere in between.

The sliding scale of Like Reality Unless Noted charts the degree to which a work of fiction set in what is ostensibly a "modern", Earthly environment departs from Real Life . It starts with the application of the Celebrity Paradox , through to such things as the fictional President and a half-way compromise with the Anonymous Ringer , through to literal Urban Fantasy and the exclusion of certain controversial subjects such as The War on Terror Compare Plausible Deniability , Mohs Scale of Sci-Fi Hardness . When a work starts low on the scale and then jumps, The

Series Has Left Reality

Alternate History Modern In Setting Only / Next Sunday A.D. Like Reality, Unless Noted Real-Person Fic Real Life

The sliding scale of muggle involvement measures how much impact ordinary people have on the plot of an urban fantasy story. The lowest level of muggle involvement is when there are no muggles in an important role at all, or just one or two token muggles. Instead, every character with a large impact upon the plot is part of the supernatural underworld. However, more important muggles may show up in the first few chapters before the protagonist's Call to Adventure . The middle ground for muggle involvement is when the plot is clearly about the supernatural but muggles and muggle institutions clearly impact the plot. The police might be unaware of magic and thus be unable to solve the murder of a high-profile wizard, but their investigation still has an important effect on the plot. An attempt to gather a set of McGuffins might be hindered by the fact that several have already found their way into museums or private collections. At the high level, muggles drive the plot. They frequently cause plot-significant events for reasons entirely unrelated to the supernatural, and even supernatural beings spend a lot of time worrying about purely mundane things. For the purposes of this trope, Occult Detectives , Monster Hunters and other characters who have no supernatural abilities but are considered unusual because they have seen through The Masquerade are considered to be honorary supernaturals. Anime & Manga Film Literature Live-Action TV Western Animation

This is the scale which tries to encapsulate how abusive and not-so-abusive parents' behaviors towards their children are judged by writers. As some authors like to remind you that a single bad day makes you evil and some others think that teenagers from 13 and up should be left to fend for themselves , this can create serious Values Dissonance . The usual examples of said dissonance usually consist of this: mothers tend to be portrayed more sympathetically than fathers (unless they have a career); the protagonist will usually have an excuse or be forgiven for the neglect that befalls their children; a dad or a mom has a much smaller chance to be seen as a villain; the dad who left the mom and the child fending for themselves and died a hero in the war becomes much more beloved than the mother who tries to prevent the child from staying up too late; and neglectful parents who let their children do whatever they want with no ill consequences are usually more popular with a young fandom than a rightly Overprotective Dad . It also complicates matters if the parents have more than one child (especially if one is adopted and they are treated more as guardians than parents) and treat them on a very different level. Their behavior might belong on a different category depending on the child. A high level of parent-shaming is usually a warning sign for The Woobie , and a high number of these parents is usually a warning sign for a Crapsack World . Note that it can include older siblings and caretakers behaving as parents would No examples, please, as it is too subjective! See mild and comedic examples of Overprotective Dad , Knight Templar Parent , Knight Templar Big Brother , and Hands-Off Parenting . Anime and Manga Literature Live-Action TV Video Games Web Original Western Animation This is</ a big deal, at least for the writer. The character can remain officially sympathetic, but he has got to pull a Daddy Had a Good Reason for Abandoning You , or a My God, What Have I Done?

At this point, they are deemed redeemable, things may improve and everything may be fine, but the bad memories will never</ fade. If they aren't redeemed, expect the parent to cross to level 4, the child to forgive them while acknowledging implicitly all this damage, or the parent and the child to be estranged. See (usually) examples of Overprotective Dad , Knight Templar Parent , Knight Templar Big Brother and Hands-Off Parenting . May still cause Designated Villain complaints, even among people whose views do not get much farther from the author's.

Literature ve-Action TV

Web Original Western Animation See the most misguided examples of Knight Templar Parent , Knight Templar Big Brother , and Parental Abandonment . May cause canonical Cry for the Devil . Fan Fiction

Film Folklore Literature Live-Action TV Video Games Visual Novel Web Comics Web Video Western Animation

These are the lowest of the low among fictional parents, the worst cases of Evil Matriarchs and Archnemesis Dads . These people are often described as so irresponsible or self-centered that their good sides do not even succeed in making them canonical Anti Villains . Many of them are either pure Jerkasses or worse, treating their children or the children in their care horribly</ . Writing about Anti Villains , this is often where Woobie, Destroyer of Worlds parents end up. Anime and Manga Animated Films Fan Fiction

Literature Live-Action TV Visual Novels Video Games Western Animation

Just as the Sliding Scale of Idealism vs. Cynicism determines the 'mood' of a series, this scale determines how much a particular series is unlike reality in relation to the natural laws, general conditions, and probabilities of Real Life . Stories also vary greatly in their realism concerning human behavior, but that trope has yet to be created. There are cases where the writers believe in something which most of the audience consider unrealistic; these should be judged according to the audience' standards, for no one knows exactly what a writer believes. There are cases where they got their facts wrong. If it's obviously deliberate laziness, the work deserves a place at the fantastic end, even if it's unintended There are also stories in which the precise cause of things is never delineated: both a naturalistic (positivist) and a supernatural explanation is possible. Not to be confused with Mohs Scale of Science Fiction Hardness - a time-travel story with rigorous rules can be fairly Hard but decidedly Fantastic, for example. Sliding Scale of Like Reality Unless Noted charts the degree to which a work of fiction set in what is ostensibly a "modern", Earthly environment departs from Real Life . A story's way of dealing with Back from the Dead can often be a very good - but not the sole or final - indicator: Mundane: Death is final. No one ever comes back from the dead. The existence or non-existence of sentient extra-terrestrial life is another indicator of where a work might belong on the scale: Some works can rank one or two steps up or down this basic scale. Please list examples in an alphabetical order. There is nothing that cannot be explained by contemporary science and nothing ever happens that could not conceivably occur in Real Life as we know it. A Dream Sequence is the only way in which the otherwise hyper-realism in the

work can be subverted . The irrevocable and often brutal nature of mortality is often emphasized , if not the center-point of the story. The depiction of social injustices, such as exploitation of the poor on behalf of the rich, is another common thematic element. Films in this category may often be pretentious creations , often trying to be True Art . About the most 'fantastic' thing that happens here is a Contrived Coincidence or two designed to bring as much bad luck (or good luck) to the characters as possible. Science Fiction and Fantasy are by definition ruled out from belonging to this category.

Kitchen Sink Dramas typically fall into this category as does War Movies , particulary when depicting real-life wars from the perspective of those who either fought in it or the civilian population affected by it .

The trappings of realism are there. The technology and the settings The depicted do have their counterparts in, or are based on, Real The Life as we know it, but the presentation is over-the-top . The On very, very, rare occasions there may happen what would The reasonably seem to be supernatural events, but we are never The given a full explanation of what actually did transpire . The Depending on the genre, expect either lots of crazy stunts The and polished dialogue, and the notion of realism will almost The certainly take a back seat to the Rule of Cool , Rule of Funny The , or the Rule of Sexy . American Soap Operas also fit, because The reality makes a lot</ of exceptions for the Rule of Drama The world is mostly semi-realistic, but it does contain more than The just a few minor fantastic hiccups. It may be 20 Minutes into The the Future or contain some Applied Phlebotinum which doesn't The quite fit into conventional science. Supernatural events may The occasionally happen, though they may fall under Maybe Magic, The Maybe Mundane . Some 'hard' science fiction shows that are The based on extrapolations of existing technology may fit on the The upper end of this

Horror , Low Fantasy , Magic Realism , "Hard" Science Fiction ("Softer" science fiction with only a few unrealistic elements may also qualify.) The rules of the real world, as we know it , no longer takes precedence, or may in some cases no longer be applicable at all. Divine intervention, magic or superscience are the prevailing paradigms by which a world in this category functions. Creatures exist that shouldn't exist in Real Life , and the setting might not take place on Earth at all. What ultimately sets Fantastic</ apart from Surreal</ is that these paradigms do have a certain internal consistency

Most Speculative Fiction , including most Comic Books , Fairy Tales , Heroic Fantasy and "soft" Science Fiction The world has (almost) no rules or internal logic whatsoever. Anything can (and frequently does) happen, often with little or no explanation. Expect things to run on nonsensoleum . A Gag Series will usually fall into this

The setting, costumes, lighting, and sound of a production are critical in setting its tone and mood. One of the most fundamental stylistic choices is where to position these production values on the sliding scale of shiny vs gritty. Stereotypically "shiny" elements include plastic, chrome , precious metals, gems, glass, light, fine woods, fine fabrics, bright colors, pastels, pop music, classical music, and ballads (power, or otherwise). "Gritty" elements include

dirt, rust, dust, blood, iron, broken glass, darkness, rough plywood, burlap, deliberate monochrome , sepia , hard rock, punk rock, and heavy metal. But context is everything. Many choices fall somewhere in between the gritty and shiny extremes; hence, the "sliding scale". This is one of those scales where productions tend to be uniform throughout rather than varying from scene to scene. Furthermore, there is a tendency for a work to head toward one end of the scale or the other to take advantage of the evocative power of shiny or gritty. The occasional contrasting scene is used just to highlight the overall tone. A contrasting tone may be used to emphasize a position on the Sliding Scale of Idealism vs. Cynicism . Some Shoujo Manga have immaculate settings inhabited by The Beautiful Elite but are very cynical. Gritty tones are in general easier and cheaper to produce in live-action than shiny ones, so low-budget or quickly-made films are more often in a gritty style. Big budget films, especially escapist films, sometimes go for shiny just because they can. Gritty Animation and Video Games tend to be high-budget, since that's a lot of detail to draw and render. This is one reason Real Is Brown . Less "realistic" games and ones for less powerful systems tend to be either mid-scale or shiny; people who like shiny often like games that are retro or Retraux . Compare with Slobs vs. Snobs . Gritty: Both: Try to post the examples in the shininess and grittiness order, not at the bottom of each category.

How does the work present itself? Do the characters appear to treat their current situation with the utmost seriousness and urgency or do the actors seem to be having way too much fun with their roles? The answer depends on where the series falls on the Sliding Scale of Silliness Versus Seriousness. A largely silly series relies heavily on the Rule of Cool , the Rule of Funny , and the Rule of Fun . Much of the dialogue is made up of cheesy one-liners, and emotions and reactions are often exaggerated or otherwise played for laughs. No Fourth Wall and Negative Continuity may also be present, though not required, and it is possible to use both tropes in serious works as well. Expect World of Ham series to often fall squarely on this end of the scale. It should be noted that when a creator creates a piece of media, they often take their work very seriously and want it to be good. But that doesn't mean that the work in question has to take itself</ seriously. It should be also noted that this scale is completely independent of the Sliding Scale of Idealism vs. Cynicism . It is entirely possible to have a work be idealistic but retain the same level of seriousness throughout, such as in The Dark Knight </. Likewise, it is equally possible to have a very silly and campy work be downright cynical throughout, such as Family Guy </ . Careful fact-checking might be a good indication of where the show lies on the scale. If the person clearly did do the research and the situation presented on the show at least closely resembles how it would happen in Real Life , then most likely the show takes itself seriously. However, it should be noted that just because they didn't check their facts, doesn't mean that the show was supposed to fall on the silly side. It could just as easily have been the result of carelessness or ignorance as to how things actually work on the part of the writers, thus leaving the series still serious, but filled with plot holes and factual errors. On the other hand, if the presentation is clearly done as a parody, or presented in such an outlandish and over-the-top manner, then the show itself probably doesn't take itself too seriously. This is also not a measure of quality. Many works are silly, but highly acclaimed, and many works are serious, but panned. Conversely, many works on the serious

end are highly acclaimed, while many silly works are awful. Many works that are on the serious side but are considered So Bad, It's Horrible have been criticized for taking themselves TOO seriously, thus becoming humourless, po-faced and pompous on top of their other faults, and many people believe that such works would have been more enjoyable had they been more camp , sometimes leading the creator to attempt a Parody Retcon . Conversely (although relatively rarer), it is possible for a show to not take itself seriously enough, which can affect the audience's ability to immerse themselves in the drama; if the writers and characters obviously don't take what's happening seriously, why should the audience? True to form, works that are So Okay, It's Average can fall on either side of the scale, with slight silliness being moderately prevalent. Many fan bases tend to take the object of their fandom more seriously than the casual viewer and often vocally demand that the show reflect this; see Maturity is Serious Business for more on fans of this mindset. Pandering to the Base can pose a problem, however, if as a result of this a show initially quite 'silly' begins to take itself too</ seriously, with the result of turning off casual viewers. If silly scenes and serious scenes are back-to-back to each other, beware of Mood Whiplash . Cerebus Syndrome can occur if the work starts out on the silly side, and eventually ends up on the serious side over time. Some concepts can confuse the scale, such as Black Comedy — comedy is generally more silly, but the subject matter of Black Comedy is dark and serious. Compare and contrast Bathos when the story zigzags between silly and serious and/or when the story can be both silly and serious. See also Silliness Switch , which is designed to slide a work towards the silly end. For shifts towards silly or serious, see Lighter and Softer , Denser and Wackier and Darker and Edgier .

Although the terms " Dystopia " and " Utopia " are opposites, between the two there are a number of intermediate points. From straight dystopia, in which everyone is so miserably unhappy that it's impossible to believe that anyone could tolerate it for a second, to utopia, which is essentially heaven on earth, a chart might look as follows. Those between the poles are universes which, while oppressive to varying extents, are not much different from any real country: 1984 </ or We </ - hell on earth with nasty punishments for those who fail to toe the line.

Some video games attempt to portray a realistic, convincingly-sized world for players to explore and experience. At the same time, the gameplay experience is still the most important thing, as games that are intimidatingly large could also end up not fun to play, not to mention from a technical standpoint, a big game world can be taxing on a game's resources. So game companies trying to balance believability with fun try different techniques to make a convincing world There's many ways to do this, each with their pros and cons. Done wrong, the world can be unconvincing, or the player might be intimidated by the sheer size and scope of it all. Done right, the game is both fun to play and immersive. Here are the major techniques game companies tend to use to try to make their worlds feel believable without sacrificing gameplay

Many video games, striving for maximum interactivity, allow players to go to any part of the world in real-time, allowing them to explore everywhere and trying to give the feeling that the world is a real,

livable place. However, because the world must be scaled to be convenient for gameplay, this can result in the world feeling very small, since each individual area must be small enough for players to explore and go everywhere, and they have to be able to easily travel from place to place in real-time. This results in, for instance, towns with maybe 20 townspeople and 10 houses and 1 store, for instance, and other areas that might look like real places but only so long as you don't roam through them and see how small they really are. This can be a believability problem for story-driven games.

A less common method is to have a map and let players visit segments of it, implying that the world itself is in fact massive, but players are only exploring the story-important chunks of it. The individual areas may or may not have a realistic scale (they often tend not to), but the map itself lets you click on the area you want to warp to next, while showing a bigger world than you can actually visit, with the visitable areas being the only ones selectable. It essentially says that the world is big, but you're visiting only part of it. Most common in action games.

Many RPGs go for a very specific method of making their game world feel large. When you're in a town, things are to scale (and the result is that the towns themselves tend to feel small), but when you're outdoors, you're generally on an overworld map, in which things are not at all to scale and everything is made smaller, to give the feeling that you're traversing a large map. The map itself may not be physically large, but because it's a clear symbolic representation of a large world, the world can still feel big.

This is a technique many modern games use. Buildings are as big as they are in real life, cities are, and so on, but you the player are limited to a specific path and you cannot explore the world outside that path, but you can certainly see it. Buildings, mountains, etc. are often in the distance, but you can't ever reach them, as they're there just to make the world feel huge. The distance you physically travel to get from place to place is also realistic within the limited scope you can visit of the world. This approach is favored by Uncharted </ , which lets you explore limited parts of jungles, towns, caves, and so on, but has the places you can't reach visible in the background to make them feel believably large. This style tends to be used mostly in linear games, as it would be rather questionable in an open-world game.

There's also making a large world but locking most of the doors or simply not allowing players to enter most of the buildings. So you travel the distance it should realistically take to go from one side of a large town to another, but because you can't enter most buildings, the company is spared the problem of having to design their interiors. Plot/gameplay-important buildings are likely to be somehow marked, or otherwise made obvious. Some games - notably, the Silent Hill </ series - go for a somewhat different approach, in which players can explore realistically-sized buildings but most doors are locked.

Very very rare for one simple reason: It's extremely difficult and time-consuming to make! It also can result in a world so massive and open that players can feel intimidated. The Elder Scrolls </ games are known for this, particularly the second game, but later games decreased the size and scale of the world while still keeping it

massive by video game standards. Making such a game often requires recycling assets - for example, creating a handful of houses (interior and exterior alike) and reusing them. Any game with an enormous scale does this out of necessity.

Now bear in mind that there are hybrids of these approaches in existence, so these 6 styles are only general rules and not the only way to create the illusion of a convincing world For example, the NES game based on the movie Who Framed Roger Rabbit (because the world is smaller than equivalent real life locations would be) A Sub-Trope of Sliding Scale of Content Density vs. Width The Legend of Zelda </ series does this all the time. Towns are small and might have only a dozen buildings, if that. Forests, fields, mountains and so on are all small compared to what they would be in real life. Because all travel is in real-time, rather than the world being symbolically represented, the result is that it can feel rather small, and not like a world anyone could actually live in. Even as a single country, it's small

Dragon Age: Origins </ uses this. You can often also see mountains and buildings stretching into the distance to make each area feel large, but the map lets you warp between them. To give the feeling of genuine travel from place to place, a trail is drawn on the map leading from the current area to the next, and the trail is always drawn at the same speed regardless of distance, letting farther away places feel farther away. There's also a city that is so large it's divided into multiple sections that are visited separately via map, giving it the feeling of being realistically large while still limiting the player only to the important areas.

Many RPGs, such as Dragon Warrior<// Dragon Quest </ and even newer ones like Namco's Tales Series </ .

Half-Life 2 </ uses this to make City 17 look like a real city, but most of it is blocked off by rubble or other things (including tons of locked doors) preventing you from exploring. The rest of the world also stretches farther into the distance than you can visit.

Deadly Premonition </ takes both the "world is big but most buildings can't be entered" and the "buildings are big but most doors can't be entered" approaches. The game takes place in a realistically-sized "small" rural town that would be a small town by real life standards, but is large by video game standards considering how much there is to explore.

The Elder Scrolls </

Assassin's Creed III </ lets you visit parts of the map, the map being the east coast of the USA. The locations are the cities of Boston and New York which are bigger than realistic scale but with locked doors everywhere. The frontier is a Real-time, small scale world version of the New England countryside. Davenport is a very small town made up of less than a dozen individuals that you all personally know, so that its map is of realistic scale with tons of buildings enterable. The mission exclusive parts like Charleston and Captain Kidds treasure locations are of realistic scale but with most of the world in the background.

An antagonist can be classed on three orthogonal parameters: How much

danger they, or their plans, pose. This is a method of quantifying the first one. You can class various villains on tiers of the type of threat they present to the world and the heroes. The Sorting Algorithm of Evil will usually ensure that the hero's successive opponents will each be higher on the scale than the last, but, due to the SAoE's caring about effectiveness as well as scope, not always. In general, the hero will also have the same potential for destruction as his villains, but usually is slightly below them, because underdogs are more relatable. Having a wild range of villains may help avoid causing a feeling that The World Is Always Doomed because Evil Only Has to Win Once . Having a hero with a Story-Breaker Power usually upsets this dynamic, or forces a jump in villain up the scale. Most series that lean towards the realistic side of the scale do not venture beyond villains that are Planetary Threats , as villains that are Stellar Threats and above tends to put a lot of pressure on Willing Suspension of Disbelief . Shifting too far up the scale, especially over a short period of time, is an easy way to Jump the Shark . When talking about some villains, this is very much related to how much they can abuse the Kardashev Scale for death and maiming . Contrast with Sliding Scale of Antagonist Vileness , when you're talking about the audience's reaction to a character rather than the threat they represent, and Sliding Scale of Villain Effectiveness when talking about how well they succeed. Villains who learn that they are rather low on the scale may aspire to climb higher. : The villain poses significant harm to a single person or small group of persons or a localized area. : Villain possesses capabilities to do significant damage to or destroy a city. : Villain wields the capacity to be a significant threat to a part of a continent or landmass. : Villain can destroy a country or take it over and turn it into a Crapsack World . The path to Diabolical Mastermind tends to end here, but not always. : Villain has the capabilities to destroy or take over an entire continent or even an entire landmass, with the ability to turn it into a Crapsack World . : Villain poses significant threat to the world at large, up to and including world domination and/or Earth-Shattering Kaboom . In worst case scenario, is an Omnicidal Maniac . Usually via large army, colossal superpowers, or a Doomsday Device . Evil Overlord tends to describe them. A fictional Emperor is likely to be portrayed as a villain of at least this threat level. At this point, you should start checking out Apocalypse How . Forces able to credibly threaten an entire solar system up to even an entire star cluster, but probably not able to dominate a galaxy. Galactic Conqueror starts here. : The Villain has the capability to destroy or control the best part of the galaxy. Galactic Conquerors are this threat level. : Villain can conquer the universe , or even cause The End of the World as We Know It — all of creation blinked out or ground beneath an iron boot. Dimension Lords are this threat level. Multiversal Threat : Just to one up those small-timers above, these guys won't stop at a single universe; they'll cross time and space to either take control over or just smash the entire Multiverse to pieces. See Multiversal Conqueror . : Just to go even further</ than those small fries above, these villains will not stop at a single Multiverse , but they will cross all of reality to take over or simply destroy the totality of The 'Verse / Series Franchise (if said totality exists beyond a Multiverse), taking control over or obliterating all alternate dimensions, planes of existence, parallel universes, possible universes, timelines, alternate continuities, realities, and Multiverses within said totality. See also Super Weight , which is more about measuring characters (including villains) in terms of raw

power.

When confronted with the antics of the rest of the cast, does the Only Sane Man crack a wry comment or does he sigh and put on a long suffering look ? Does a work of fiction rely on gestures, sweeping shots and visuals to get the story moving, or does it have Walls of Text and loads of conversations ? Naturally, this scale is completely independent of the other sliding scales. It is not completely dependent on the medium, either, though the medium affects how the balance is perceived. Sweeping shots and visuals in TV and film translate to descriptive paragraphs in text and radio. The examples which focus on the visuals go on the top, and those that depend on dialogue go to the bottom.

Simply put, a character is tied up by the enemy for whatever purpose, and when the most dramatic (or the most humorously opportune) moment arises, reveals that they slipped out of their ropes ages</ ago. Can also be done with handcuffs. Often done to indicate an Escape Artist A variation is where they reveal that they could</ have slipped the ropes, but chose not to: this is Play-Along Prisoner Compare and contrast Breaking the Bonds , which is generally much less subtle

Something slick like oil, or slippery like a jar of marbles, is poured out on to a floor, and a targeted character or vehicle slips, skids and falls/crashes, typically backwards Seen often in broad physical comedy , as well as vehicular action sequences. In chase scenes, it is guaranteed that when small spherical objects are scattered, the enemy in chase will step on them and immediately fall down, giving the hero ample time to escape A standard cause of The Pratfall . In more cartoonish variations it's accompanied by a common Stock Sound Effect Banana Peel is a subtrope of this. When done from a car against another car, it's usually an Oil Slick . Contrast Sticky Situation

So you have a character in the shower (or bath) and they reach for a bar of soap. The soap proceeds to be very uncooperative, slipping out of the person's hands. Occasionally, it happens when someone is washing his (or her) hands. Often seen as part of a black comedy prison sexual abuse scene, or any time a Shower Scene gets Played for Laughs , really. (Especially when the victim slips when he's looking</ for the soap.) A bar of soap can also become a variant of a Banana Peel when stepped upon.

Tropes dealing with anything slippery.

You've probably seen it before: the age-old gag where someone trips up or slips on something (or, occasionally, is pushed) and ends up landing in something disgusting It's often animal poop or garbage, but it could be anything as long as it is significantly gross. A common variation is tripping and landing in a nest of skunks, which, while not gross in themselves, will inevitably spray the unlucky character This is a common way of villains, especially in comedies, getting defeated (especially if they were arrogant), but good guys can have this happen to them too, especially if they're

unlucky or clumsy . Also, if anyone visits a farm who is either clumsy, inexperienced with farms/the country , or both, expect them to trip into either manure or rotting food scraps. Sometimes, for extra comic effect, the accident might happen right before or after the unlucky one is told what the stuff is. They might also try to jump over the stuff, but fail miserably. Usually, the one who lands in the gross stuff will be understandably grossed-out, especially if they're a Neat Freak , but sometimes they don't mind (see Filthy Fun and The Pig-Pen) Sub-trope of Slapstick and Toilet Humour . Sister Trope to Trash Landing (which is falling out of the sky</ and landing in garbage). May lead to Covered in Gunge or Covered in Mud . See Carrying a Cake , Banana Peel and Staircase Tumble for other gags related to tripping/falling. Can overlap with Slapstick Knows No Gender if a woman falls into the grody stuff. Contrast Urine Trouble , Tinkle in the Eye , and Bird-Poop Gag for when something disgusting falls onto you </

One of the first ways developed to hook a customer and make him remember a product was to associate a short phrase or sentence with it — in effect creating a Catchphrase linked to a product</ rather than a character. Like a Catchphrase , a slogan needs to be short and punchy if it's to work optimally, but long(er) ones are not unknown — during the 1980s, it seemed like some companies were trying to cram an entire feel-good mission statement into their products' slogans The best slogans have almost no inherent meaning but are memorable enough that they bring their product immediately to mind. Particularly good slogans can be used for decades</ and become permanently associated with their product. Other products change their slogans with monotonous regularity Slogans can be incorporated into a Jingle for a double punch Sometimes the punchline of a commercial can become a slogan, intentionally or not Slogans do not necessarily translate well into other languages — see Bite the Wax Tadpole . See also Our Slogan Is Terrible (for bad</ examples of slogans, some of which may be intentional) and Slogan-Yelling Megaphone Guy . Taglines are a subtype meant to advertise media series, movies, etc

A list of media originating from Slovakia or by Slovak creators.

Web Original

We've all heard of Aesop's Fables . Although very little is known about the man himself, hundreds of his stories still survive after millenia. Arguably the best known of these stories is The Tortoise and the Hare</ . In case you're one of the very very</ few people who've somehow avoided reading or being told this story, it goes as follows: A tortoise and a hare decide to have a race, and for obvious reasons the hare thinks he is certain to win. The hare has such a strong belief in this scenario that when he is halfway finished the race (or almost finished, or right at the start, depending on which version you know), he decides to have a nap, during which the tortoise passes him and wins. The, well, aesop ? " Slow and steady wins the race ." Because of the story's fame, it's no wonder it is so influential. Many modern-day works (typically for young children) have similar storylines, sometimes with more than one "hare", but almost always with only one "tortoise", usually the protagonist. The hare(s) will beat the tortoise for most of The Big Race , but then something will happen that causes the tortoise to win. The hare(s) will often be a Last-Second Showoff , and the tortoise will

invariably be a Determinator . The tortoise will likely be the blue oni to the hare's red. It's also worth mentioning that the original story has been subject to much Alternate Aesop Interpretation , the other aesop being "don't get too cocky". Sub-Trope of Underdogs Never Lose . Compare The Big Race , Dark Horse Victory , Dick Dastardly Stops to Cheat . As the trope name spoils how the race will turn out, all spoilers are unmarked.

After bearing witness to a heartfelt speech or courageous performance, one person in the audience gradually rises to their feet and starts putting their hands together for the display. The person momentarily appears alone with his decision, until another person also rises to start clapping. Three more audience members follow suit. Then twelve more, then fifty, then a hundred, then a thousand. Before you know it, everyone in the audience is on their feet, clapping and cheering. Sometimes, the slow clap is started by The Rival , indicating either a Heel–Face Turn or upgrading him from Jerkass to Worthy Opponent status Also known as a "Golf Clap". Not to be confused with Sarcastic Clapping , which is also slow, but different. It also does not</ mean a not very fast infection of gonorrhea This trope is Truth in Television . It may be preceded by Stunned Silence . Compare and contrast Only One Finds It Fun

When you turn on a Laser Sight , it immediately shows up on your target. This is because it's a laser and moves at the speed of light. So wouldn't you think a laser weapon would also (effectively) immediately hit the target? Logically, yes; but this is TV, where Hollywood Science rules. Thus, energy weapons move a lot</ slower than the speed of light (and a lot slower than bullets in the same show) and can be dodged after they are fired. Occasionally, it's handwaved by the dodger seeing the person aiming at them and going for the trigger, and moving in the split-second before they pull it Also, don't expect the lasers to do more than make victims stumble backwards a few feet , unless of course the targets are inhuman or just not very important . Speaking of knockback, an Energy Weapon in fiction will always have knockback (which is usually) and recoil (which makes no sense at all), in spite of the fact that light has negligible momentum. Finally, regardless of a laser's frequency and the medium it's shooting through, it will make futuristic zap</ noises and be visible (and glowy). Most of the complaints about laser weapons not behaving like real lasers are because their primary function in TV are not to be realistic depictions of how real energy-based weapons would work. They are merely stand-ins for "real" guns to appease media watchdogs , to establish a show as being futuristic , or simply applying the Rule of Cool . Being able to show the audience who is firing and where is yet another plus, for which the shots can be Colour-Coded for Your Convenience . In fact, the usual "laser bolts" effect looks a lot more like machine gun fire using tracer bullets (which was even colored according to nation, as in Star Wars </) and early writers' World War II experiences may have inspired the effect. There actually are "real lasers" in weapons research and development — like the and These lasers are supposed to burn through targets (like missiles) and cause their fuel/warhead to explode or their airframe to disintegrate when it hits, although this is also a continuous beam and requires some time to work. Solid-state pulsed lasers are also in development, which

fire bursts of energy and are lighter than fluid-based lasers, but harder to cool. Last but not least, the heat from a powerful laser wouldn't just burn through clothing or make a neat, bloodless, pin-sized hole. There's a common misconception that laser beams cauterize wounds, but real laser wounds are every bit as bloody as knife wounds. It can also cause the water in the body to boil, expand and rip the surrounding tissues apart, much like a high velocity bullet impact. There are also electrolasers under development, which ionize the air so that electric current can be sent along the beam's path. Ironically, all of these characteristics make lasers far more effective as weapons than their portrayal in most fiction, which is in fact the main reason that the military is developing them in the first place. It's also probably the main reason we're not likely to see realistic laser weapons in children's shows. For those keeping score, the former title of this trope (Frickin' Laser Beams, which is now a redirect to Energy Weapon) comes from an otherwise unrelated line in the first Austin Powers </ movie ("I want sharks with frickin laser beams attached to their their heads! " - and when they appear on the third movie, they are realistic lasers instead of a Ray Gun) For really frickin </ laser beams, see Wave-Motion Gun . For real handguns Bowdlerised into energy guns, see Family-Friendly Firearms . If it's Raygun Gothic , it's probably a Death Ray . When such weapons are used excessively , see Beam Spam . And when they track their target like missiles, see Homing Lasers . Often overlaps with Hand Blast for the user's convenience. See also the Laser Blade , when your lasers are used to cut things at melee range. Occasionally misspelled " lazer " in fiction, especially if the writer wants to differentiate thes fictional devices from actual lasers. Frequently misspelled "lazer" in Real Life , because people don't know better, or because it's easier to trademark names that aren't real words. In reality, the name adiation", since that's what lasers do . It helps that, by happenstance, the acronym "LASER" makes for a cool-sounding name . (It also sounds like an which lets us back-form the verb "to lase", meaning "to use a laser on".)

When someone is browsing the Internet for a date, or finally gets the picture of that sweet person they've been talking to in the chatbox. When the picture loads, it loads from the bottom up (instead of normal from the top down loading). You see beautiful long legs, nice clothes, long hair etc. The person looking at it will comment in excitement until they see the face and realize their dreamgirl turns out to be a lot less desirable. They are either ugly , a relative or someone they really hate Real slow-loading internet images tend to load from the top, although uncompressed Windows bitmap (.bmp) files will start loading from the bottom. Being uncompressed, they can be hundreds of times larger than an equivalent compressed image and, for some reason, are stored bottom-up (at least traditionally). However, BMP files are almost never used on the Internet (in fact, standards nowadays outright forbid</ the use of BMP files) Can also apply to various other things. But the key is the Slow-Loading Internet Image promising something sweet but getting a twist when done loading. The loading can also occur horizontal, basically any way the show wants it to make the scene funny/exciting Something of a Discredited Trope in light of just how much Technology Marches On ; most internet connections these days are more than capable of handling adequately-sized images. These days, if someone encounters one of these, it's most likely an issue on the server-side, though it theoretically could still happen to someone using a data

connection that's being badly throttled. A more modern equivalent is slow or choppy video buffering, which is still very much an issue for most

A cousin to the Big "NO!" , a Slow No is one that happens when Bullet Time is used at the same time as a character going into denial. Usually used in places of war, explosions, just after death...yeah, it tends to be morbid. And occasionally subverted. Using it as a parody or in Mundane Made Awesome sequences are becoming increasingly common than playing it straight however, making it a Dead Horse Trope . (It's a time-tested source of Narm , since it tends to make the screamer sound kind of like a Wookiee , which is why it's more often Played for Laughs these days than played straight.) Not to be confused with Slow Mo . Can happen simultaneously with a Slow-Motion Fall .

A pacing problem that occurs when the beginning of a story is so front-loaded with bland exposition and details about the world contained within, that it takes forever to finally reach the interesting part of the story that puts all of that information to good use. In other words, this is a specific type of Infodump that occurs at the beginning of a story This can understandably take a while to get through, and you may well have lost heart before you manage it. It might be worth sticking around though: there are more than a few works that are seen as being one of the best in their genre/medium that suffer from this trope, only revealing their true greatness once you manage to slog through all the setup. But that tends to be the exception, not the rule; and either way, the writer probably doesn't do themselves any favours by boring their audience at the start. As many writers will tell you, the first line of a book will often decide whether it gets published or not Sometimes, though, this pacing can be used deliberately . Maybe the writer wants</ to establish the hero's former life as slow, tedious, and mundane before they discover their Secret Legacy . Or, in the case of historical fiction, the writer wants to ensure that the reader doesn't need the Encyclopedia Britannica close to hand to understand what's going on. But, once again, deliberately making the beginning of your story boring is a very</ risky game; it can take quite a tenacious audience to deal with this in the blind hope that your story will eventually have things happen in it. And if their patience is wearing thin by that point, their reaction may be less happiness that such tenacity was rewarded and more annoyance that you made them wait for so long A lot</ of internet works such as webcomics or fanfiction can demonstrate this as a natural consequence of the creator learning to cartoon, plot, and write dialogue by the seat of their pants Compare to Padding , Early Game Hell , Filler , Growing the Beard , Prolonged Prologue , Developing Doomed Characters , Cosmic Deadline , and Arc Fatigue . Often goes hand-in-hand with Checkpoint Starvation . It's also a common effect of Easing into the Adventure Contrast Lost in Medias Res , where a show starts with too little</ exposition, and Ending Fatigue , when it takes forever to end</, not start. Also contrast Action Prologue , which throws you into the action from the get-go. In Video Games , the endgame version is Disappointing Last Level (although a game can suffer from both). Not to be confused with the , which is aimed at curbing teen suicides

Something's starting to happen to one of our characters — maybe he's been infected with some virus ... Maybe he's going crazy ... Maybe he's just gaining weight . Whatever it is, it's usually not directly explained, and we don't see him changing on-screen.. It's just that one day, he looks a little bit... off And each time we see him after that, the change is a little more noticeable, usually until it reaches either hilarious or horrific levels As mentioned above, this is nearly always either Played for Laughs , or Played for Drama as Transformation Horror A Super-Trope to Virus Victim Symptoms and a Sister Trope of Transformation at the Speed of Plot . May happen with Evil Makeover and Madness Makeover . What Monster Delay is to a Big Bad , this is to a protagonist/major character — either way, the audience doesn't see the creature in all their "glory" until the endgame. Contrast Oblivious Transformation , where a character isn't even aware of the charges to their body May also overlap with Metamorphosis , which is often a gradual process And Then John Was a Zombie is sometimes the end result See Fisher Kingdom (more specifically the second variant) for when simply being in a certain place can have this effect

Slut-shaming is the act of making someone feel bad for their promiscuity, by linking higher promiscuity with lower worth as a human being. Slut-shaming is directed against women far more often than against men , not least because of the cultural perception that sex is something men do to</ women . Thus, one 19th/20th-century Sino-European Double Standard holds that a man who has sex is just "being a man" , whereas a woman who has sex is Defiled Forever —a font of moral corruption who will make the people around her lazy hedonists. Yet, the men are often free to admire or even have sex with the "sluts" while despising them at the same time . An alternative view, extant since the 19th century, is that because men are sometimes seen as innately slutty , calling one a slut doesn't mean much. Although the slut stereotype is not commonly applied to men (at least straight men - stereotypes/stigma associated with women are often also applied to men who have sex with men), that is not to say that it cannot or does not directly harm them as well. For example, if men are always willing to have sex , then a man can't be sexually assaulted, because how could he not want it? Indeed, a man who is shamed for sexual promiscuity is more likely to be painted as a predator than as a slut. "Higher promiscuity" is extremely relative from one society to another, and often from one person to another, depending on age, race, class, etc. What you wear, how you act, what you do, whom</ you do, all of them can be ammunition against you. Usually the basis of the accusations (or allegations) of sluttiness are: Characters will heroically engage in Slut-Shaming in works that play the My Girl Is Not a Slut trope straight, whereas Slut-Shaming will be played unsympathetically in works that insist promiscuity is good and say My Girl Is a Slut . Those who engage in Slut-Shaming doubt the existence of the Ethical Slut and often are portrayed as Moral Guardians who insist Sex Is Evil . Sensible Heroes, Skimpy Villains is a form of sister trope. See also Madonna–Whore Complex and My Girl Is Not a Slut . Compare Sour Prudes and Sex Is Evil, and I Am Horny . Compare All Men Are Perverts and All Women Are Lustful , which when applied judgmentally can be considered a society-wide form of slut-shaming leveled against an entire gender. Contrast Virgin-Shaming when a character is ridiculed for being a virgin instead of for not</ being one. (However, the two tropes can

overlap, in defiance of all logic and reason .)

Please refrain from virgin-shaming when adding examples. If people can pursue casual sexual experience without being judged, they should also be able to choose abstinence without being labelled a "prude".

A (usually male) character with a comically over-inflated image of himself. He thinks he's smarter than everyone else, thinks he's a real ladies' man , thinks he's cool, thinks it's all about him , but both his fellow characters and the audience know that it's all in his mind. Often occurs in conjunction with a Show Within a Show . If the TV Series runs long enough, the writers usually devote one episode to a Big Ego, Hidden Depths examination of the character. Expect this guy to be a victim of Pride . Said characters often insult or look down on those who have far more to be proud of and who generally flaunt it less. When they are faced with such characters, whether in a competition or in a comparison of abilities, it tends to be humiliating, and might even be a much needed reality check. Also, don't expect these characters to handle criticism (either of them or of the abilities that they're egotistical about) very well. If they are the main character on a show, we're dealing with a species of Unsympathetic Comedy Protagonist . If the writers</, not the character (though he can fit this trope, underscoring his unpopularity) think the character is amazing, we have the Creator's Pet . Compare Extraverted Nerd (if the character is a nerd and unaware of it), Miles Gloriosus (if he makes a big deal of how heroic and badass he is, but runs at the first sign of real danger), Know-Nothing Know-It-All (if he claims to be a genius, but is incredibly dim or just misinformed), Giftedly Bad (if he thinks he's a brilliant artist but is actually dire) and Boisterous Weakling (if he claims to kick ass only to get his own ass constantly kicked). Contrast Insufferable Genius (where he actually has the skill to back himself up) or Almighty Janitor . Every Year They Fizzle Out and Fake Ultimate Hero , meanwhile, are when everyone else</ are the ones with a high opinion about the person in question. Often a Large Ham . In more serious works, he will often be the victim of Break the Haughty . The Smug Snake could be considered a villainous variation , and the Narcissist is this taken to the extreme . Might be a Paper Tiger or even a Dirty Coward . The opposite of this trope is Heroic Self-Deprecation , where the hero actually does have many notable achievements, but doesn't believe or refuses to believe that he is loved by many, and mostly refers to himself in a negative manner. Also contrast Humble Hero , who achieved a lot, but is not nearly that big about it. Contrast with the Jaded Washout , who knows only too well how pathetic he is. Not to be confused with the other kind of ego . Obviously, given that this is a very controversial trope, No Real Life Examples, Please!

Small Role, Big Impact is when a minor character — an "Under-Five" (lines) player, as they used to say — who, through their actions or words, has an impact on the story far, far beyond what such a minor character ought to have normally. Note the difference between this and a One-Scene Wonder , a character who has limited screen time but their actions or words have a huge impact on the audience</ This can occasionally overlap with Unwitting Instigator of Doom , One-Scene Wonder , One-Shot Character , Posthumous Character , The Ghost , Spear Carrier .

Also see Plot-Triggering Death , where this person's end is the beginning of the story. An Unknown Character takes this trope to its logical conclusion by not having them appear at all Compare Chekhov's Gunman , someone who looks insignificant who turns out to have some significance to the plot Contrast with Minor Major Character , which is a main character who has little if any plot relevancy, or very little screentime

"Pueblo Chico, Infierno Grande" in Spanish is an old and famous saying in Latin America , which is about a Small Town that has its own drama since everyone knows each other, and so when something happens (usually something bad</), the whole town gets the news and everyone takes sides. If a couple gets into a fight and later get separated, people take sides with either of the ex-lovers. If someone dies, Everyone Is a Suspect . If a rumor is spread, it's a matter of days (or even hours) before the whole town gets the "news." This kind of plot is very much used in Latin America in Telenovelas , where all the action occurs. Also can be used in other media as well in other times, being also used in historical drama series and movies, before the big cities were founded. The plot is mostly Played for Drama , can be done for Laughs or Horror too, but mostly for Drama. However, it's not exclusive of Latin America, having various other similar plots like this one around the world. The Spanish saying is very older and known, but the media goes Older Than Television : There're a couple of movies made in South America with this name, a Chilean one (1925) and an Argentinian one (1940). This is not just famous in South America; Japan also has this phrase, but it refers not only to small towns but to the small communities each of us formed to (close family/friends circle) and how our actions can affect our circles for good or worse. Sub-Trope of Small Towns . If this is Played for Horror , then it's a Town with a Dark Secret , the Sister Trope . If this happens in the United States, then the "big hell" occurs in Everytown, America , except if it's Only in Miami . Not to be confused with Small Town Rivalry , which is about two towns</ in conflict. See also Close-Knit Community , which is also about small towns and communities, but not necessarily has to do with drama.

Some Speculative Fiction writers like to keep close to home, limiting their characters' travel to within their home galaxy . For one reason or another, no one is allowed outside the galactic borders Other works of fiction, however, think bigger. Much, much bigger, to the point of being on a universal scale. These works of fiction do not limit their characters to travel within their own galaxy, allowing at least some people to travel freely from galaxy to galaxy, or at least do it without too much difficulty to make it worthwhile If an entire civilization is capable of this, expect them to be pretty high up on the Kardashev scale Contrast to The Milky Way Is the Only Way and What Other Galaxies?

When used in an actual broadcast, this tends to go best when said host is schooled enough in Self-Deprecation to realize that he comes off as this, and uses it to make more jokes, in which case he's often a Jerk with a Heart of Gold .

Sometimes a good joke has a great punchline but none of the characters are witty enough to say it, or a story can't move forward without a crucial skill or fact which none of the characters could

possibly know. What's an author to do? Toss one of them the ! Characters who catch the Smart Ball become knowledgeable regarding some trivia or discipline needed to deliver a punchline, discover clues, or implement a foolproof solution to whatever problem they face when normally such attempts fail . They may also become far better at effectively communicating information, allowing several characters to put their clues together to discover the villain's Evil Plan . Using the Smart Ball is not necessarily bad . While it can</ be an Ass Pull if The Ditz suddenly demonstrates a keen skill at molecular biology , it's not much of a stretch to imagine the Jerk Jock also knows the results for every Super Bowl since 1966. If a character is tossed the Smart Ball enough times, they may even get Character Development that makes the smarts permanent. And sometimes the character saying the gag being normally an idiot can add on another layer of humor. Mind, excessive use of this trope can be considered negatively if an author has to resort to this sort of thing too often, using it essentially as a Deus ex Machina to get the heroes out of a tight spot or to railroad a plot in a given direction. If it's a comedy though, no one minds thanks to the Rule of Funny . Compare Informed Ability , when someone is said</ to have the Smart Ball in terms of a certain field, but it's rarely demonstrated, or Good with Numbers , when a character is suddenly endowed with math skills. Contrast Hidden Depths , which is what this often comes across as. See also Dumbass Has a Point , for when it is The Ditz instead of an ordinary person having the insight. When a character consistently picks the ball up when it comes to specific subjects, he's a Genius Ditz . If the ball is limited to crises or combat situations, he's a Crouching Moron, Hidden Badass . This trope is a relative of Sanity Ball , Snark Ball (which is about wit rather than intellect), and the opposite of Idiot Ball . Advantage Ball is a distant cousin. See also Bat Deduction . Not to be confused with the video game .

A Smart Gun is an advanced weapon, usually found in Science Fiction , that combines the action of a firearm (usually pistols and rifles) with the utility of a computer. While tropes relating to guns themselves are covered under Guns and Gunplay Tropes , the "Smart" aspect of the trope is unique, giving whoever wields the gun various abilities not normally achievable with a normal gun (or without extensive training). For example: See also: Sentry Gun , if it's designed to be set down and work autonomously; Attack Drone , for when your smart weapon gets up to go without you; Impossibly Cool Weapon for stylish weapons; and for weapons which are smart in the literal sense see Empathic Weapon and Equippable Ally (which may overlap this trope).

Almost all mages in the Lyrical Nanoha </ franchise use so-called "Devices"—magical computers that function as weapons in combat and as universal tools during downtime. Some (but not all) of them even have artificially intelligent personalities, allowing them to act independently of their wielders in combat. Teana Lanster's Device, for instance, consists of a pair of handguns , but out of combat, she uses it akin to a personal laptop.

In Rogue Trooper </: The titular Super Soldier uploads the biochip of one of his dead comrades into his rifle allowing his friend to fight on as his weapon.

In 2007's The Last Sentinel </ featuring Katee Sackhoff the main character carries a sapient talking rifle.

Against a Dark Background </: Reacquiring a Lazy Gun, a whimsical gun smarter than some of its users, drives the plot. Basically, a Lazy Gun has unexplained Reality Warper powers and, when something is in its sights and the trigger is pulled, something will happen that destroys the object, almost no matter how big it is. (It didn't work on a sun - instead, it took out the person trying to fire it at said sun, doing the world a massive favour.) Also, they don't want to be taken apart and studied. Don't try it. Oh, and they weigh three times as much when upside down as they do when right-way-up - which is only a minor</ bit of weirdness when set against the rest of their abilities, which include possibly communicating with the main character through her dreams and possessing something alarmingly like a capricious sense of humour.

On Andromeda </ the Systems Commonwealth's force lances have DNA readers and shock unauthorized users.

Shadowrun </: Many options ranging from recoil compensation to flight are available as gun modifications as well as the venerable Smartlink system. In certain cases, the user must purchase a special optic implant or Augmented Reality goggles that allows direct control of a Smartlinked gun in order to fully utilize its features as without it, the gun will either not function at all or operate as a regular firearm without any bonuses in accuracy or the ability to take advantage of its other features. Unfortunately they tend to leave the user vulnerable to hacking, especially as AR hacking became available.

Titanfall </: Features the Smart Pistol MK5 which can automatically track five targets with bullets that Robotech . It is difficult to lock onto pilots due to their movement speed, but very</ good for taking out Spectres and Grunts Schlock Mercenary </ : Most of the guns the company uses. They switch between at least two ammunition types, fold away for easy concealment and storage, and have holographic sights that can easily compensate for local gravity (weird gravity plus a rotating reference frame is usually too much for them, though). Schlock's plasgun is the primary exception, being little more than a fusion generator with a trigger. It's repeatedly referred to as an obsolete antique

In Orion's Arm </ there are numerous examples of weapons with AI controls and other functions. In the story one of the Queen of Pain's Collectors gives Jolonah a pistol and the choice between killing himself then and there, and eternal torment in the Queen's bowels. He tries to Take a Third Option and shoot the Collector, but finds the gun was programmed to only shoot him.

Fire control systems were developed for naval warfare to make sure the big guns did what they needed to in conditions not known elsewhere in the battlespace, eventually as the technology matured other large war vehicles mounted similar systems such as a tank's ballistic computer and shrunk down to the size of Precision Guided Firearms like the Trackpoint scope system.

They're usually in a commander-henchman type scenario, though this isn't mandatory, nor is the smart guy necessarily all that

brilliant or successful . The important part is that they know </ they're the smarter of the two and mistreat the slower one . Their relationship holds because the less intelligent one is unaware that they're being treated unfairly and remains something of an Extreme Doormat , not always out of weakness, but ignorance Usually, the smart guy comes up with schemes (not necessarily evil, just very selfish) and ends up bumbling them, because the dumb guy tries too hard to help out, while the dumb guy doesn't really get that they're inconveniencing other people. Or, if they succeed, the dumb guy tries to stop the smart guy and explain to them that it's not nice to use people A relationship-based variety of Dumb Is Good , often overlapping with Vitriolic Best Buds . Often, the smart one is an Unsympathetic Comedy Protagonist (or an Academic Alpha Bitch in a school setting) and the dumber one is his Bumbling Sidekick . If they are a Vile Villain, Laughable Lackey , the dumber one is his Minion with an F in Evil . This dynamic is the heart of the Boke and Tsukkomi Routine Sub-Trope (child trope) of Kindhearted Simpleton and Insufferable Genius . Compare Brains Evil, Brawn Good which is a correlation between intelligence and morality, and Anti-Intellectualism . Compare and contrast Straight Man and Wise Guy and Comic Trio ; this trope is distinguished from both by a lack of the Only Sane Man , as both characters generally contribute to goofy antics in different ways. Supertrope to Fat and Skinny and Big Guy, Little Guy , which have a similar dynamic emphasized by a physical difference between characters. Rude Hero, Nice Sidekick is a hero -specific variant that is not necessarily comedic

Back in the days of kayfabe , there were two types of people you'd encounter at professional wrestling events: " marks " and "smarts". Marks were the folks who paid to see the show they thought was an actual athletic competition. On the other hand, smarts were people who knew the truth about wrestling, that it was a staged athletic exhibition with no real competitive aspects. Usually, smarts had a connection backstage to wrestling, and most of them worked either for or with a promotion As the truth about pro wrestling became more widely known, a self proclaimed third class of people came into being in between these two: the smart mark, or "smark" for short. Smart marks knew the whole thing was staged, but enjoyed it anyway. They tended to look to different things in a match than marks did; while a mark would like a wrestler mostly based on how they behaved, a smark would like a wrestler more based on their in-ring performance. When a smark gets caught up in the moment and reacts to a spot as if it were real, this is known as "marking out". Many smarks consider it a sign of a truly great match that it can make them mark out. Nevertheless, smarks did not have any real connections backstage; they simply enjoyed the show These days, since the vast majority of the pro wrestling fanbase tend to fall into the smark category under the old definition, the definitions have mutated somewhat. Now, marks are the people who follow wrestling casually and tend to care more about the drama and the stories than the actual construction of the match, and smarks are the people who study and analyze matches, root out backstage gossip, and generally take wrestling more seriously . Few marks have enough knowledge of the business to self-identify as marks; indeed, the term is more often thrown about by smarks as an insult. Another perception is that "smark" is an incorrect term and shouldn't be used. Connection with the business is required to be a smart, ergo, no one who isn't in the business can be anything other than a mark. Of course, as the Internet gets bigger and more

wrestlers, especially independent ones, develop an online presence, some have become more receptive of the term. Some use "smark" the way smarks use mark, though It used to be an axiom that smarks and marks did not get along . Nowadays, factoring in the ever growing gray area between the two, it's really not that bad. Many marks are capable of saying "Wrestler A's matches bore me, I take a bathroom break when they're on", and many smarks are capable of saying "so what if Wrestler B isn't technical perfection in the ring, they entertain me". The advent of the Internet has allowed the two communities to mingle as they didn't back in the days of the newsletters and video tape trading, and the line between smark and mark, such as it is, has blurred significantly. The negative perceptions on both sides of the divide come from the extreme edges of both camps. The smarks who nitpick matches half to death looking for trivial flaws so they can rate popular matches "DUD" on the 5 star scale and feel intellectual , and the marks who shrilly accuse anyone who criticizes a show they like (say, WWE in general) or favorite wrestlers (John Cena , Triple H , etc.) of being know-it-all smarks

Parodied in Burst Angel </; when a league combining wrestling with Kamen Rider </ is interrupted by the performer in the monster suit actually turning into a monster, one kid watching is just non-plussed that the promised "power-up" didn't look like it did in the promotional materials. Later, the audience applauds the performance when Jo starts wreaking havoc.

Gosalyn of Darkwing Duck </ fits the description: when Darkwing takes part in a charity benefit wrestling match and she cheers him on with advice, he reminds her that wrestling is fake. She replies "Of course it's fake, the fun part is pretending it isn't!"

Bad smells can be a rather unpleasant thing for the nose. Under the right circumstances, the smell can be pretty powerful; sometimes, so powerful that they can travel through communication devices. It won't matter even if you're either in an airtight bunker or miles away, because if you have any way to talk to someone via any</ communication device whatsoever, the smell can</ and will</ reach you A form of Up to Eleven and Beyond the Impossible . Sub-Trope of Reaching Between the Lines . See also Telephone Teleport

A couple obtain a hotel room under the name of "Mr. and Mrs. Smith" or some other — usually similarly bland — pseudonym. They may be married... just not to each other With relaxed sexual norms and most hotels requiring ID and a credit card to register nowadays, this is now mostly in Discredited / Dead Horse Trope territory See also Undercover as Lovers and Mr. Smith

Most detectives in fiction barely get recognition. Gil Grissom , Jack Malone and Sam Spade could happily walk into a bookshop in their respective cities, seduce the owner and leave without being recognized Not so for Smiths of the Yard. They are very well-known. The newspapers follow their activities. When there is a major crime and they are involved, the papers will say, "Smith of the Yard is on the case". If they're not and the crimes are particularly diabolical, the papers will call for their involvement. And needless to say, he (Almost) Always Gets His Man In Real Life , the Yard is Scotland Yard, headquarters for the Metropolitan Police

of Greater London. The Yard has become synonymous with police to the extent that any police version of the "Nations of the World" Montage will feature a shot of the New Scotland Yard sign Truth in Television in the United Kingdom in the 1920s and 1930s, but not today. The trope has largely died (outside period pieces) with it Subtrope of Famed in Story

She's a wholly average girl , with a crazy strong crush on a guy or girl that makes little to no sense Sure, he may be hot, and you could understand a woman finding him attractive. However, the intensity is just too much to make sense What Does She See in Him? is commonplace This doesn't mean the girl's feelings aren't genuine . After all, she is likely to be both fairly young and extremely naïve . Also, this doesn't necessarily rule out the possibility that her initially shallow, child-like crush may develop into more sincere and deeper feelings, or start to fade away as she falls for someone else or develops other interests/priorities/etc. Also, it's rather common to see that the girl does</ have reasons beyond "he's cute" or "he's cool" (he may have done something really nice for her , for example), but we just didn't know about their common history, and we're told about them only later in the story At her best, she will be just a Girl Next Door who tends to go starry-eyed at the guy. At her worst, she may be a Stalker with a Crush and/or a Clingy Jealous Girl . Don't be surprised if the Smitten Teenage Girl gets over her crush and falls for the guy that was " always there for her ". If she does get over her crush, expect him to be Put on a Bus Some Yanderes are or start as Smitten Teenage Girls. Compare/Contrast Precocious Crush

A fairly standard disappearing trick, favored by Ninja , stage magicians , and Batman . Drop a clever little smoke bomb that puffs up and dissipates quickly, slip away during the distraction. A smoke cover apparently qualifies as being "offscreen" enough for Offscreen Teleportation , allowing a user to escape even if he or she was standing in a clear area where his/her exit would be seen at least by the viewer if not an opponent. Still played straight in most cases, though there are a few stock variations and subversions: Compare Stealth Hi/Bye , Disappearing Box . Contrast with Super Smoke . See also Trick Bomb (of which this is a Sub-Trope), Ninja Log and Escape Battle Technique . A Handful for an Eye may serve the same purpose.

In Police Procedurals and other works of Mystery Fiction , easy ways to solve crimes will quickly be eliminated. CCTV cameras were broken, guns and cars were stolen, etc. Anytime it does look like a vital piece of evidence has been found early on it will either be quickly contradicted or somehow made inadmissible in court This is because easy-to-solve crimes wouldn't be too entertaining to watch. (One can assume that they happen between episodes, when we're not watching.) Also, smart criminals (who take precautions to cover their tracks) are more interesting characters than dumb ones

Double Subversion : Majin Tantei Nougami Neuro </ (it's like Scooby-Doo they all "unfriended" her on Faceboo... I mean Links). Yet somehow, the police are still unable to solve the crime (something to do with the crystal clear CCTV evidence, motive, lack of alibi, and clear connections to the victims being inadmissible in court!)

Bookhunter </: The thief Kettle Stitch is very good about this. Agent

Bay realizes that an otherwise- perfect book theft has resulted in a missing circulation card that can be linked to Kettle Stitch's library card. Except Kettle Stitch anticipated this, and used a counterfeit copy of someone else's card, instead of her own. So Agent Bay investigates how said library card was counterfeited, and finds that Kettle Stitch hacked into the library's patron records computer system—but his attempt to trace her location fails, and she just erases all the evidence of her hacking from the system.

In the novel and movie Rising Sun </ the security cameras should make solving the case easy. Except the one video tape of the crucial time and place is missing, and when it's returned, it turns out to have been tampered with.

Noncriminal examples occur frequently on House </: if anyone is cured near the beginning of an episode, they're either not the patient of the week, or they only seemed to be getting better . Justified , since House's team only handles the most complicated cases: "I look for zebras instead of horses because other doctors eliminate all the horses."

This seems to happen to Ace Attorney </ in every. Freaking. Case.</

When Smoking Is Glamorous, it is portrayed as something stylish, or even sexy. It's something The Beautiful Elite do Of course, this was prevalent in old Hollywood when Everybody Smokes , and since the actors were glamorous, it made smoking look so. The main use today is The Vamp in a Film Noir movie smoking in a seductive manner. Marlene Dietrich , Humphrey Bogart , Lauren Bacall , James Dean , Rita Hayworth , Bette Davis , Sean Connery , Frank Sinatra , Bing Crosby and Audrey Hepburn are the most iconic glamorous smokers of the Golden Age of Hollywood. Whenever a Shout-Out is provided to glamorous smoking in old movies, it's bound to be to one of them Today, it's largely a Discredited Trope , with some exceptions . Also subject to some Values Dissonance in that smoking tobacco</ falls into this trope whereas smoking of other substances, particularly marijuana, often averts the trope, though some reversal has happened in recent years as pot is treated as the more glamorous and "cool" option This trope is often the basis of temptation for Sitcom teenagers to try/think about/start smoking. Peer pressure wouldn't work if the kids doing the pressuring didn't look cool or "glamorous" , right? Usually, a Very Special Episode coupled with an Anvilicious lesson about the dangers of the tobacco habit Compare Smoking Is Cool (smoking as an indicator of a badass), Smoking Hot Sex , Wine Is Classy

"It's the nature of the business, it's the Smugglers' Tropes!" Smuggling — the covert and illegal transport of property or people — is a common event in fiction, and the many, many methods and motives for doing this make for a lot of tropes.

The Smug Snake is a type of character (usually a villain) who tends to treat friends and enemies alike with equal disdain. They almost constantly speak in a sarcastic tone and punctuate most of their sentences with a smirk. While they aspire to be a formidable and awe-inspiring adversary, they often end up just being a Big Bad Wannabe , failing in the face of more cunning villains or ending up as their servants, in which case they'll generally be The

Starscream . Others that fall under this trope are simply in it to bug the good guys and take advantage of their moral insecurity . A key character trait common to Smug Snakes is overconfidence . The Smug Snake is usually too arrogant to be rattled . Most often, they will think themselves to be the Magnificent Bastard . While they may believe that they have the situation under control (whether they do so through blackmail , coercion , or simply being in a position of authority), there will usually be a hole in that plan that they failed to consider. Perhaps they underestimated their opponents' abilities and claimed themselves unbeatable , or maybe they made a really stupid mistake along the way. Once that realization hits, expect the Snake to lose their cool right before everything starts falling apart for them. They are not necessarily entirely incompetent, stupid or ineffectual, however, and may succeed with at least part of their goals, but they are still lacking that charm and grace that the Magnificent Bastard possesses, and even the clever ones all too often end up being Too Clever by Half . Often a Know-Nothing Know-It-All as well, to inspire added bile, though still enough to take the 'sympathetic' out of Ineffectual Sympathetic Villain (the best</ of them are Insufferable Geniuses heavy on the former and light on the latter). If a Smug Snake considers himself a Magnificent Bastard , then he is a villainous Small Name, Big Ego . When things go badly, the Smug Snake may reveal himself to be a Dirty Coward and pathetically grovel when a former victim asks Who's Laughing Now? or beg the victim to save them in the event of outside danger. Most of the time, a writer will purposely introduce a Smug Snake as a target for audience hate by making them Kick the Dog or bend the rules to get their way and come out smelling like a rose . Basically, this is a villain that's made to be hated and the audience will enjoy hating . This, like all other tropes, can backfire if misused . If the writer still tries to foist the character as a Magnificent Bastard when their previous actions have proven otherwise, the audience will likely stop enjoying hating the character, and instead genuinely hate</ them as much as they would The Scrappy or the Creator's Pet . Evolving a Smug Snake into a true Magnificent Bastard could be doable, in theory, but shouldn't be attempted lightly, and has only been pulled off successfully in fiction a few times. Ever. Of course, the author might be deliberately doing this, playing a villain up as a Magnificent Bastard when it comes to getting the power he craves, but proving to be so inept at wielding</ that power once he finally has it that he ends up as a Smug Snake instead. The line between those two tropes is thinner than it looks after all and the further a character overestimates himself and underestimates the others the closer he leans to Smug Snake territory even if he is normally a Magnificent Bastard . So it is a state of mind directly proportional to the overconfidence and a character who has a good reason to have a high idea of himself will need to exaggerate his self-worth more to reach it than someone who hasn't. The Smug Snake will rarely be a Draco in Leather Pants , because, as previously stated, he tends to be created intentionally to be loathed by the audience . (However, it is possible for this to happen, especially if the character is physically attractive — the Trope Namer himself is an example.) If the Smug Snakes are literally snakes, then it also overlaps with Snakes Are Sinister . Contrast Worthy Opponent , Evil Is Cool and Magnificent Bastard , who inspire respect and/or admiration from their opponents/the audience, and Awesome Ego , whose brash cockiness is part of his or her charm (although any of these may be perceived as a Smug Snake by an audience via Alternative Character

Interpretation or simply poor writing). Compare and contrast Smug Super , for when the person's arrogance and ego can actually be backed up with feats. Subtrope of the Sin of Pride . Sometimes Truth in Television , but let's leave it here, so No Real Life Examples, Please!

It's often that many shows feature a bigger ratio of males to females in their characters, with The Smurfette Principle being pretty widespread. However a lot of the time this can work in favor of the female character. Being the only female in a largely male environment makes her stand out and be distinctive from all the male characters. If the writers have written her well and avoided making the character a Flawless Token , then chances are she will become popular with the viewers. If her popularity rises high enough, she might even become a Breakout Character The area in which this is most common is Professional Wrestling . It's a rather frequent occurrence for a woman to be introduced as someone's manager or valet, usually for a tag team , and end up becoming more popular than the wrestlers they're managing. Often if the team splits, the woman will fare much better because she can be integrated into the women's division while the men will often become lost in the shuffle. It also helps that by nature of the beast, a woman with no athletic or mic skills can easily get over with the male-dominated audience if she has enough sex appeal Note that this is not simply about a female becoming a Breakout Character. There must be a majority of males compared to females for this to count. The character need not be the only woman on the show either. See also Ensemble Dark Horse and Breakup Breakout

The Smurfette Principle is in action when the cast is made up of a group of males and exactly one</ female. This can occur even in works with Loads and Loads of Characters , so long as each sub- Ensemble (of five or more) contains only one</ female character. Adding a second female to the ensemble creates a related trope. With the relatively few female-aimed works, contrasting the sheer volume of works that are aimed at males, it stands out that the demographics of fiction shows a ratio of female to male characters much lower than Real Life . which, according to Named after Smurfette from The Smurfs </, the trope was first coined by . The article focused on the trope as it applies to young children, and discussed the negative message: males are individuals who have adventures, while females are a type of deviation who exist only in relation to males . See also Margaret McGowan's </ column . Compare The Bechdel Test , Two Girls to a Team , and Two Guys and a Girl for similar critiques of female:male proportions in fiction. Affirmative Action Girl is a common way of averting the trope, sometime preemptively, sometimes as a reaction to the aforementioned criticism. See Chromosome Casting when there's zero members of the opposite sex present not only amongst the main characters but in the work itself (maybe except for in the background). This is also Distaff Counterpart to The One Guy . Subtropes include Never a Self-Made Woman (women cannot achieve anything without a male mentor or counterpart), Smurfette Breakout (the Smurfette character becomes popular on her own), Starring Smurfette (Smurfette is the protagonist), and Territorial Smurfette (another female is added to the show and the original Smurfette reacts negatively). Often, the one girl is a princess for economy's

sake. Contrast Gender-Equal Ensemble and Improbably Female Cast . For the Music equivalent, you would have Male Band, Female Singer or Female Rockers Play Bass . Interestingly, this trope does not actually apply to The Smurfs , as a second female smurf was added to the cast in 1985 and more have been added since.

So you want to send someone a message, package, or whatnot. Nowadays, there are many options from email to FedEx, DHL, UPS, and the like, all of which are much faster than the traditional Postal Services or "Snail Mail". The standard joke is that regular mail takes forever and sometimes never arrives at all . Sub-Trope of Absurdly Long Wait . Contrast Instant Home Delivery and Unstoppable Mailman . Related to Technology Marches On The postal trucks in Fortnite </ literally have a snail for a logo Played Straight to almost the point of parody by the Russian Post Service, whose tardiness and obstructiveness has become the stuff of legends. Or at least of countless jokes and jabs, such as when a girl employs as a sorter at their facility just so that she could locate a package she's waiting for, or that the meteorite that crashed in Chelyabinsk in February 2013 was meant to bring about End of The World prophesised by the Mayan calendar in the end of 2012, but RPS was tasked with delivering it

While a good movie or show is fun, there's just nothing like the visceral pleasure of taking apart a bad one . And sometimes hating something popular is what defines a crowd , especially if, despite its popularity , it's actually pretty bad. Not terrible, not pitiful, just boringly bad . Of course, in order to hate it to its fullest potential, you need to watch it and find out why</ it's so terrible Snark Bait refers to any popular work that evokes a desire to watch specifically to mock and join other people mocking . It's often a generic Hollywood blockbuster, or best-selling book. It's usually so formulaic you can see the TV Tropes Wiki Words forming in the air as the plot happens, and/or so poorly fact-checked that 640k could pick it apart . Either way, everyone is going to be complaining about it, and you wouldn't want to be left out of slagging off all those idiots who gave up their money and time for such junk, or the derision of stupidity with the passwords halfway, the predictability of the twists , the unlikeable “heroes” and so-called “villains” , and the “happy” ending that isn’t happy in the slightest . So, of course, you need to buy it yourself. That'll show 'em! As a Troper , good Snark Bait can lead to seeing how far off you can see the Obvious Judas , which characters are secretly related , and playing Trope Bingo or a trope Drinking Game with them. On the plus side, seeing a trope done badly</ can help you see what it is, and appreciate when it's done well</ . It should also be noted that those who engage in Snark Bait could range from those who " love it but are able to laugh at its flaws " to those who " Love to Hate it and enjoy ripping it to pieces". Those who love it so passionately and are unwilling to recognize its flaws are unlikely to appreciate snarking, as well as those who hate it with such a huge passion that they refuse to waste any time on even acknowledging its existence. It often displays some of the following tropes: Does not relate to the monster that can be utilized to bite your opponents or self. Nothing to do with thimbles, forks, railway shares, and soap . Compare Periphery Hatedom and Bile Fascination . If you were looking for characters who jump at the sight of Snark Bait, see Deadpan Snarker . No examples, please. This just defines the term. In-Universe examples can go to MST

Alice is stupid. There's no Obfuscating Stupidity either: her inability to grasp basic logic is one of the main driving forces behind the main plot . Except, outside the main plot she regularly plays Deadpan Snarker or Only Sane Man to smarter characters That means she just caught a Snark Ball: an imaginary device that makes a character consistently show more wit than he actually has May lead to fan theories that the character is secretly Obfuscating Stupidity . It's also prevalent in cartoons of "wacky" variety, where absurdity of actions becomes funnier if the characters themselves comment on that Compare Smart Ball , where a stupid character does a smart thing because the plot says so, and Dumbass Has a Point , where a stupid character says something stupid that still makes sense. A Cuckoosnarker is a Cloud Cuckoolander character who juggles the Snark Ball

The Japanese and Chinese equivalent of "burning ears". If you sneeze once, it means someone is talking or thinking about you; sneeze twice, it means someone is talking or thinking bad</ things about you After a discussion describing a particular person or group of people, there will be a momentary fast cut to that person or a member of the group (who is currently uninvolved in the action) suddenly sneezing and looking confused, followed by a fast cut back to the original discussion. Often, an observing character will show Genre Blindness and suggest that the sneezer is coming down with a cold This can also be used as a segue without the cut back to the original scene. This is often an equivalent to the Ironic Echo Cut in western works

The sneeze is one of the most disastrous and powerful forces in the universe, up there with gravitation, electro-magnetism, the strong and the weak nuclear forces, the color force, Love , Friendship , Music , and of course The Force . It always happens at the most unfortunate moments, usually when everything is going so well. Have you managed to sneak into the Big Bad 's fortress and you're now listening as he explains his evil plan? Atchoo!</ All the guards are after you now . Have you created a very convincing Totem Pole Trench and fooled everyone? Atchoo!</ The Disaster Dominoes start toppling, and you're in a world of trouble now, matey The Sneeze of Doom rarely comes without warning — usually the unlucky sneezer will be shown inhaling air a few seconds before it happens. A Dead Horse Trope would be Anti-Sneeze Finger , which is holding one's finger under one's nose to "stop it." ...it might, for a few seconds. Still, it's not much help — once this starts, a Sneeze of Doom cannot be stopped by any means known to man And that's not counting the rare cases where a character, for whatever reason, has the kind of sneezes that should come with their own hurricane warnings Often caused by an allergy to the rarest substance known to man to which you will be exposed only at such a time, or something completely uncanny tickling your nostrils. And sometimes it comes with no reason at all—since people in real life sneeze at random moments all the time, the Sneeze of Doom can function as a universal Diabolus ex Machina See Pepper Sneeze and Hiccup Hijinks . Sometimes the sneeze is dangerous because of Involuntary Transformation or Malfunction Malady . Not related to Incurable Cough of Death May be connected to Plot Allergy . Very frequently results in So Much for Stealth

A common hazing ritual in real life , a Snipe Hunt consists of sending the Butt-Monkey , Naïve Newcomer , or a Bumbling Sidekick out on an impossible or imaginary task to get them out of the way or humiliate them. Oftentimes used in comedy as a B-Plot to the main action, and a common ending involves the getter finding what they were sent out to get (even if it was, say, a unicorn) or finding the wrong thing and having hilarity ensue . Bonus points if the finder locates the imaginary item or accomplishes the Impossible Task right away. Named after a common practical joke that involves sending a newcomer out to catch a snipe, a that riflemen find extremely</ difficult to get a piece of (hence the term "sniper", implying that the marksman has enough skill to consistently bring down that same tricky bird), in a bag. The victim is left there "holding the bag" as part of the humiliation. Also commonly referred to as a fool's errand, and may overlap with You, Get Me Coffee . (Interestingly enough, the term "snipe hunt" is so much more well known than the actual bird that many people are surprised to find out that there really is a bird called a snipe .) The fictional version of the snipe is often described as a rather horrific creature. Usually something akin to a werewolf, or mutant bird. Fictional snipes are usually described as being all black with glowing red eyes. On occasion, someone who sends a new-hire on a Snipe Hunt will have dramatically</ underestimated his target's intelligence; one semi-famous example is that of a new Navy recruit being sent to the engine room to get a 'bucket of steam', only to return ten minutes later with a pail full of dry ice! If it was supposed to be a genuinely Impossible Task , such an act of We Do the Impossible can set a character up as either a genius, a badass, or at least a master of lateral thinking . In a real-life work situation, Snipe Hunts are met with a variety of responses depending on the nature of the workplace — while a less 'formal' atmosphere, like your local FutureShop, might just shake their heads and bear the tradition, a lawyer's office is much more structured, and a Snipe Hunt means that you're holding up someone's (possibly time-critical) files in order to play a useless prank. Oftentimes, the character returns only to be sent out again, to fulfill a more specific version of the demand , e.g.: "I wanted a red</ flower" Or, "Get me DIET Soda". And sometimes, the person actually wasn't meant to go on a snipe hunt but takes a joke literally. Akin to: "Go jump off a cliff." "Okay"! The deadly version is The Uriah Gambit when someone is sent on a dangerous mission by a "friendly" party who secretly wants them dead. See also Privacy by Distraction , "Shaggy Dog" Story and Wild Goose Chase . Not to Be Confused with trying to find a sniper in a battlefield or action star Wesley Snipes . See also Windmill Crusader , where the participant fails to complete the search. Can result in Seeking the Intangible

Duels in fiction are thrilling because of the natural tension that is created when two badasses face down each other at short range, with deadly weapons, intent to kill, and nervous bystanders watching with fear and anticipation . Anything can happen... and then it does, exploding into action, and then they end with a very final conclusion A Sniper Duel takes the tension in this trope and plays it Up to Eleven . Instead of facing off at close range with small handguns, the duelists may be hundreds of yards or even over a mile apart wielding high-power rifles . Both may be masters

of camouflage and/or deception. Sniper duels in fiction can last days or weeks, as each tries to draw the other into a vulnerable position but conceal their own, and often end with a single shot . If The Squad is caught out in the open by an enemy sniper, often their only chance of salvation is a sniper from their team, who will be the only member with the ability to save the day. Note that this is partially Truth in Television , because, as it turns out, the best way to counter a hostile sniper is often times a friendly one, though both sides would probably field more than just a single sniper if they could, so in reality it's more likely to be a sniper team deathmatch instead Sniper duels are common in war movies where they add a personal touch to the often impersonal combat between people who've never met before and are just fighting for their countries: snipers get a close up view of their targets before killing them, and this fact often makes it personal for the teammates of the person who just got shot by an unseen assailant Sometimes the duel is used to highlight the differences between two factions (possibly a hero and a villain), where one is a Cold Sniper and the other is a Friendly Sniper . The characters often possess Improbable Aiming Skills and the fight may end with a headshot and for truly badass characters, a Scope Snipe . Combat Pragmatists who lack either the skill, equipment or patience to engage in a Sniper Duel may instead avert it by calling in an airstrike or artillery strike. A Sniper Scope Glint from either combatant's rifles can give them away and often results in one of the snipers getting killed

The sniper. Master of stealth and deadly accuracy, the ninja of long - range gunpowder weaponry. These tropes are associated with snipers.

A lie or deception that takes on a life of its own, spiraling out of the control of the ones who started it and often mutating in the process. What distinguishes a Snowball Lie from a "Fawlty Towers" Plot lie is that it attracts other characters to keep it alive and expand it, either by explicitly furthering the deception for their own purposes or by sincerely buying into it and carrying it on in the honest belief that it is real — or to avoid being embarrassed by their "ignorance" or "inexperience" Usually a Snowball Lie will eventually grow to a point where it will collapse, either under the weight of its internal contradictions or after some insightful person Pulls The Thread on it. Sometimes, though, a perfect Snowball Lie will show no signs of ever stopping, and its creators will find themselves forced to kill it — with varying degrees of success, and varying degrees of repercussions to themselves. In particularly ironic situations, the Snowball Lie can become an unstoppable juggernaut that displaces the truth and becomes a new "truth" in its own right An Invented Individual is a Snowball Lie based around a fictional person. Can lead to an Honesty Aesop Compare Gossip Evolution and Seamless Spontaneous Lie In Ghostbusters (1984) </ , Walter Peck accuses the Ghostbusters of using hazardous wastes, and later on claims them to be snowball artists. Ironically he himself is a snowball liar even blaming them for the explosion he caused at their headquarters

Alternate title : What Do You Mean, Our Jesus And Cthulhu Are Different , So Screw The Sliding Scale Of What Measure Is Good and

Evil True Art vs. Chekhov's Nightmare Phlebotinum — Everythings Better With Overly Long Hollywood - Gambit Moments of Doom Ex Machina BITCH! (IN SPACE!) It's a fairly common practice in the wiki to make puns based on pre-existing trope titles. Outside of this wiki, this is called a "snowclone", where in a sentence "X is the new Y", anything the speaker wants to use can be substituted for X and Y. The term "Snow Clone" originated on , from multiple examples of people claiming "[Culture X] has [Y] words for [concept Z.]" based on the statement that "Eskimos have 50 words for [50 types of] snow." But very often, this new trope will have nothing whatsoever to do with its namesake. (And that's bad .) The Title Bin was the place where silly wordplay used to go if it couldn't be justified by the trope description, as more creative ways of Naming a Trope should be used It was eventually deleted as too few of the entries displayed any actual humor. See also Everything's Worse with Snowclones for more reasons that you shouldn't</ name tropes this way.

Alternate title : What Do You Mean, Our Jesus And Cthulhu Are Different , So Screw The Sliding Scale Of What Measure Is Good and Evil True Art vs. Chekhov's Nightmare Phlebotinum — Everythings Better With Overly Long Hollywood - Gambit Moments of Doom Ex Machina BITCH! (IN SPACE!) It's a fairly common practice in the wiki to make puns based on pre-existing trope titles. Outside of this wiki, this is called a "snowclone", where in a sentence "X is the new Y", anything the speaker wants to use can be substituted for X and Y. The term "Snow Clone" originated on , from multiple examples of people claiming "[Culture X] has [Y] words for [concept Z.]" based on the statement that "Eskimos have 50 words for [50 types of] snow." But very often, this new trope will have nothing whatsoever to do with its namesake. (And that's bad .) The Title Bin was the place where silly wordplay used to go if it couldn't be justified by the trope description, as more creative ways of Naming a Trope should be used It was eventually deleted as too few of the entries displayed any actual humor. See also Everything's Worse with Snowclones for more reasons that you shouldn't</ name tropes this way.

A classic romantic setting is two lovers alone in a gentle snowfall. Bonus points if the first snowflake falls immediately after they get together . Almost mandatory in a Christmas Episode , or if lucky, a Valentine's Day Episode A person alone is cause for sympathy and especially one that's Prone to Tears Snowed-In and Umbrella of Togetherness can bring this trope about. If it's raining instead, it's Romantic Rain . Contrasts with Flames of Love and Electric Love . Western cousin to Cherry Blossoms . A subtrope of Empathic Environment For different interpretations of snow, see Snow Means Death and Tragic Ice Character

How do you know that a perimeter has been breached or that the soldiers you've sent in the alien hive have met a messy end? The screens that were giving you a visual feed have gone full of static, meaning that the cameras have been disabled or shredded, like their wearers This effect was the precursor to the infamous Blue Screen of Death , and was itself an outgrowth of the dead telephone line and the radio receiving only the static of a carrier wave with no signal See also Camera Abuse for cases where the camera is visibly hit or shaken and We Are Experiencing Technical Difficulties for cases where somebody cuts off the camera signal. Related to Insecurity Camera , in which malfunctioning cameras are

ignored. Often goes together with Death by Transceiver

A character is describing, talking about or listing the members of a group but then pointedly avoids saying out one of the members's name in order to snub them. Sometimes the snub will be called attention to by having the left out character call out their name in protest. Reasons for this trope vary. The person doing the listing perhaps hates that member in particular and intentionally forgets their name, as if to imply they don't exist to the lister. Perhaps they actually did forget and don't notice at first, acting Innocently Insensitive . Whatever the case, it's going to end in offense and annoyance. Supertrope of Aren't You Forgetting Someone? See also My Friends… and Zoidberg! , And the Rest .

In our culture, violence is popular. So is sex. When people want to put forth a message about the values of our current society, they imagine what it would be like if both these valued qualities were blended and taken to the point where it's clear that anyone who appreciates the work has something very wrong with them, indeed. Behold: the snuff film, a film where a person's death, the gorier the better, is captured on celluloid (or digital data in these internet-connected times) for someone else's...prurient interest. The snuff film has captured American imagination since the days of the Manson Family ; in the aftermath of the cult's killings, the author of a true crime book on the Family put forth the rumor that they had videotaped their killings, inadvertently creating the term "snuff film." It wasn't true, but when American producers brought the Argentinian horror stinker Slaughter</ (based loosely on the Mansons) over to America they retitled the movie Snuff</ , tacked on a new and gorier ending, and launched a viral campaign that someone had actually been murdered on film as part of the movie. What makes a snuff film is often up for debate. Whether it just captures a death on film (like the tapes put forth by terrorists that show people getting their heads cut off), is released for a commercial motive (like the Traces of Death</ franchise), or has to include sex and death is up in the air. This is mainly because there's no such thing as a "true" snuff film — according to the FBI, no such thing has ever been made. To clarify this point, the FBI defines a snuff film as depicting a murder that was committed for the primary purpose of being filmed and commercially distributed. While films of actual murders do exist, the FBI doesn't consider them snuff films because they either have a different motive (e.g. films of executions by terrorists which were distributed to sow fear rather than make money) or were not intended for distribution (e.g. a murderer makes a tape of his crimes for personal use and it leaks out after his capture). Then again, as long as creators have a message to make about sex and violence, the snuff film will exist as a model for what happens when things go too, too far. To reiterate, snuff films exist in the realm of myth and legend. While many petty criminals have been known to film their own crimes, none have been so foolish as to film a crime for which they could be executed only for the purpose to film and distribute it (save for a possible exception), and Snuff Films that depict this stuff happening to animals rather than humans are called Crush Films, because the animal is typically shown being crushed to death. When a filmed death is an accident as opposed to a murder, see Fatal Method Acting . See also Gorn , murder.com , and Video Nasties . Back to Brooklyn .

8mm </: A private investigator is hired by a rich widow and her attorney to find out whether an apparent snuff film discovered in her late husband's safe is the real thing. Welles can find no proof that snuff films are anything other than an Urban Legend .

American Psycho </ : Patrick sometimes films himself torturing women to death. He once shows one of these videos to a woman before killing her.

Being Human (UK) </ : Some vampires create homemade pornography ending with the murder of their victims, then pass it round.

Bongripper : The title of their song, "Snuff Film," tied with the song, "Sex Tape," which gives off some unsettling vibes .

Blackout The Reveal involves finding out that the Player Character works as the Cleanup Crew for a local mob that makes these kind of films. That is the reason why there was a headless body in his apartment at the beginning of the game; he was working his macabre trade when the memory loss suddenly kicked in.

A non- Soap Opera narrative with special interest in the relationships of the characters rather than their heroic exploits. This trope can apply to any work of fiction: a Vampire Detective Series , a Humongous Mecha Anime , a historical thriller , or what-have-you. Movies and television which invent all-new superheroes quite often take this route (either that or they go the "realistic" route, without costumes). Usually it has a "softer" feel and much more screen time devoted to getting to know the characters and their individual strengths and foibles and on their "civilian" activities Relationships change and develop over time, and much of the show's driving force comes not from plot but Melodrama simple interactions It's not uncommon for such series to "take a break" from the normal heroics to have an episode of pure characterization (Comic Book fans have long nicknamed these "baseball issues") or to eschew the heroics/doctoring/detecting entirely in favor of other soap opera staples like the Soap Wheel and Four Lines, All Waiting . In the case of superheroes, part of the drama will derive from separating hero and civilian identities with romantic complications. Anime beach episodes , when not entirely devoted to Fanservice , can be a form of this trope. This is something often mentioned about Neon Genesis Evangelion </ - that it was unusual for a mecha series to be so focused on characters and interpersonal relationships. Maybe it's part of a broader trend?

Captain America tends to get all angsty about young sidekicks (particularly regarding Rick Jones) because Bucky "died" (Winter Soldier is a long story for another time) while his sidekick. This also explains his early animosity towards the Young Avengers . Similarly, Cap's own comic book made commentary on '40s vs. "modern" (whatever time period we're in) American values.

Child of the Storm </ zig-zags the trope. On the one hand, it's heavily character-driven, with the Avengers and their various associates being cast as a dysfunctional family, and the effects of the plot on the characters being emphasised, and a persistent criticism of the first 30 chapters of the first book is that they're

very short on actual action. On the other hand, the grander plot starts picking up speed from chapter 40, with the vast majority of major events (and many minor ones) being revealed as part of a grand chess game being played by Doctor Strange, taking on more characteristics of a superhero epic, while the story (and its author) disdain a number of classic soap opera tropes (particularly of the wacky misunderstanding variety) as ridiculous.

The Incredibles

Soon I Will Be Invincible

Soap

A Show Within a Show in City of Heroes </ is mentioned that's apparently a soap opera involving superhero characters, called The Super Days</ .

Super Stupor </ . In the words of the writer: 'It's about heroes and villains in their everyday lives. Really, that's it. '

Interviewing Leather </ focuses primarily on the interview of the supervillainess rather than seeing her in action.

The Venture Bros. </, though not precisely superheroes, a mix of Deconstruction , parody, soaperheroics and Black Comedy .-->

Common ailment found on the Soap Opera . It is notoriously difficult to diagnose and often exhibits vague symptoms. Often fatal, but the victim can linger on for a long, long time. Sometimes results in a lengthy coma which, upon the victim's recovery, may also manifest a radical change in appearance (see: The Other Darrin) J. Michael Straczynski has mentioned one riff on this, in which a soap opera writer supposedly put a character into a coma with very specific and carefully-researched symptoms, for a plot that was only supposed to last a couple of episodes... and then realized that if the character's recovery was delayed, he could continue to crank out script after script without ever needing to worry about a pink slip, since nobody else on the writing team knew enough about the disease to write the character's recovery. The actress didn't mind either since she got a paycheck day after day for a few minutes' lying absolutely still in bed. The producers were somewhat less than pleased at this The anime trope of the Ill Girl suffers from the same plague of vague. See its page for the full story but the gist of it is the same; some kind of frailty to gain sympathy A common mutation anywhere is the Incurable Cough of Death ; a terminal illness with no symptoms of any kind besides coughing. More likely than not evolved from Victorian Novel Disease . The character may insist the illness is Definitely Just a Cold . Not to be confused with Soap Opera Rapid Aging Syndrome , which isn't actually a disease so much as a Plot Hole that sucks up babies and children and spits out teenagers or even adults May result in Wring Every Last Drop out of Him

A soap opera is a melodrama with a large cast experiencing dramatic events in their day-to-day lives, usually broadcast five days a week. Designed to be viewed intermittently, so that a single event

may be stretched over three or more days. A genre of storytelling which began on radio in the United States in the early 1930's , so named because its high drama was often interspersed with adverts for, well, soap ; Procter & Gamble, manufacturer of such products, was the sole sponsor and producer for many of them. But there's no ' soap radio ' anymore; with one exception (The Archers </), the genre is mainly-associated with television. For a long time in the U.S., you could actually be fired for referring to your show as a "soap opera"; the proper term was "daytime drama". It's no longer enforced, but referring to it as a soap in front of actors or crew will still occasionally earn you a dirty look. Death is not a big concern in the world of soaps; to the point that Friends , </ after Dr. Ramoray (Joey's character) had "his brain crushed" on Days of Our Lives </, joked that he could yet return — and he did . However, most shows enjoy pretending </ that anybody can be snuffed out at any moment – particularly during a commercial or episode break. The truth is that contract re-negotiations are the leading cause of permanent death. Story progression often takes a backseat to what people actually want to see: Cat fights and screaming matches and every imaginable configuration of characters sleeping with each other. These habits are widely-mocked in other works whenever a soap appears or is mentioned. (For parodies of the soap genre, look up Soap Within a Show .) American soaps were typically Long-Runners , easily extending themselves for years and even decades if successful (the record-holder being (The) Guiding Light </ , 1937-2009). Similarly, German and other continental European soaps typically follow this practice, lasting for years and years. On a country-by-country basis, the main difference is the social class of people being portrayed: American soaps often featured filthy-rich characters with chic clothing and gorgeous mansions (think Dallas </ or Dynasty (1981) </). Australian ones usually feature middle-class suburban white people , often young and healthy (Neighbours </, Sons and Daughters</, Home and Away </); while British soaps are either lower-middle class (Brookside </) or grimly and grimily working-class (EastEnders </, Coronation Street </). These class divides are not 100% certain but tend to dominate; see The BBC 's aspirationally-luxurious Howard's Way</, which ran for several years, but never won the hearts of viewers like "kitchen sink" soaps did. The feature common to all three flavours is that there is no one main character: Rather, characters drift in and out of focus as the storylines go on. Some characters may be more memorable or have more influence on The 'Verse than others, but nobody can be said to be the protagonist . (See also: Soap Wheel .) Britain often run their soaps in Prime Time , as they do with their favourite Aussie imports, and so do Australians themselves. In contrast, American stations traditionally quarantine soaps into a late-morning or early-afternoon timeslot. That said, daytime soaps were reliable moneyspinners for the American networks from the days of radio all the way into The '90s , and served as a career springboard for many actors and actresses who went on to great success in more "legit" film and TV productions. Although soaps originated in the U.S., the genre there has undergone a severe decline to the point that media analysts have declared it effectively dead . During the transition to The New '10s , four of the longest running and most successful soaps in history reached their finales: Guiding Light</ (the longest continuous narrative in human history) was cancelled in 2009 after 72 years; As the World Turns </ ended in 2010 after 54 years; All My Children </ ended in 2011 and One Life to Live </ ended in 2012, both having run for over 40 years. Those were

the first casualties, but not the last. There are several popular, somewhat interconnecting theories as to why soaps have declined in North America: The first is the rise of women in the workforce, brought on by a combination of the feminist movement and massive economic upheaval. When soaps began, women were still primarily housewives who would be home during daytime, which has long been the domain of soaps in America; meaning they had a potential audience of nearly half the American adult population. However, as more and more households became dual-income or "woman-primary" (i.e. a female is the main breadwinner, either because she's single or she earns a higher income than her partner), there simply isn't anybody home to watch. One potential sign of this is that the most-successful daytime soap currently airing is The Young and the Restless </ on CBS, which runs most often in a 12:30 PM Eastern/Pacific timeslot. People who work a typical 9-to-5 job will be able to tune in during their lunch break. The remaining big-hitters, Days of Our Lives</ (on NBC), The Bold and the Beautiful </ (on CBS) and General Hospital </ (on ABC) air outside lunch hour in Eastern/Pacific time at 1:00, 1:30 and 2:00 PM respectively. To further prove the point, those shows air at 12:00, 12:30 and 1:00 PM in the Central and Mountain areas, allowing them to draw in lunchtime audiences there. Side note</: This is also why The Price Is Right </ is so popular among college students who are well-outside the target demographic: The 11 AM timeslot happens to occur during typical college lunch hours. Many in the industry predicted that, while the soap opera will live on in American TV, the last of the classic daytime serials could be off the air by 2015… a prophecy which didn't come to pass. However, it is true that by then, only four 'prestige' soaps remained: General Hospital Practically every nation on earth has soap operas (radio and TV), and loads of soaps is one thing you can always</ bet on an expatriate/tourist station carrying, regardless of country. The U.S. military's Armed Forces Network carries all four current U.S. soaps . </ of downtime in between operations, but when that downtime is isn't always predictable. The drawn-out meandering plotlines of classic soaps are ideal for that situation. For similar reasons, farmers have long been a significant Periphery Demographic for soaps. For the modern variant, see Prime Time Soap or Supernatural Soap Opera . Aside from the fantastic elements (and even there, the line is blurry), this is largely the Distaff Counterpart to comic books , although the fans of that medium will never admit it. Coincidentally, Guiding Light</ and Marvel Comics even had a crossover comic book made in 2006. Professional Wrestling has at times been called "Soap Operas for men." Not to be confused with Soupe Opéra </ .

Soap Opera Rapid Aging Syndrome is the device by which writers — possibly frustrated with a Cousin Oliver — send a young child off in order to get back someone old enough to remember lines and</ have hot and steamy romances. Not to mention the avoidance of all those aimed at protecting children in show business, and that investigate abuses On daytime soaps, pregnancy is a staple storyline. However, the resulting baby is rarely seen after its paternity and/or baby switch has been resolved. When a few years have passed, the child returns as a teenager old enough to have a summer romance On sitcoms, the change isn't quite as drastic but it's still present. Babies are cute and give adult characters opportunities to show their nurturing and/or silly sides, but toddlers are of little use in comedy until they're old enough to be smart-mouths on their own. Thus, sitcom kids generally turn four or five within two years of their birth There's also

the fact that toddlers are notoriously difficult to work with as actors . They're old enough to assert themselves, but too young to understand the concept of acting, meaning they'll basically just do whatever comes naturally to them. A four-year-old, on the other hand, can be expected to remember simple lines and stage direction Different from Plot-Relevant Age-Up in that the latter is at least explained via magic/ Applied Phlebotinum / Bizarre Alien Biology , or the transformation is actually shown on-screen. Do not confuse the two when adding examples Stephen King referred to this as the "Kid Trick" in Danse Macabre</ , his text on American horror media in the 20th century Generally abbreviated as SORAS in certain television communities. Not to be confused with multiple people named Sora, nor with liberal billionaire George Sor s Compare Not Allowed to Grow Old , where the children do age as normally, but the parents seem to stop aging in the interim In extreme cases this may result in Absurdly Youthful Mother or Playing Gertrude . Often overlaps with The Other Darrin Contrast with Not Allowed to Grow Up and Comic-Book Time

A common punishment, mostly for children after they have said a dirty word or been caught telling lies, is to get their mouth washed out with soap. This often indicates a very conservative family, or a child who has been neglected and not taught "proper" language Starting to become Values Dissonance to some folks in Real Life as of late due to the fact it can be dangerous (although it used to be Truth in Television), but mostly always Played for Laughs in movies, television, etc

Most soaps fall under two categories, Loads and Loads of Characters and Long-Runners Over this long period they have perfected the method of keeping the stories moving and the characters changing: The A B C plot wheel Plot A — one of the teens is pregnant. Halfway through this Story Arc , Plot B will kick in - someone has amnesia. By the time Plot A is finished and the teenager has given birth, the main character in Plot B is in a hospital bed and has just remembered that his wife was the one who tried to kill him. Then in another part of the cast, someone's daughter has started taking drugs - Plot C starts. When their parents find out, Plot B's wife is in jail and he is happily settled in his new life. Meanwhile Plot A's baby is now a toddler due to Soap Opera Rapid Aging Syndrome , and is being stalked by her real father and the mother is going slowly mad By starting a new story about half way through another, there is a constant rotation of new plots. The drama keeps flowing, and these people never receive a moment's rest. This is the Soap Wheel , the time-tested way to turn Loads and Loads of Characters into a nonstop cavalcade of drama For a similar trope that happens in a single episode of a series, see Two Lines, No Waiting . For the "episodic" version of this trope, see Four Lines, All Waiting . Compare Nested Story and Kudzu Plot . Can easily become a Mind Screw

A Sub-Trope of Show Within a Show . When a Soap Opera is depicted in works from another genre, it is nearly always done as an over-the-top parody of the genre or at least as a quick portrayal of cliched forms of its tropes, including (but by no means limited to) : Love Triangle (overlaps with nearly everything here, often becoming a lot more complicated) At least one character in the main cast will be a regular viewer of the show , and likely be forced to explain it .

Once in a while, a work turns out to be so bad, it creates a disruption in the badness continuum and wraps right around to good. Rather than it unintentionally Breaking the Fourth Wall like usual, something about the specifics of the work in question instead cause an enjoyable, though equally unintended, emotional response in the viewing public. Maybe the hubcap-on-a-wire flying saucers are cute, the spontaneous brothel scene goes on for so long it's hilarious , or the technically oriented find humor in the way the hacker can suborn the traffic lights of New York with no perceptible effort Whatever the reason, a truly horrid piece of work can become an unintentional riot and even get its own fandom for its very lack of quality. This can well be an ongoing process as attitudes change, budgets grow, and cynicism increases Keep in mind that even when something is , it's still bad</. For most (if not all) entries on this list, there will be an almost unanimous opinion that they fail entirely at having the sort of appeal they intended. Far less</ unanimous will be the opinion that they have a sort of appeal that is unintentional. Where the line lies between simply bad, this effect, and So Bad, It's Horrible , is also controversial. In general, among the very large reserve of things that can be classified as "bad," works that get labeled So Bad It's Good tend to be loaded with unintended Narm and ludicrously crazy factors, while So Bad, It's Horrible is the place for works whose badness only makes them boring or offensive; or even their unintentional suckiness or Stylistic Suck fails to charm and falls flat as comedy The difference between the three is essentially a bad movie is painful to watch but at least you can try to get into the story because there's something that's keeping you watching; a So Bad It's Good movie is one that's so bad that you can't suspend your disbelief enough to not laugh at it so you watch it just to riff on it and laugh at it; So Bad, It's Horrible is where not only is suspending your disbelief impossible, but it's not even fun to laugh at and merely watching it, even just to riff on it, is painful. Nonetheless, don't be surprised when you come across some items that wind up on both lists, such as Big Rigs: Over the Road Racing </ or Soulja Boy 's song, "Anime." On occasion, the writers may intentionally</ try to pull off this trope . Of course, this almost never</ actually results in something that fits because it's hard not to "wink at the camera" , so to speak — though it's often still funny. Sometimes a work may fall on the line between bad and so bad it's good; most of these are box-office bombs with a strong cult following Something which is So Bad It's Good has a high probability of becoming a Cult Classic and, in this day and age, a Fountain of Memes . Many are heavy on Camp , therefore falling far onto the silly side of the Sliding Scale of Silliness vs. Seriousness , and are often considered Guilty Pleasures , although neither is necessary. See Narm Charm . This is also often seen in Memetic Mutation when people combine two or more horrible things (or pieces thereof) into something good. Leeroy Jenkins , for example If someone just keeps on churning out work that's considered So Bad It's Good, said person or people are probably Giftedly Bad . Of course, this could also be a result of Springtime for Hitler Compare Stylistic Suck (when this trope is Played for Laughs), So Unfunny, It's Funny (same) and So Bad, It Was Better (when the work improves but fans prefer it this way). Contrast So Bad, It's Horrible , though both tropes tend to overlap a lot</. Not to be confused with Bad is Good and Good is Bad This

page is not meant to showcase individual Tropers' opinions on works, despite the title. Only add a work to a subpage if there's a fairly unanimous consensus outside TV Tropes that the work is of poor quality, or at least that elements of it are. (For example, the early Mega Man </ games have box art widely considered to be hilariously ugly, while the games themselves are thought of as some of the best platformers ever made.) Also, it does not</ mean Guilty Pleasure . If people find merit in a widely derided work instead of relishing its flaws, then it's Narm Charm or Critical Backlash The French cinephile community has come up with the word "nanar" to represent this concept, which is considered as a legitimate movie genre in this country where cinema was born. Although this term has been in use since the middle of the 20th century, it technically is a derivation of the 19th-century word "nanard," which would then refer to what you'd call nowadays an Unlike popular belief in France, this word, therefore, doesn't come from "navet" (literally 'turnip'), which is used to designate a movie so bad that it's just plain bad. The English-speaking film criticism world has also coined its own term for this: paracinema

A work that's So Bad, It's Good can be so popular that it develops a fandom. This is part of the magic of Camp ; even if the writers aren't trying</ to be tacitly absurd, it's entirely possible to get legitimate enjoyment out of it. But if the writers notice this fandom and try to cater to it — either by improving the work or by deliberately playing up its badness — they often fail to recreate the magic. They end up improving the work from So Bad, It's Good to So Okay, It's Average — it's still not good enough to stand up on its own, but it's now not bad</ enough to be entertaining Usually, this happens when a creator tries to reboot their effort and try to hit where they missed before, only for the audience to appreciate the creator's target less than what they accidentally hit the first time. Sometimes, though, they might take the So Bad, It's Good bits and turn them Up to Eleven — and destroy the Narm Charm in the process, because a big component of So Bad, It's Good is the creator's honesty and commitment gone entertainingly awry, which cannot be replicated deliberately. In Video Games , this is often seen when cleaning up Good Bad Bugs ; the bugs might have been more fun than the rest of the game was meant to be This trope is limited to situations where fans honestly felt that the original was So Bad, It's Good . If the fans didn't think the original sucked and think the "improvements" made the work worse, you're looking at They Changed It, Now It Sucks! . If they acknowledge that the new work is technically better but still prefer the old one on its own merits, you're looking at Nostalgia Filter . If their main objection is that their pet meme has become "mainstream", you're looking at It's Popular, Now It Sucks! . The fans have to acknowledge that the original isn't good</ ; it's just that there's more to salvage from it than from its "improved" version. Naturally, there's a huge subjective component to this, and the examples you'll see here are very general public perceptions of the work's quality and reception Contrast Surprisingly Improved Sequel , where a bad work is followed by a sequel that has improved enough to be objectively good on its own — enough to be more</ enjoyable than its predecessor

There is an intrinsic understanding throughout most of modern Western society that children are to be loved, nurtured, and protected throughout their childhoods by their parents . Parents are viewed as having a responsibility to ensure their child's happiness and welfare, as a necessary component to their healthy development into responsible and mature adults prepared to face the demands of society. Parents in many comedic series believe that this is a load of poppycock, but this isn't usually due to malice or disdain for their offspring. They are simply such Jerkasses , either through self-absorption or stupidity, that they don't even understand</ that passing all their debts onto their children, arranging random and contradictory marriages, and engaging in thoughtless abuse and neglect of their children could cause psychological harm. They aren't applying the rod to avoid spoiling the child — they don't even know it's there. (Rod or child, whichever.) Needless to say, these sorts of parents tend to be the sort that would never be allowed to keep their children. At the very least neglectful parents would have to go through a few parenting sessions. But just as There Are No Therapists in fiction, there are also apparently no social services, either. The helpless kid is just going to have to grin and bear it — and because it's usually played for comedy rather than drama, they usually do. Sometimes they can escape to Staying with Friends . The tropes Beleaguered Bureaucrat , Department of Child Disservices , and Social Services Does Not Exist overlap since they all involve the same problems. Social Services employees are often overworked, underpaid, lack resources, and suffer the public’s wrath. There's a simple reason for this with the consistently abusive parents — the abuse is a big part of the series or movie, and if Social Services did step in and take the kids away, they'd probably never let them go back. If it's a non-human species abusing its kids, it's Abusive Alien Parents . When social services do</ exist and are useless, it's the Department of Child Disservices , and when the incompetent social service agency in question is law enforcement, it's Police Are Useless . Often combined with Babysitter from Hell . One of the most common manifestations of this trope is Minor Living Alone , which the plot will often bend over backwards to try to justify (if they try at all).

The idea that people can be forced into a life of crime through extenuating circumstances. When a person is born into a poor, violent, or disenfranchised social milieu, we should not be surprised when such a person becomes a criminal, nor should we blame him for resorting to criminal activity; all his life, he has been operating at a disadvantage that most Acceptable Targets don't suffer from. This trope is sort of a crossbreed between Inherent in the System and Freudian Excuse . Also known by the fancy name of "social determinism." The Trope Codifier was the legendary American defense attorney Clarence Darrow (best known for defending John Scopes in the), who defended a pair of young Straw Nihilist thrill killers , , by arguing that society had twisted their minds. Though everyone expected them to hang, they got off with life sentences. More mature entertainment will try to make one-dimensional villains more complex and grey by giving them a crappy background to explain (or at least raise questions about) how they became the way they are and how society, genetics and other predisposing factors can influence antisocial behavior. In crime dramas, many an Insanity Defense is rooted in trying to implicate society's problems but for the most part, it's portrayed as a last-ditch excuse that the audience is not

expected to take seriously. Genre fiction or children's writing will just have people doing evil because they are Evil. In general, this trope is often a cause of Unfortunate Implications because it can come across as painting the poor/downtrodden as being predisposed to criminality or at least minimizes the presence of personal values against crime. It can also be criticized for denying or downplaying an individual's responsibility for his or her own actions, or for rationalizing and/or excusing violence. On the other hand, it can also be used as an argument that a particular society is to blame for a social ill, and therefore a justification for rebelling against that society—even if the social ill is common to all human societies and therefore the revolutionary regime will probably have the exact same problem . See Rousseau Was Right for one cause of this kind of thinking. Contrast The Farmer and the Viper , in which the evil is</ inherent. Driven to Villainy is for the more Comic Book -ish kind of bad people . This trope is a common theme for a Criminal Found Family .

This is the social equivalent to Zeerust . Many works set in the future presume that people in the future will have the same social mores and values as they do in the present, excepting a few superficial changes in order to facilitate the plot, demonstrate the foreignness/"futureness" of the setting, or satisfy Author Appeal . The assumption is that our future will be essentially the same as our present — bigger, smaller, sleeker, faster or more automated, but still recognizable as our world. For writers, it's often a Necessary Weasel : it's a lot easier to observe the society you have than to predict which way it's going to go. Consequently the work is likely to appeal to a wider audience than a work which assumes the future will be foreign and puts in the appropriate amount of alien world-building. After all, who in 2420 will be reading this anyway? (Presumably, the same sort of people who read books from 1620 now...) Unfortunately, when authors do get the future wrong, it shows</ . Even if the technology is predicted perfectly, modern readers may lose Willing Suspension of Disbelief when reading a work written in The '50s , set in the present day, and assuming the attitudes of the present day will be exactly like those of the Fifties. They may even be severely bothered if a work from the Fifties assumes that attitudes in the far future will be just like those in the Fifties. (Even if the author had no way of knowing about The Beatles , even if it is the far future, it just seems wrong to read that a lover of popular music in the future goes primarily for jazz quartets or big bands, with not an electric guitar or synthesizer to be seen even though the entire house runs on electricity right down to the windows and Muzak.) This is even more unjustifiable because electric guitars did </ exist at the time , even though they were still a novelty. Sometimes the author will correctly predict some of the effects of a new technology, but completely miss others; many authors correctly foresaw the effect of automobiles on working habits and city design, but not one person foresaw the effect that access to automobiles would have on teen sexual activity . The most disturbing instances from our future point of view are those that miss more important social changes. To continue the '50s example, there are plenty of examples that failed to expect the civil rights movement. The schools may be futuristic and electronic, but they're still segregated. The other two big changes that older works miss are greater gender equality (even on the space colonies, women Stay in the Kitchen) and the end of the Cold War (still wrangling with the Commies in the 22nd Century). This effect increases with the

distance between when the work is written and the present day. The necessary distance to invoke this decreases as time passes, so far anyhow — technology speeds communication up, and communication speeds change. For instance, if a film has been in production for long enough, it may fall under this trope the day it's released. This will no doubt apply to modern works set 20 Minutes into the Future as well. Unfortunately, we won't know how until the social changes have at least started. The inverse of this, when the social mores of the present are presumed to apply in the past, is Politically Correct History . Related to Values Dissonance , Fair for Its Day , Science Marches On , Technology Marches On , Sci-Fi Writers Have No Sense of Scale , and The Great Politics Mess-Up . Eternal Prohibition , Once Acceptable Targets , and Everybody Smokes are specific cases. Note: Examples require a 20-year waiting period before they can be added.

Humans are social beings, and pretty much all works of fiction portray the social lives of them or reasonably similar entities . Thus, tropes about social interaction, social behaviour and social structure are so common that we don't list them all here individually. Instead, see the indexes to the right. Below follows two kinds of tropes:

They fight for the good guys. They might even believe in the cause (to a point). But they are a hero only in name They are antiheroes who have a fundamental Lack of Empathy , a sociopathic disregard for their enemies' lives, and possibly a lack of concern for even the people they save. They may be motivated by boredom , a raw thirst for combat , or by some sort of carrot-and-stick arrangement — a chip in the head , an attachment to some person or thing that requires them to do good , or a pragmatic code that prevents their truly inhuman nature from landing them in jail or in a shallow grave They may solve their problems in much the same way that a villain would — ruthlessly manipulating and killing their way to their goal. They may routinely torture, murder, and/or commit evil acts nearly as bad as the Big Bad . They'll do whatever it takes to win . The people they fight beside are shocked with their behavior, but try to tell themselves, " At least they're on our side ." Even that may not be true in the end, where it may be suggested that this "hero" has become as evil as the monsters they vanquished . And God help you if they decide to turn against you.. Common rationalizations either by the hero himself or on the hero's behalf include Asshole Victim , Utopia Justifies the Means , It's All About Me , or It's What I Do Compare Heroic Comedic Sociopath , for when this kind of behavior is Played for Laughs , and Token Evil Teammate , which they will be if they're a team player. They also tend to stay in Nominal Hero or Villain Protagonist territory. If a character is treated as an Ideal Hero despite being this, then this has been combined with a Designated Hero . If they're a truly bad person with evil desires but are simply doing a traditionally heroic job like police officer or firefighter, you've got an Evil Hero on your hands This trope can overlap with the Sociopathic Soldier although there are just as many outright villainous examples, especially if the setting is war or a chaotic milieu. See also Moral Sociopathy Truth in Television : sociopathic heroes do exist in Real Life . More detail is not necessary

The grunt version of Insane Admiral (and sometimes Colonel Kilgore

or General Ripper). Often people below the rank of Sergeant are all around assholes who plunder, rape , and massacre civilians , or brutally torture and murder the hero's comrades, making killing them less guilt-causing. These generally come in four flavors: If there's a whole bunch of them , expect an Insane Admiral , Colonel Kilgore , or General Ripper in charge. Occasionally, the rest of the soldiers will be relatively sympathetic, but one of these will be the Token Evil Teammate . Contrast Officer and a Gentleman and Cultured Warrior . Overlaps with Blood Knight , except a Blood Knight is likely to be more sociable and likes the action</ and excitement of the battle more than carnage or committing war crimes Compare with the more mercenary Psycho for Hire , who might be a veteran who found out the carnage was enjoyable. Compare and contrast Shell-Shocked Veteran . After leaving the military, this type of character is especially likely to go From Camouflage to Criminal and turn to a life of crime, taking their wartime ruthlessness to use in the criminal underworld. Not to be confused with Psycho Soldier </, where the 'psycho' refers to Psychic Powers . This is Truth in Television . Every war, ever, has examples of this show up on all</ sides. Some have more, some have less, but no side has none</. The amount varies widely depending on a whole range of factors, with the most important one usually being whether such behavior is shunned , ignored , officially condemned, but with a "wink wink, nod nod", or outright encouraged by military higher-ups and politicians (with countless examples of all four options). Scientifically tested . Also, relatedly, .

Normal glass is harder than you think it is. It takes a lot of force to break a glass window, and, even if you succeed, you have many shards of glass all over the place, which can be sharper than a surgical scalpel . However, horribly hurt heroes aren't awesome. It's so much cooler to have your Action Hero effortlessly leap through a window and come out with minimal damage As a result, fiction tends to make windows and the like a lot softer than they are in real life. After all, impressive visuals beats realism ten times out of nine Also note that the stunt glass you see people jump through all the time in movies is not real glass. Traditionally, it's actually made of sugar - a clear, thin sheet of hard candy that looks like glass, but breaks much more easily and is less likely to cut the stuntman to ribbons (the iconic crashing noise is added in post-production). Afterwards, the crew can quickly clean up by either picking up the pieces or simply spraying the area down with a hose to dissolve the sugar. Modern "breakaway glass" is usually some form of plastic such as acrylic When breaking a window to gain entrance to a house or vehicle, it's becoming common for the person to use a physical object to break the glass, thus averting the trope, or to wrap their hand in cloth to "protect" their skin before punching through, which only somewhat downplays the trope: glass shards can easily cut through most clothing, the wrist and arm are usually still unprotected, and punching a glass window is at least as likely to result in a broken hand rather than a broken window in any case. There's a good chance they will then clear all stray glass by rubbing the object (or the "protected" hand) along the frame of the window One of the many ways Television Is Trying to Kill Us . If you don't believe us, well, there have been plenty of Darwin Award winners who didn't, either See also A Glass in the Hand and Grievous Bottley Harm , where the strength of glass is also underestimated. See Dangerous

Windows (and Destination Defenestration) where horror movies seem to have Soft Glass played straight for the purpose of monsters to use them as shortcuts. Contrast the slapstick Glass Smack and Slide . See also Hollywood Glass Cutter

You have a classic property, one that's made money hand over fist for you for years, perhaps decades, but now, it's getting a little long in the tooth. Maybe it's dated, maybe recent installments have tarnished its name , maybe it's just bogged down in Continuity Lockout . Perhaps you've just finished the story you wanted to tell, or you're still telling that story and don't want to ruin it yet. Or maybe you've finally been given the budget to make the entry in the franchise you'd wanted to make years ago but couldn't afford Resetting the thing to bring in new fans sounds like a good idea, but maybe the core storyline is still interesting if you can get rid of the bad superficial elements that accumulated around it over the years, or peel back the exaggeration of its problems over time ; maybe you're about to release it into a wider market where they never got the previous entry while pleasing existing fans; maybe you want to make a straight sequel but have to take a new direction because of drastic creative team changes ; or maybe you're simply afraid of the backlash to a Continuity Reboot What to do? Well, instead of starting over, dip into the Troper Well and pull out a way of explaining you're not really</ tossing away the classic stories the fans love. No, this is an Alternate Timeline . Or a sequel set sometime after the events of the old series that mentions the things fans loved but quietly neglects or Retcons the things not so beloved. Perhaps it's a Retool where significant parts of the setting are changed and even most of the main cast are replaced going forward. Or a prequel, Time Skip or even a separate adventure taking place somewhere else so you have an excuse not to mention the events of the original series, while not denying they took place. You can do an unremarked-upon Same Plot Sequel because it doesn't really matter if there's a literal continuity or not. You can even do a sequel where it's deliberately contradictory as to how much it incorporates from the previous entries, using Broad Strokes for stuff you want to keep to allow you to ditch the rest Essentially, it has many elements of a reboot, and feels a lot like one, without actually getting rid of the old continuity Contrast Continuity Reboot , in which the old story and continuing plotlines are explicitly kept, but minimally/mostly copied and started over from Day 1. Also not to be confused with a Soft Reset or Canon Discontinuity

Those whom the gods destroy, they first make happy In every doomed relationship, there is always one serenely happy moment (possibly a Last Kiss) that signals the beginning of the end. She's not just going to dump his ass after that lingering stroll down the beach. She's about to turn into a traitor and sacrifice herself for their love . He's going to end up a conman drug dealer who was just keeping an eye on her. She's seconds from being unmasked as the Femme Fatale , or his heretobefore-unknown half-sister, or the wife of a jealous weightlifter. Hell, maybe he's about to turn into a dragon and eat her. Generally speaking, if you suddenly hear the Turtles' "Happy Together" refrain in your head while your favorite ship is on-screen, odds are that your ship is going down. After

being hit by an orbital railgun . In shark-infested waters . During a category 5 hurricane It's not so fatal as Retirony , but just as tragic. Sometimes heralds someone getting Stuffed into the Fridge Subtrope of Hope Spot . See also Too Happy to Live and Planning for the Future Before the End

According to The Other Wiki , a solar flare is a flash of brightness on the sun's surface that causes a sudden release of energy. In Real Life , these are quite common, and (generally) only pose a hazard to astronauts in space. While some potential dangers exist from solar flares on Earth, for the most part, they haven't caused any serious trouble in recent times In fiction, an easy way to cause some sort of disaster is to have a solar flare kickstart the problem. The flare is usually shown as a layer of the sun itself coming off of it and frying anything unfortunate enough to be caught in its path. In other works, perhaps the flare causes magnetic poles of a planet to flip, which causes all sorts of trouble, either by causing it to become geologically unstable, or ruining every electronic device. In other works, some power coming from the flare causes the dead to rise / machines to come alive / everyone to hang the toilet paper under the roll Generally though, in fiction: Flare + Some hapless target = Bad Things Happening Of course, Space Is Big and Earth is a very small target. To cause The End of the World as We Know It in real life, a coronal mass ejection would not only have to be traveling in the right direction, but also have the correct vertical orientation relative to Earth's magnetic field in order to be channeled by it rather than blocked. However, the Anthropic Principle naturally dictates that these requirements are met for this form of the trope to take place Compare Lightning Can Do Anything , which is another trope of a naturally occurring event causing wonky things to happen. Compare with Star Killing , a larger example where the star is destroyed intentionally to cause disasters

So you've got your nice big spaceship, but you have one big problem — fuel. It's heavy and runs out real quick The solution? Build a paper-thin mirrored sail a hundred kilometers across, and hang it in front of your ship - the pressure of light from stars will slowly propel your ship outwards. As you get closer to a star, you get more thrust, and as you get further away, the thrust drops off according to the inverse-square law. Using the thrust to move directly away from the sun is rarely the goal, since the acceleration is low and continuous and doesn't usually equal the sun's gravity Like a sailing ship, which uses the contrary force vectors of the water and the wind to choose its direction, a solar sail ship uses the contrary vectors of the sun's gravity (always in) and the sun's light (straight out). A sail ship angles relative to the sun to either increase or decrease its tangential orbital velocity, and therefore the radius of its orbit. In some cases, a solar sail might be used to "hang" a ship or satellite over a star in a place orbital mechanics don't allow (see: Dyson Sphere), but in this case it's more of a solar parachute Unlike a sailing ship at the waters, however, a solar sail cannot "tack" into the solar wind. Tacking requires a keel submerged in a medium with much greater drag (e.g. water), which a solar sailing vessel lacks. It is</ possible to lower one's orbit using a solar sail, by angling the sail to deflect the sun's rays forwards,

decelerating the spacecraft and causing it to fall in closer to the sun; traditional watercraft-style tacking is out, however A close cousin is the electromagnetic sail, any of several similar systems that use a huge conductor or set of conductors (like kilometers of superconducting wire or a cloud of ionized gas) and an electromagnetic field to steal kinetic energy from passing solar wind, the corona of charged particles constantly streaming from a star. While the reflected sunlight used by a reflective solar sail provides orders of magnitude more push per surface area in the inner parts of a solar system, the working area of an electromagnetic sail is a "virtual sail" of electromagnetic force generated by a comparatively minuscule amount of material, and the average energy density of solar wind remains fairly potent far into the outreaches of a solar system. The net result is that these systems make up for the lower inner-system energy density by sheer size and operating range, while still being far lighter than a reflective solar sail, at the cost of requiring input energy, and the invisible "sail" being less visually interesting. An additional advantage for these systems, or hybrid systems mixing electromagnetic and solar sails, is that tacking and breaking are</ possible through a rare case of reversing the polarity actually being meaningful- because manipulating the orientation and strength of the field alters the direction and intensity of force between interacting electromagnetic fields, a keel's opposing drag can be replicated via secondary sails or "kite-tail"-type structures tuned to work at angles or opposition to the primary sail(s) For interstellar voyages, the ship is usually propelled by a giant laser cannon in space shooting at the sail Real-life solar sailing is limited to attitude and rotational control, but it has still advanced by quite a lot despite the technology's infancy - Japan has already sent a solar sailing spacecraft on a Venus flyby trajectory in 2010, and other agencies and groups are planning to launch solar sails for purposes other than to test the sail itself Common in hard science fiction , or as Techno Babble for Space Sailing starships

Selling one's soul to the Devil is an old plot. Usually, characters sell it for something extraordinary — life, power, riches — only to be blindsided by the other party when they least expect it. But sometimes, someone gets scammed into selling or willingly sells their soul for essentially nothing This is usually a comedy trope Sub-Trope of Deal with the Devil . Compare Mundane Wish and Wasteful Wishing , when a character who can wish for anything and get it requests something incredibly ordinary; Comically Small Bribe , when a character offers an incredibly small payment for a service; and Comically Small Demand , when someone with authority or power over others uses it to achieve something minor or mundane

Similar to the Straw Civilian , this trope shows up in Military Fiction. Unlike the civilian or the Draft Dodger , this guy joins the army when things go bad because he knows the safest place to be is in</ the military, in a position where absolutely nothing can go wrong. While everyone else is out fighting on the distant Planet of Hats , he's safe and sound back in Muskogee, Oklahoma, sewing buttons onto uniforms. Whereas a civilian might not know any better, being fat and stupid, this guy's actually been through basic

training, but he's currently assigned to a unit that's not going into combat anytime soon, if at all. He still gets all the perks of being a soldier (respect, drinks, and a uniform) but none of the hassle (strangers trying to kill you a lot). He's the military version of the fat, lazy cop. In modern military parlance, he's the "Rear Echelon Motherfucker." Because fiction tends to be black and white, the REMF usually isn't portrayed as someone who got lucky, or as someone doing a superficially dull but vital job, but as someone who kissed a lot of fat, rich behind. A REMF will be someone who pulled some strings themselves or had Daddy call the right people to get a cushy post. He's a Senator's son, or a celebrity, or he's got a lot of money in the bank. It's never luck, or actual skill, it's who he is and who he knows . The story in Real Life is, naturally, different. The military is a big organization, and a lot of necessary jobs don't involve getting immediately shot at by random [INSERT BAD GUY HERE]s. In fact, in modern armed forces, there's roughly 10-15 REMFs working in support for every soldier actually pulling a trigger at the front. This doesn't mean the REMF isn't resented, mind you, he's still a REMF who isn't deep in the shit at the moment - many frontline grunts won't care and still hold grudges. There is one and precisely one</ universal exception: Medical personnel. Doctors and nurses may never see direct combat, but rare indeed is the front line grunt who will speak ill of the people who stitch them or their buddies back together if things go wrong. There are also other personnel who are specifically forbidden by regulations to enter combat zones, like Military Chaplains, and you'd figure regular combat troops would understand. Often, and perhaps against the stereotype, the children of important and/or wealthy people do join the military because they want to serve. Fortunately or unfortunately, the military brass aren't morons and know that if the child of a VIP dies on their watch, they're in for a world of trouble. Thus, through no fault of his or her own, the kid with the silver spoon might spend the war behind a desk somewhere typing up reports. The same thing can apply to celebrities: had Muhammad Ali accepted his conscription during The Vietnam War , he most likely would have been giving exhibition matches to entertain troops, as did during World War II (though Louis was not drafted). Along with REMF, "pogue" is a term with similar connotations (from POG: Person Other than Grunt). Fobbit (a portmanteau of "Forward Operating Base" and " Hobbit ", given how Hobbits love to stay at home and never</ go out on adventures) is another similar term, specific to troops deployed but who do not go on patrols for varying reasons. "Wire Hugger", and similar terms have grown from the recent wars in the Middle East (as in, desperately tries to keep close to the base, even if it means hugging barbed wire). Being a REMF in an unconventional or modern conflict might be almost impossible, since by definition there isn't a rear-echelon once you're in the theatre. Someone whose job normally isn't anywhere near combat might find themselves under fire or IED attack at any time. For soldiers deployed today in places like Iraq, "REMF" generally means personnel stationed in a totally different country</ such as Kuwait and Qatar. Arguably, most of the wars the US has fought since World War II could probably have been said to lack a "true" rear, as that was around the time the US Army commissioned the M1 Carbine: to give REMF troops a decent long arm in case the Germans or any other Blitzkrieg-style enemy force suddenly broke through the lines and struck at all the supporting infrastructure. If becoming a soldier at the rear is actually because of the individual soldier's actual skills, it is known as getting wise</ . No wonder becoming the company clerk is one of the favorite tasks amongst the conscripts

around the world. This guy is often Gung Holier Than Thou and a Miles Gloriosus . A bad Officer and a Gentleman and General Failure are both probably REMFs. A good Drill Sergeant Nasty rarely is. See also: Armchair Military , and Desk Jockey . Also related to Mission Control . The Adminisphere is the civilian equivalent, dealing with the disconnect between workers out on the factory floor and their administrators.

In a story that involves a Proud Warrior Race or fighting culture, you'll eventually have the eternal debate: Is it better to be a soldier, or a warrior? is a fighter using their skills and training to get a job done or a cause fulfilled, with combat simply being a grim task to get there. They typically rely on a more structured chain of command, following orders and limiting their own initiative to those that fulfill mission or campaign goals . They are often The Fettered and may even see themselves as civilians doing a temporary duty for a greater good. In other words, a Soldier</ fights to live, and a Warrior</ lives to fight. A work that pits these two together typically invokes Romanticism Versus Enlightenment , Emotions vs. Stoicism or Order Versus Chaos , and either side can be shown as right or wrong. A work favoring the Soldiers will typically portray the Warriors as a Strawman Emotional , The Horde or some other disorganized mass of wild, bloodthirsty, and barbaric creatures. A work favoring the Warriors will typically portray the Soldiers as a mindless Red Shirt Army , with no spirit or individuality. Some works may not favor either, but simply show them as two different (but necessary) Opposing Combat Philosophies . One complication that can be commonly seen in cultural comparisons, but not as frequently represented in fiction, is that a more organized force often displays more of the connotations associated with the Warrior aspect, a standing army often being seen as more warlike than one relying on civilian levies. See also World's Best Warrior , which shows how a single fighter can become the best in either culture. Compare Technician vs. Performer , Force and Finesse , Chevalier vs. Rogue , Arrogant God vs. Raging Monster , and Quantity Versus Quality and Quality over Quantity . Contrast Scientist vs. Soldier . Ironically, in the Humans Are Warriors trope, humans tend to be the soldiers while the other species are warriors, and that is why humans are better at war .

It's After the End , humanity is on the brink of extinction. In a remote outpost somewhere, one man is still looking to reverse this situation. He toils away in a laboratory trying to cure the disease, fix the Earth's Magnetic field, change the weather, or even build a time machine to go back and prevent the apocalypse The Sole Surviving Scientist needn't be completely alone, he might have some soldiers guarding him, a few survivors he's generously allowed into his stronghold, even an assistant. Regardless of his company he's the only real scientist left (that we know of). Can overlap with Crazy Survivalist , in which case expect some truly inspired "Home Alone" Antics with Death Traps Often the scientist's efforts are fruitless and he descends into depression, madness or a macabre obsession with studying mankind's downfall This trope is especially common in zombie fiction

It could happen in a lot of ways. Your family picnic is gunned down by The Mafia . Your platoon is ordered to do something suicidal

by General Ripper . Your ship goes down. Your Doomed Hometown has a volcano erupt on it. You were Playing Possum when wounded. You were knocked unconscious during the Last Stand . You were the lucky duck who did not find the Applied Phlebotinum lethal. You were sent to Bring News Back . You were ordered to perform some errand, often stunningly trivial, which left you off-base when the surprise attack overwhelmed it. But somehow you alone survive this horrible event. You've become a Sole Survivor This is the eventual outcome of a Dwindling Party . It can lead to Survivor Guilt or a Roaring Rampage of Revenge . A Sole Survivor may become a Zen Survivor or Shellshocked Veteran If your entire world/race/culture has been wiped out, you're the Last of His Kind , which gets its own page. If your entire world/race/culture has been wiped out and you're the only survivor because you did it</, that's Genocide from the Inside . This can overlap with Genocide Survivor , but one can be a Genocide Survivor without being the last member of that people Compare Spare a Messenger , Everybody's Dead, Dave , and Final Girl . Contrast any story with an Undead Author . Not to be confused with the summer camp Soul Survivor or the winner of the reality TV show Survivor </

Physical solitude, or mental (which can be worse in a crowd) — and its causes, and its consequences A total lack of human contact can leave the character isolated even if surrounded by non-humans; and sometimes they have to be specific kinds of humans, and sometimes, no one can keep them from feeling isolated Compare Introversion Tropes . Contrast Ensembles , Power Trio and Duo Tropes . See The Singles Index , which deals with romantic solitude

A variation of the Self-Imposed Challenge restricted to games with multiple controllable characters, like RPGs or strategy games. The player selects one character from the roster and completes the game using only</ that character, with all the others being restricted to a support role, perpetually dead , constantly blocking, or just ignored The difficulty level for this kind of run can vary wildly, depending on the character and the game. For example, RPGs frequently divide the experience gained from fights evenly among the surviving characters, which means that a solo character can gain levels very quickly early on , thereby breezing through the early game. However, later on, exponential requirements for gaining levels mean that the character is not nearly so relatively powerful compared to a full-on party. There are also many cases where enemies can induce deadly status effects on party members (such as zombie, stone, or instant death), which can be easily rectified in normal playthroughs by having other party members heal the afflicted character, but in solo challenges are as good as a Game Over For some games, this is not strictly possible because the character is either not in the party or not able to perform a technique required to advance the plot at certain points in the game. For these games, the variation is to use only that character in all situations where the game allows it, and use the bare minimum skills from the other characters when compelled to by the plot Not to be confused with Solo Sequence , in which single-character play is temporarily enforced. A character class (supposedly) designed to facilitate this kind of play is a Solo Class This is a fairly popular Self-Imposed Challenge in the Thrill Tower/ScareScraper mode of Luigi's Mansion: Dark Moon </, where

the higher difficulty levels are explicitly designed for groups of players yet the game allows one to try them solo regardless. The two big examples are completing all 25 floors of Expert Mode (which is extremely hard due to the high amount of enemies and their high amounts of health) and attempting to beat much more than that in Endless Mode (some people have somehow managed over a hundred floors</) This is more or less the preferred method of playing the game Daikatana </ , as the AI for your companions is buggy at best. The death of either one of them ends the level just the same as though you had died. Typically, the best option is to order them to stay put in some safe corner and go out and kill everything yourself

Alice is fairly popular and well-liked by everyone around her, but then she discovers that there's one person that just doesn't like her. She freaks out because she must</ be loved by everybody. "How can Bob not like me? What's not to like?" Alice may go through every single event of her life trying to figure out what might have offended him. Sometimes, this type of story is used to teach the audience An Aesop that "You can't please everyone," but other times Hilarity Ensues . For some reason, Alice never wonders why she even wants</ to befriend someone who's consistently rude to her and blows her off despite her kindness. At best, she could be genuinely hurt if it's someone she has to interact with on a regular basis. At worst, it's less about the other person and more about her pride . Her attempts to reverse this dislike will only succeed in really </ giving the other person a reason to hate her. It may sound like Alice is an attention-starved narcissist, but this trope doesn't always reflect poorly on her. You don't have to be best buddies with someone to show them basic politeness, which Bob refuses to do. If she is of a different race, religion, sexual orientation or nationality than he is, there may be implications—real or imagined—that he's prejudiced. Alice's attempts at reaching out to him can teach a "Bigotry is bad" aesop if he comes around—or if he doesn't but everyone else finally sees him for the jackass he is. But if he isn't a bigot and has legit reasons to dislike her, then he certainly won't take kindly to her accusations and she can forget ever</ being his friend (or, albeit rarely, he might realize how he comes across and try to be nicer to her). Doing this in Real Life can</ be the result of narcissism or sociopathy, but it can also be caused if "Alice" has been emotionally abused, bullied, or otherwise personally or socially ostracized in the past and they're finally in a positive environment where they're well-regarded. This can make what happens to them even more tragic, especially when they see it as only trying to protect themselves from abuse or placate haters — and as a result ends up drawing even more abuse and ostracism for falling into this trope. Related to Unrequited Love Tropes , if the hero romantically pursues the one person who can't stand them, which can range from "sweet if hopeless" to "You're only doing this for the Forbidden Fruit , aren't you?" to " Stalker with a Crush ." Compare No Hero to His Valet for "Somebody Doesn't Respect the Hero" and No Badass to His Valet for "Somebody Doesn't Fear the Badass". Contrast Enemies Equals Greatness , where someone likes</ that they have the contempt of others, and Only One Finds It Fun for when only one person likes</ something</. Compare Jerkass to One , which is this trope from the opposite angle.

Some characters are vast stores of useless knowledge. Now, normally,

you'd think that useless knowledge would never come in handy, right? You'd be wrong. Because, by Law of Conservation of Detail , or maybe because of some usage of the Idiot Ball , there will rise an exact</ situation where their trivial knowledge will come to the rescue. Sometimes it requires a Plot Tailored to the Party to happen, other times it just happens naturally. In any case, their so-called "useless knowledge" will save the day. Of course, this is pretty much the mantra of the Crazy-Prepared . This is the subtrope of Chekhov's Gun when the object is something a character knows</, though occasionally it is a Deus ex Machina . May lead to This Is No Time for Knitting . Compare This Looks Like a Job for Aquaman , where it's a useless superpower</ that comes in handy. When it's a seemingly useless item or knick-knack</, It May Help You on Your Quest . Chekhov's Hobby and Chekhov's Classroom lead to this. Compare Figure It Out Yourself , You Will Know What to Do .

Because of the Rule of Perception , whenever a character walks into an invisible force field, expect a brief flash of the field and a light-sabery crackle. The trope name is the Stock Phrase that often results, in an odd aversion of Not Using the "Z" Word Using Some Kind of Force Field allows you to save your CGI budget for more attractive spacecraft. See also Deflector Shields and Force-Field Door . The primary difference is that those tropes refer to the barriers, whereas this trope refers to the scene where someone is required to walk up and experimentally poke it a few times while reciting the required phrase (as above)

If aliens are marching into Times Square, or a garishly-costumed superhero is fighting a bad guy atop the Empire State Building, most onlookers will take the event at face value. But others, even if they live in a world where strange things are known to happen on a regular basis , will dismiss it as "some nutty Publicity Stunt ," an advertising campaign, or perhaps location shooting for a science-fiction movie Frequently observed as an aspect of living in a Quirky Town . Occasionally, characters might intentionally invoke the trope as a way of maintaining the Masquerade , but in most cases, people don't need any "help" to dismiss the weird stuff Sister trope to Is This a Joke? , but in that trope, the character believes the strange events to be a joke directed specifically at her</ , or perhaps at a smallish group of people. The effects in Some Nutty Publicity Stunt are usually too widespread, elaborate, or large to be written off as mere pranks The inverse of You Just Ruined the Shot , in which actors are mistaken for the real thing. See also All Part of the Show , in which the strange events are thought to be part of some specific public performance, and Your Costume Needs Work , which is when a person thinks a particular character is wearing a costume but isn't (includes everything from monsters to celebrities)

It's a tough job, sometimes a boring job, often a dirty job, but Someone Has to Do It Literally. Some kind of supernatural force exists that ensures that there is always somebody doing the job. Once a person takes up the torch, they can't put it down unless there's somebody there to pass it on to. Situations like Death Takes a Holiday where it would merely be a very bad idea for the post to become vacant don't count. These are cases where having somebody doing the job is not just a good idea, it's the Law of the Universe Usually, the job comes with an exemption from aging and death by natural causes — although exemption from death

by violence may or may not be thrown in. It is often the case that being killed is the only way to leave the job, with the killer being drafted to fill the vacancy (or gladly jumping in because they just want to be special) The job itself is often something of a supernatural nature, such as guiding the souls of the departed into the Afterlife, but not always. Sealed Evil in a Duel is another common form This trope is in effect any time somebody says " (it's a dirty job but) someone's got to do it ". Tropes which might apply to such situations include Necessarily Evil , Bad Guys Do the Dirty Work and No Place for Me There for evil "dirty jobs", Closest Thing We Got for jobs where nobody has the proper skills but somebody has to try and hope for the best, Heroic Bystander and Action Survivor for unpleasant-but-necessary heroism, and Who Will Bell the Cat? for difficult and dangerous jobs (either heroic or villainous) that everybody wants somebody else to do Compare to There Can Be Only One . See also Subbing for Santa and Klingon Scientists Get No Respect

Stock Phrase (s) for whenever a group of people are squashed Stogether. It also commonly occurs whenever the lights go out. SVariations on the phrase include "Who's touching my X" and "Whose SX is this?". There's also the Double Entendre variant: aid item is Susually either phallic or soft depending on who the people are. Can Sresult in Thanks for the Mammary , a Megaton Punch (if person #2 is Sfemale), as well as evidence against the Accidental Pervert . Not SWhat It Looks Like also commonly occurs when the lights come back Son. Not to be confused with Flirtatious Smack on the Ass . Often Soverlaps with Joke of the Butt .

A type of Parental Bonus , Something Else Also Rises is a visual shorthand euphemism for an orgasm, an erection, or ejaculation. One can't come right out and say it — no pun intended — so there's a visual placed into the scene as an intentional Does This Remind You of Anything? . This trope is a holdover from when it was still considered risque to show a man and a woman in the same bed (even if they were married). Filmmakers and animators found a way to get around the Moral Guardians , and still use it to this day, but, thanks to a lot of movies, TV shows, books, etc. being more open to reference sex now than back in the days of strict censorship boards, expect to see this being parodied, used as a Comedy Trope , or in more kid- and family-friendly fare that doesn't want to openly reference sexual matters, but does want to get crap past the radar to prove a point or for narrative reasons There is</ a female variation of this trope, too, although much rarer than the male version outside of more explicit material. While the male version is common, the female version is usually either not as explicit and heavily veiled in metaphors (like flowers opening or a waterfall), or the opposite: the scene is a lot more obviously sexually charged although no actual sex is shown. Lustful Melt is more often used as the female counterpart to this, though Lustful Melt can also be used for men (usually as a joke. See the actual Lustful Melt trope page for more information) The Funny Animal version of the trope has ears and/or tails standing straight up instead (the latter of which, admittedly, makes sense if the animal in question is a peacock or something similar) See also Foot Popping , Raging Stiffie , Nosebleed , Or Are You Just Happy to See Me? and Late to the

Punchline , as a lot of the Parental Bonus doesn't make sense until one has a few more years. Compare Fantastic Arousal , when what might seem to be a visual innuendo is in fact an alien species' erogenous zone. Contrast The Loins Sleep Tonight The sneakier younger sibling to the Sexy Discretion Shot

An artifact or entity appears different depending on the observer. It will reflect or emulate specific traits that depend on what the effect is meant to achieve (desire, fear, revulsion, covetousness), more than on the object itself or the observer's expectations. However, the observer's mind will usually play a role in what he or she sees. The object or entity will almost always have a "true form" that might be seen if the effect is dispelled. When this is in play, if Bob casts a Glamour spell that is intended to make him irresistably attractive to everyone who sees him, Alice may see him as Orlando Bloom , while the Face Hugger sees him as Second Officer Kane . In the case of an Artifact of Attraction , instead of having an innate power to make people want it specifically, it may simply imitate</ every observer's most personally coveted object. Lord Voldemort will see it as the Philosopher's Stone , Gollum will see it as the One Ring, and so on. This trope also applies in cases that aren't about desire or attraction. Perhaps the effect makes a monster terrifying</, by explicitly Invoking Why Did It Have to Be Snakes? for whoever encounters it. Note that an observer may or may not see anything remotely representative of the object in question, as the appearance-shifting effect is intended to convey a particular quality. It is the effect, not the object itself, that does the legwork of matching that quality to an observer. Compare and contrast Appearance Is in the Eye of the Beholder , in which an observer typically sees something</ genuinely representative of the artifact or entity in question, but filtered through the observer's expectations or assumptions, especially if the thing doesn't have</ a "true form" to begin with. The observer is, in a way, seeing an honest representation of the thing in question; it's just not really the true form. See also Empathic Shape Shifter , which is where the thing's form literally</ changes based on the observer; A Form You Are Comfortable With , which is when this happens specifically to avoid freaking out the observer (or just driving them insane); and Lie to the Beholder , which is a targeted form of Appearance Is in the Eye of the Beholder that causes only some</ observers to see the illusion. Despite the name, it has nothing to do with Taste the Rainbow . In the movie End of Evangelion, </ :

The Sandman </ :

Ice Age 4 </: The siren fish project an image of whatever the victim loves to lure them in: each of the heroes sees their love interest (real of imaginary, in Sid's case), Sid's grandma sees a Chippendales sloth with a Porn Stache , and Scrat, of course, sees his acorn. Cut to reality, where Scrat is now trying to bury the siren into the ground, blissfully unaware of what's really happening.

Subverted in The Wonderful Wizard of Oz </ : The titular Wizard appears differently to each supplicant, depending on what will impress them most. However, Dorothy eventually finds that each appearance is an illusion using various special effects to ensure that no one guesses his true nature.

Subverted in Angel </ . The big bad, Jasmine, uses magic to make herself Awesome In The Eyes Of Others, otherwise she appears as a gross slimy thing. Connor, supposedly a good guy, thinks there's nothing wrong with the gross slimy thing (he wasn't brainwashed) because that's what he grew up with. Gross.

In the unbelievably obscure 1990s PC game Commander Blood</ , the much-coveted Ondoyants appear as sexually attractive to everyone.

In one episode of Pinky and the Brain </ the titular mice are placed into a sophisticated maze, including a room with a hologram meant to distract them by showing them whatever they most wanted to see. After unsuccessfully trying to find a secret area of the maze and coming full circle, Pinky states that what he most wants to see is a map of the maze , causing one to appear in front of them.

SCP - always changes itself into a "better" version of whatever is viewing it, to the point that they can't even find out its natural form via remote observation because it just turns into a more expensive camera.

The polar opposite of a Not Himself or Out-of-Character Alert ; a character in disguise or otherwise hidden reveals himself to friends through saying something only</ he or she would say Undercover agents and victims of a "Freaky Friday" Flip will occasionally use Something Only They Would Say to positively identify themselves. Also handy in figuring out which twin is the Evil Twin , or when you're in the middle of a Twin Switch (though just as often, it's keyed off of Out-of-Character Alert) Compare You Just Told Me , Trust Password , Ironic Echo , Cover Identity Anomaly , So Crazy, It Must Be True , and Bluff the Impostor . No One Else Is That Dumb is a Sub-Trope . Contrast Out-of-Character Alert where a character wants to remain unidentified but say the identifying phrase out of habit, which at best makes someone just a touch suspicious

Whenever characters play "I Spy" or similar guessing games, it means two things: Inevitably, they're really bored. If The Ditz is on board, expect whatever he's spying to start with a letter other than the one he says, much to the annoyance of everyone else. Sister Trope to Car Ride Games .

So the adventure's over, the team beat the enemy or found the treasure and got out alive, and it's finally time to relax, say their goodbyes, and head home. And someone says, "I've got this nagging feeling that there's Something We Forgot." Cut to a major MacGuffin that got left in the dungeon. Or an ally who got trapped and is still waiting for them to get back. Etc. An Oh, Crap! is likely to occur by the character having this realization. Another stock version of this is a parent or guardian—inattentive or overworked at best or neglectful at worst—having forgotten to pick their child up from school, a sports game, a club activity, or similar. Related to Brick Joke and Locked Up and Left Behind . Often deployed as The Stinger . Contrast What Happened to the Mouse? , in which a dropped plot element does not get another mention, and Offscreen Inertia , when the audience is left to assume that whatever was forgotten will stay in that state permanently.

Most writers are mammals , yet we still get some things wrong about mammals One of the most egregious examples is mistaking cetaceans (whales, dolphins, and porpoises) for fish. Then there's the way that just about any small mammal is mistaken for a rodent, including rabbits, hares, and pikas (lagomorphs) ; shrews, hedgehogs, and moles (eulipotyphlans, lipotyphlans or "insectivorans"); bats (chiropterans); and weasels (mustelids) Another example is referring to saber-toothed cats, mammoths, and other Pleistocene megafauna as dinosaurs just because they are fierce and extinct, and/or portraying them as being around during the Mesozoic era . They are extinct like the non-avian dinosaurs, yes, but they went extinct within the last 12,000 years, while dinos did so 66 million years ago. The orders which saber-toothed cats and mammoths (Carnivora and Proboscidea, respectively) are part of didn't even exist yet when the dinos kicked the bucket. The key word here is Pleistocene, the sixth</ epoch of the Cenozoic ("Age of Mammals") era, which follows the Mesozoic. Yet another egregious example is when woolly mammoths are portrayed in a tropical or dry environment, despite the long fur being meant for insulation against cold temperature People also draw male kangaroos with pouches, which only the females possess ; elephants drinking with their trunks instead of sucking up the liquid with their trunks and then squirting it into their mouths, like real elephants; gorillas beating their chests with clenched fists, rather than open or cupped hands like real gorillas; rabbits with paw pads and button noses like a cat or a dog, as opposed to the fur-covered paws and "V"-shaped noses real rabbits have; and on and on Nothing to do with breasts. Yes, all mammals have mammary glands for, well, obvious reasons, but it's not the focus here. For that issue, see Non-Mammal Mammaries Subtrope of Artistic License – Biology . Supertrope of Kangaroo Pouch Ride , Killer Gorilla , White-Tailed Reindeer , Suicidal Lemmings , Somewhere, an Equestrian Is Crying , Huggy, Huggy Hippos , and Wolves Always Howl at the Moon . See also Funny Animal Anatomy and Misplaced Wildlife

Sometimes people don't do the research. Then sometimes people make a horrible error due to their lack of research . But then there comes a point where something is just so plain wrong </ that out there, somewhere, someone in the profession of that research This is Artistic License taken to its logical extreme conclusion. For actual crying, see Tear Tropes .

An actor well known for playing characters in adult rated works decides to act in an all-ages work that they can show to their own children This often overlaps with Parental Bonus . Kind of contrasts with Old Shame , only most of their work becomes an Old Shame (which might apply to someone who consciously stops doing a particular type of production for good and downplays or tries to ignore what they did before). Frequently overlaps with Bleached Underpants Rated G for Gangsta may be a subtrope if the performer decides to focus their career on family-friendly fare rather than the work that made them famous. If a person does work on a kid-oriented film or show, but they do not have any children of their own or their kids are older than the target demographic of the show they appeared on, that sort of role would be considered a "Sesame Street" Cred . See also Retroactive Recognition , for examples of when the kid show or film in question kicked off their

acting career or was done before the celebrity was famous For some reason, this often gets conflated with Money, Dear Boy , despite the fact that children are in no part of the definition. While an actor might do a children's show because it pays well, it's only this trope if the actor's motivation is explicitly based on producing a work that can be enjoyed by children (usually their own). As such, Awesome, Dear Boy often has more to do with it, especially when it's a long-running children's show that holds nostalgia factor for them or a remake of a movie they grew up with. Can be the justification of WTH, Casting Agency? and Celebrity Voice Actor . At times has also been invoked in an attempt to break Typecasting . Related to Written for My Kids , where an author writes a work for their children, but there is still an important distinction: this is when the author is known for works targeting older audiences, and not written specifically with the author's child or children in mind. Compare to Promoted Fanboy , when the actor or actress partakes in a work because they were a fan of the franchise or company before getting the role

When a work repeats certain songs sufficiently frequently, fans of that work will associate the song with the work whenever they hear it regardless of circumstance This can get distracting As far as Video Games (one of the most noticeable media for this effect) are concerned, the Grand Theft Auto </ series was a pioneer in this area, most specifically Grand Theft Auto: Vice City </ and Grand Theft Auto: San Andreas </, hence the alternative term "Grand Theft Auto</ Effect". Before those two games, popular music in video games was rare because of the expensive and complex nature of licensing it . Even securing a single song could prove problematic because the nature of the contracts the music industry uses; bulk discounts are exceedingly rare. Then there were the space restrictions of floppy disks and CDs and the lack of compression. Thus, the most you usually heard was a token song or two—rarely of anyone famous, because songs by famous people cost more This changed in 2002. After the success of Grand Theft Auto III </ and the popularity of its (mostly original) radio stations, Rockstar Games was confident that it could make money on a game with nearly 100 licensed musical tracks from several labels. This proved successful, so they took it a step further in the next sequel and licensed over 150 songs without any repeats from the previous game</ In both games, you spent the vast majority of the time in a vehicle. You didn't have to listen to music, but most players would listen to something. Each radio station only offered maybe an hour's worth of content (which tended to jump formats), so repeats were both inevitable and (often) infuriating For many people, particular songs had a tendency to stand out and become permanently ingrained. There are many songs in the games and most of them still get played a lot in Real Life , so situations would often come up where a person hears a song on the radio and immediately thinks of the Grand Theft Auto</ game it was featured in ("I Ran" is an especially common example, due to being featured in Vice City</ 's trailer) Another curious effect is that a person would hear a song that they disliked or from a genre they wouldn't listen to and it would grow on them as it repeated (which is known in psychology as). Advertising at its finest You can also get a pang of nostalgia from the stuff that some not-so-famous musicians came up with for the

first two GTA</ games—"Taxi Drivers Must DIEEEEEEEEEE!" It's just that you're much less likely to run into those songs if you aren't playing those games Other works have had the same effect (either through causing it or by being a victim of it) to varying degrees The same thing can happen when previously-composed music is used in films (live action or animated). How many people think of "Thus Spoke Zarasthustra" as "Theme From 2001 </", or associate "The War March of the Priests" with the Bugs Bunny short or "Entry of the Gladiators" as "The Clown Song" from nearly anything to feature a circus. Television theme songs are also a common culprit—for example, The Who 's "Who Are You?" as the theme song for CSI </. See also Standard Snippet and Signature Song

A nonlethal technological counterpart of Make Me Wanna Shout , this is one of the stock weapons of genre SF literature. A subtrope of Stun Gun , it has very consistent traits: It's a small, quiet, low-power weapon, used like a pistol and readily concealable. In genre SF after the mid-1950s, anything called a stunner</ or stun gun</ without qualification probably has the performance traits and role of a sonic stunner. Earlier stunners in genre SF were Static Stun Guns . One functional difference is that sonic stunners are more likely to have stunner-sickness aftereffects. In theory a device that works using beams of focused sound ought to allow for bank shots off any sufficiently hard, flat surface, including accidental self-stunning if the reflection hits the shooter. The problem is worsened by the fact that a right-angled reflector (like the corner of a room) will always reflect the beam back the way it came. In practice this never seems to happen. This trope isn't as common in visual media, which favors more lethal and flashier weapons (and thus the visually more interesting Static Stun Gun). When you do see a sonic stunner in film or TV, it tends to be something of a subtle Shout-Out by writers making a point of their genre-SF roots. Not to be confused with the sonic screwdriver , which is a tool rather than a weapon.

This is about works that, for the most part, never cross the line to bad or good. They just stay roughly in the middle, in the opinion of the viewer — they don't remember anything particularly bad about it, but then they don't remember anything particularly good, either. In fact, they'll probably stop thinking about it at all within a week or so. These are the works we often refer to as "decent", "passable", "okay", "meh", and "mediocre" Now this doesn't seem important, but some works can still do well even when the audience thinks this about a work. It's a form of comfort food, and often easier to pull off than trying to get the audience to think a work is awesome (which has a higher risk of being horrible if done wrong) Why do viewers feel this way? Well it depends. Usually it's a Strictly Formula work that is competent, but little else. Often it's a work that is technically and artistically competent, but otherwise uninspired (this can also apply to works that have high production values, but just don't add up to a satisfying whole package). Once in a while, it's a generally good work that strives for greatness, but the result or idea is ultimately too weak to get all the way there Reactions can vary, depending on expectations. Those expecting something great can often feel just as cheated as if the work was outright

bad — a very common symptom of Hype Backlash . Many believe that playing it safe is worse than trying and failing, as at least something terrible leaves an impact. This is largely the reason for the Four Point Scale . On the other hand, if you aren't expecting much, it's a nice way to kill time, and that's all you are looking for. On yet another hand there's what Joe Queenan described as Scheissbedauer SUCK , but it just turns out...meh. When a work is popular because it's so remarkably bad and the makers (or remakers) respond with some improvements, it risks falling down here - fans or anti-fans respond "it used to be So Bad, It Was Better " because the hilariously bad elements have been removed, and the new elements are merely okay Works generally considered to be average can still have large Fandoms and Hatedoms , but don't expect the works to be outright polarizing or have Fan Dumbs or Hate Dumbs . The fandoms tend to be about as subdued and pedestrian as the work itself, possibly because no one sees much point in getting worked up over something that doesn't particularly stand out. Interestingly enough, looking at many sites that allow users to rank taste, it's far more common to see things ranked in the middle than at either end In truth however, averageness isn't actually negative, nor is it painful. If someone complains that something is "painfully average" Example: to like a work deemed to fall in this category.</ If something about the subject matter, execution, cast, or anything else appeals to you, don't let the fact that the aggregate score falls below an 8(0%) stop you from enjoying it Compare Capcom Sequel Stagnation (which often leads to this) Contrast So Cool, It's Awesome , So Bad, It's Good , Cult Classic , So Bad, It's Horrible , and So Unfunny, It's Funny . Works that fit into those would not fit here

Language is linear. Use and context establish tone, with an expectation for its continuation. When one suddenly uses a register, dialect, or vocabulary at a significant distance from that previously employed, the effect is fuckin’ weird . There’s a certain humor in playing with different levels of language use, and the common trick is to mix "sophisticated" language (such as Spock Speak , Antiquated Linguistics , Sesquipedalian Loquaciousness , Gratuitous Foreign Language , or extremely formal Received Pronunciation British) with "unsophisticated" language (such as the Cluster F-Bomb , Totally Radical , or Buffy Speak), with the necessary awkwardness on both sides. Common examples include: A quote misattribution ("In the words of the great Oscar Wilde , STFU n00b "). A subtrope of Bathos . Compare Buffy Speak , Jive Turkey , Delusions of Eloquence , Bread, Eggs, Milk, Squick . Textbook Humor is often of this type. Not to be mistaken by name for Wicked Cultured . Precision F-Strike is a subtrope. With Due Respect is a common way of getting to this trope See also Foreign Cuss Word . Contrast with Expospeak Gag , where a slangy phrase is disguised in excessively formal language (although they can overlap if the speaker then "clarifies" what they were saying, probably while raising an eyebrow).

After a stellar first installment/season, a series has a second installment/season that either feels suspiciously like the last or just isn't as good. Tends to be more prevalent in dramas than comedies. A specific form of Seasonal Rot , though perhaps not always bad</ so much as just underwhelming when compared to what came before Sophomore Slump concerns shows that make it past an awful second season and into a decent or fantastic third season. If

the show doesn't survive the second season, it's a Second Season Downfall This happens in music with depressing regularity as well. Usually, it's because after the first album (which usually has a couple of years of development under its belt and plenty of trial and error from live concerts to help the band determine what does or doesn't work), the record company wants a second album produced within a year. The second album is therefore very likely to consist mainly of the songs that were cut from the first album because they were considered inferior. Combine this with the fact that most bands popular enough to get a second album will also be constantly on tour and one can see why this happens This term as used in sports refers to players who become breakout stars during their rookie seasons, only to follow up with underwhelming second years, whether because of injury, changes within the team, heightened expectations and publicity leading to faltering on-field performance, etc. Some of them are able to figure out how to get back on track for their third years and beyond, while others end up skidding for a few years and then disappear, with varying levels of infamy based on how highly touted they were before or during their freshmen seasons A related term, used in computing, is the "second system effect." Freed from the tight schedule and budgetary demands of the first system, the programmers attempt to "correct" everything that "went wrong" the first time, usually with disastrous effects This may happen when your first season is widely considered a Tough Act to Follow , but it's not a rule Compare Oddball in the Series , Sequelitis , and Seasonal Rot . Could cause a Broken Base if another portion of the fandom disagree with the opinion that the work is going through a Sophomore Slump. If it's inverted, see Growing the Beard , Surprisingly Improved Sequel or Even Better Sequel . If it's a longer-running series that's consistently good, then bad, then good again, then bad again, then repeat, see the Star Trek Movie Curse . If there really are</ only three installments , it's basically Middle Child Syndrome for installments/series Has nothing to do with what comes after the freshman fifteen

Our young hero has accomplished! Perhaps they have triumphed, perhaps they have decided to undertake a Heroic Sacrifice , perhaps they have proven worthy to respond to the Call. How can this be fittingly celebrated? Why, have them be told how proud people are of them! Normally this is said only by people who have reason to be proud: their parents, a Parental Substitute , their mentor , the Team Dad , A Father to His Men , etc. This is usually done for a young hero, whose skills might have been in doubt, and had unquestionably been formed by the person saying it. It may happen very early in the story, as proof that they are ready for the call, but is more common at the end to validate their Character Development . May also be a form of encouragement after a character has progressed a certain amount but is feeling discouraged. There is the form "I'm so proud of you." Or "We are so proud of you," if one can speak for more than one (such as a mother or father for both parents). Then there is the form "Your father would have been so proud of you." Normally addressed to fatherless heroes, though any Disappeared Dad may qualify them. May be spoken by the mother, or by any other mentor. They may not want, even in this moment, to have a Not So Stoic moment, and so distance themselves from the praise. They may be aware that the child craves his father's approval, and would value this. They may also not want to claim too much credit, since saying "I am so proud of you," implies that they have a reason to be proud. While "father" is

the most common, "Your mother (or other figure) would be so proud of you," is also possible, in similar situations. "You should be proud of yourself" is another alternative, which ascribes even more of the credit to the person themselves. This is, in fact, what the "Well Done, Son!" Guy craves, but the hero has not usually been striving with their eye on it, and the speaker is willing to tell them, freely. This trope can also be Played for Laughs when the child does something despicable or even outright criminal, and the parent approves of their deviant behavior. The Doting Parent does this all the time, and gushingly so, which means the one they are so proud of is likely terribly embarrassed . Alternatively, the trope Don't Tell Mama exists because a crook wants to hear this and doesn't want their parents to be disappointed in them for taking up a life of crime. Contrast It Has Been an Honor , where the character is usually addressing someone he has not formed, though he may have led him. Also contrast Disappointed in You . See Your Approval Fills Me with Shame for when they don't want this praise. Also see Like a Son to Me .

There are many ways of taking a loss. Alice, for example, will admit defeat and might even compliment the one who bested them . Bob, however.... won't The Sore Loser is a character who takes defeat very ungraciously, no matter what kind of defeat it was. Unlike his graceful counterpart, Bob will get very snippy and bad-tempered, insult his opponent, accuse him of cheating, rant about his "superior skills" and, in some extreme cases, even try to physically assault his rival or kill him (Although sometimes they end up humiliated even further). Depending on the setting, he could do things like Flipping the Table , throw away the cards he was using, angrily swipe all the remaining pieces from the chessboard, and so on. In a fighting series, Bob will usually lose his calm behavior, resort to cheap tricks in order to win, adopt a more ruthless and brutal strategy , or unleash a Dangerous Forbidden Technique just to have a chance. Storming off in a huff is also an alternative. Many Dirty Cowards may also be this, as them losing usually means death in lethal situations Of course, if Bob's opponent Carol engages in Unsportsmanlike Gloating , she's basically giving Bob free license to react however he likes. The winner's reaction is a good way of telling who the sympathetic character is supposed to be in this exchange. That being said, the character engaging in Unsportsmanlike Gloating is often also the Sore Loser, ungracious in both victory and defeat This trope is often the launching pad for Villainous Breakdown , attempted "The Reason You Suck" Speech , and, in some extreme cases, One-Winged Angel . If I Can't Have You... could be considered as the romantic version of this trope. A person nervous about possible harm from winning against this type of person may decide to Let the Bully Win A Sister Trope to Second Place Is for Losers (and usually overlaps unless it's not the loser that thinks this), and Unsportsmanlike Gloating (being a sore winner) Compare Rage Quit , Defiant to the End , Taking You with Me , Never My Fault , Post-Game Retaliation . Contrast Graceful Loser , Touché . If you were looking for a loser who frequently feels sore physically</ that's The Chew Toy

Sometimes, relationships don't work out. It's a shame, but in

romantic comedies, it's also a goldmine. What if one person moves on? Even better, what if they move on to one of their mutual friends? The common trope in this situation is for the new couple to tiptoe around the old partner, trying to spare their feelings and avoid negative repercussions . Unfortunately, the more the new couple tries not to push the old partner's buttons, the more likely it is that some buttons will</ get pushed. The Sorkin Relationship Moment is the moment the old partner gets fed up with all this and tells them to quit it already</. The effort they're putting in to keep it from them is only making it more obvious , and the whole thing is just tiresome and they'd like it to stop. The Sorkin Relationship Moment doesn't have to be romantic. It is, however, an attempt to resolve a tense situation through direct confrontation — shouting, in effect, stop it! from one person to the next. Named after Aaron Sorkin , who has had quite a number of these, and coined by Eric Burns of Websnark </ after the situation appeared in the Webcomic Questionable Content </ . This is similar to "The Reason You Suck" Speech . Compare/contrast Ignore the Disability .

An intoxicated character is interacting with a police officer, Agenerally as a result of a traffic stop. They are clearly impaired, Abut are trying to act as if they aren't. Expect an Alcohol Hic Aor two. lmost always leads to Hypocritical Humor , Implausible ADeniability , Blatant Lies , and/or I Resemble That Remark! Needless Ato say, often times it is Truth in Television . (As such, it can Aevoke reactions of " Dude, Not Funny! ", as Drunk Driving is a Apretty serious problem in real life.)

Irene needs to talk to Alice and Bob. She goes to Bob's room, opens the door and sees Alice and Bob in a compromising position. "Ok," Irene thinks, "just slowly back out of the room and close the door." This trope is when someone opens a door, sees something unexpected, and does an about face. They may mutter something like, "I'll come back later," "You seem busy," or " Sorry to interrupt ." Now what the people in the room are doing may be Not What It Looks Like , and often isn't even sexual at all. The two people may be summoning a ghost, or conversing with their toys. On the other hand , this covers solo acts . Afterward, outside the door, the interrupter may start ranting, screaming or searching for Brain Bleach . A common variation is to play the scene from the other side of the door. Albert and Brenda are doing something innocent, and just at the wrong moment, someone opens the door. As per Finagle's Law , they're invariably caught when the potential for Not What It Looks Like is at its highest. Especially embarrassing when the person accidentally interrupting had previously been purposefully sent away. Or in... certain other situations . If shown from the perspective of the couple interrupted, see Interrupted Intimacy . Related tropes include Backing Away Slowly , which is a slightly different take of getting away from an awkward situation, and Screw This, I'm Outta Here! , when a character walks away from an uncomfortable situation happening around or involving them rather than one they just walked into.

Villains will appear in strictly ascending order by menace</ . This trope has ancient roots. Possibly the earliest example, at least in the English language, is the Older Than Print epic Beowulf </. It just makes good sense that as our heroes fight the forces of evil, they should get better at fighting the forces of evil . So as the

story progresses, the fights should get easier and easier. Of course, having an overly easy fight is just bad drama , so you have to consistently increase the threat the heroes face. This results in the Sorting Algorithm of Evil. The first villain you meet is the weakest, and the last is the strongest. As the heroes get strong enough to defeat their current enemy, a new enemy will emerge that forces them to reach another skill level. It would be an Anti-Climax if the hero defeated the Baddest Ass and spent the remaining time contending with not-quite-as-Bad Asses. There are several ways to justify this; due to Monster Threat Expiration , the current villain usually Forgot To Level Grind while the heroes are out collecting 20 Bear Asses and are Gonna Fly Now thereby outclassing him. This at least provides an in-story explanation for the Lamarckian evolution of evil from one bad guy to the next. In some cases the Big Bad the heroes defeated last time was actually a mere member of a powerful organization. The others can show up to avenge their fallen comrade, so now we have the previous big bad times two or more. One of the more realistic possibilities, albeit one that's hard to justify in many stories, is a tournament structure, where the opponents become more formidable the closer the heroes get to the championship. In a series centering around military technology this can be explained by technological progress. The heroes will get new weapons, strategies, and better technology, but so will the enemy. In some cases, particularly the Shōnen genre, it could be that an earlier Big Bad who presented a powerful threat is now dead and can no longer grow anymore in power and by the time the heroes face the latest Big Bad , the new villain (and subsequently the heroes themselves) will have had that much more time to become stronger that the previous villain, who will be left in the dust since his level of power will have been set in stone by the time of his final encounter with the heroes and subsequent death. Another example would be that the Big Bad has been defeated but lesser villains are forced to fill the power vacuum by becoming more evil. Occasionally, a particularly strong or evil villain will ignore this trope and arrive early to beat the hell out of the heroes , only to leave them alive because they're Not Worth Killing . Villains who use this as a tool are often Not So Harmless Villains . Sometimes, rather than toss a stronger villain at the heroes the writer might decide to surprise them with an Outside-Context Problem that uses different tactics than brute force. Sometimes, this is justified if a hero has already faced past enemies many times to the point where they make up a part of his recurring Rogues Gallery . After battling those past enemies so many times, it would only make sense that the hero would get used to them and be able to defeat them more easily over time. However, if a new enemy enters the mix later in a hero's story with powers and abilities the hero has never encountered before, the hero may legitimately be at a loss as to how to deal with this new villain and that later-story villain may come across as far more powerful than a hero's older villains precisely because he/she brings something new to the table that past foes never did. A problem comes up if a long-running show goes past its first Grand Finale . We may believe that the ultimate Evil Overlord is enough of a tactical dunce to think that sending his henchmen out in ascending order was a valid strategy. But why should the new</, unrelated, Big Bad happen to be even stronger? Sometimes the Big Bads might form a string of Men Behind The Men , making this structure more sensible. Although this leads to new Fridge Logic issues: why doesn't the Man Most Behind use the unimaginable power of his position to just wipe all the heroes out instead of just sitting there ? If the first Big Bad is only a local terror, bigger bads may not have even been aware</

of the heroes. The increasing threats they face are a reflection of the threat they pose to the ultimate boss. And then there's the Fridge Logic that can rise when one wonders why later, more powerful villains would tolerate the earlier, weaker ones hatching plots of their own. If the villain of Season Three wants to destroy the world , and the villain of Season Four wants to conquer it , why would the Season Four villain tolerate his predecessor's attempts to destroy it? One way to address these issues is to make the later villain a Sealed Evil in a Can who only gets released after the earlier villain is defeated, not necessarily as a result of it. Another downside of this trope is viewers who get into a show later may find early villains lame by comparison when they go back to catch up — "pshaw — we're supposed to be worried about this guy? He can't even blow up a galaxy !" Villain Decay can be used to soften this blow; if the Big Bad ends the season a lot lamer than he started, the next season's enemy doesn't have to actually be any stronger to give the impression of an increasing level of tension. This trope is particularly common in Roleplay Games and Video Games : the more and stronger enemies you fight, the more experience and power you get. You also get the magical weapons and armors they drop . You have no chance against mid-game monsters with a starting character, but by the time you get to them, you are ready. That makes this the perfect trope for a Small Steps Hero , since they can clean up the world one bad guy at a time. Related to Convenient Questing where ascending menace is laid out geographically, and the player must proceed through these regions in strictly ascending order by menace. (Mount Doom? It's right over there, but you have to go through the Hills of Moderate Evil , which are themselves on the far side of the Forest of Inconvenience , reachable via the Ghibli Hills .) When this happens involving entire breeds/species of villains , it's changing the Villain Pedigree . If it's because various villains were sealed away it's Sealed Cast in a Multipack . If a particularly powerful villain remains on screen for too long and can't keep up , compare Monster Threat Expiration . See also Sliding Scale of Villain Threat , which breaks down the scales of villainy. Contrast Evil Evolves . Compare Always a Bigger Fish , Lensman Arms Race , So Last Season , Sequel Escalation , Rule of Escalating Threat .

When a character is tempted to do a Face–Heel Turn or a Heel–Face Turn , it is often the result of much Character Development in their lives, forcing them to weigh their nature, goals, loves, and even hates</ in balance. It is by no means a simple or trivial matter, so we here at TV Tropes have decided to make discovering the likelihood of such an event for a character simpler But since we already have a TV Tropes Wiki Drinking Game , we decided to make it a sorting algorithm instead! To use the Algorithm, take each column's "Score", divide it by the number of applicable rows in the column, repeat for every column, and add the results together. Post your results in the WMG page for this article , where these tables have been copied for your convenience. Algorithm of Villains Turning Good Algorithm of Heroes Turning Evil

So you're watching a horror show, slasher flick , or maybe an action show that promises a high body count. In order to prove just how high the stakes are and how willing the show is to be Darker and Edgier and scarier, it bravely advertises that Tonight, Someone Dies ! Not

just anyone though, but someone on the poster! So who dies? That's a tricky question. Kill the wrong person , or too early, and you risk angering the viewer. Execs and writers have, through time, trial, and (mostly) error, discovered that killing off " unpopular " minorities is safer than popular ones or majorities. This has led many to notice patterns, a kind of Sorting Algorithm of Mortality, whereby a character's odds of gruesome, violent death are established relative to the rest of cast. The following is a rough generalization; some movies or shows might mix it up depending on which roles and traits a given character has, but few outright subvert or avert it, and when they do, it's painful . Compare Acceptable Targets . Once killed, see Sorting Algorithm of Deadness to see how likely they are to come back. See also Rule of Empathy . To use the Sorting Algorithm of Mortality, simply add the for each applicable row, then divide by the number of applicable rows (at this point, 13 or fewer). Remember: this is a relative score, so you need at least 3 characters from the same movie or series to establish a baseline. To keep this page clean, please put speculation on the mortality of a cast in the Wild Mass Guessing Sorting Algorithm of Mortality page.

Mainly a video game trope, this describes the odd phenomenon in which the landscape the characters travel through gets steadily scarier and more esoteric as they get closer to the end of their quest The adventure almost always starts off in a sleepy village nestled within a landscape of green meadows and idyllic woodland . After thoroughly exploring an underground crypt or dungeon , the adventurers break out into the wilderness: passing through a huge forest , they cross a searing desert for brief R&R at a sunny beach and a diving detour . Upon wading through a foul-smelling swamp , they arrive in a humid jungle , beyond which lie the lands of the dead , icy glaciers , and fiery lava landscapes . A mighty mountain , an ominous temple , or an outright gimmick level may be wedged in-between stages at any point before the climax, which usually takes place in a burning wasteland , literal Hell , an intimidating giant machine , or an outright Eldritch Location This can be justified if the lands they visit are steadily more influenced by the Big Bad . Often, however, this isn't the case, and the landscape just happens to look more threatening as the story goes on, even if it means placing the treacherous ice level next to the slightly-more-treacherous volcano level. Another possible reason is that the land's steadily rising outlandishness is to signify that the characters are getting farther and farther away from familiar territory: things like their hometown and other villages or landmarks they visit regularly in their daily life. Any place tends to feel a little bit scarier during the first visit, and having the environment get more and more imposing as the journey continues helps convey the feeling that the heroes are in uncharted waters, at least for them Remember, this is about the appearance of the area, not its actual threat level. Characters might travel through the creepy Lost Woods completely unscathed, whereas the pleasant-looking plains could be the site of a climactic battle in which hundreds die. If the plains come after the lost woods, it is not this trope The popularity of the Green Hill Zone trope is based off this, as game creators prefer ease players into the game by having a level that is less inherently threatening See also Video Game Settings and Fantasy World Map

When you have a of tropes to through, it helps to them into a single coherent (no, not like !). Luckily for you, the wiki is not a . He has come down from his to and each of our vast of sorting tropes. It wasn't or , and he's a of his former self, but with , he has created a of Grab a and enjoy a of tropes. Not to your , but scales, sliding or otherwise, are another form of sorting — hence their into this index. Abusing the Kardashev Scale for Fun and Profit

A container or object which holds all or part of a person's soul (or life, or heart) outside of their body; this makes that person immortal and/or invulnerable . The only flaw is that the Soul Jar is now their Achilles' Heel . Usually, they make sure it is very</ well protected (the word phylactery</, the common name for this kind of container from Dungeons & Dragons </ fame, actually comes from Ancient Greek phylacterion</, form of phylássein</ , [φυλάσσειν] meaning "to guard, protect"). 1) The person whose soul is jarred cannot be physically killed (or in some cases even injured) as long as the jar is intact. This one has two sub-categories: The Trope Namer is Might and Magic </ , where necromancers and evil wizards transfer their souls into literal jars during the spell to transform themselves into liches. Of course despite the name it's not necessarily a jar; common examples are paintings , gems and still beating hearts ; and in mythology and fairy tales, eggs or trees. It does not necessarily host a soul, either; sometimes an object is tied to a character's immortality, but does not actually contain the character's soul. The device is usually used by liches , and is invariably associated with them in folklore. A subtrope of Ghost in the Machine and Immortality Inducer . If the owner's body is destroyed, the Soul Jar may become Sealed Evil (or Good , or Badass) In A Can . If the owner of the Soul Jar is evil, then there's a good chance the Soul Jar is an Artifact of Doom . If the Soul Jar gives a special power but using it can be hazardous, it may also be an Amulet of Dependency . If the Soul Jar has to be inside the body for the character to "live", it's a Heart Drive . Compare Brain in a Jar and Brain Uploading for science fiction equivalents. See also Fighting a Shadow , Animating Artifact and Fantastic Fragility . Not to be confused with Crystal Prison , where a person is trapped in a gem.

When an in-universe problem with sound effects is Played for fect
Laughs with the characters noticing , you've got a Sound De fect
Contrast Wacky Sound Effect for "wrong" sound effects not fect
noticed by the characters and Special Effect Failure , which fect
happens when the sound effect goes unintentionally wrong, fect
regardless of the amusement factor of said error. Also contrastfect
Unsound Effect , which uses something that isn't really a soundfect
at all. Broken Echo is a Sister Trope , where it's a voice fect
that's wrong instead of a sound ef fect

An index of tropes about sound effects See also Stock Sound Effects

In the military, especially during a long march or run, the Sergeant Rock will lead a song called a cadence call, military cadence, or jody song to keep his subordinates' spirits up as they train, march, or work around their base or encampment. The songs cover a variety of topics, including the civilian at home who's sleeping with your significant other (i.e. Jody), the amount of

badass your service or unit has compared to the other services or units, the hazards unique to your particular unit or service, your own vulgar and violent tendencies, et cetera Although many of the songs are call-and-response , not all of them are. However, they are always sung to the rhythm of the task at hand

From Sgt Bilko </ :

The killer goes through a door, which closes behind them. Then we hear screams and gunshots. Used with those Driven to Suicide as well A subtrope of Gory Discretion Shot or Battle Discretion Shot . See also Scream Discretion Shot and Shadow Discretion Shot . Goes together well with the lethal variant of Mugged for Disguise . Sometimes an example of Nothing Is Scarier or Darkness Equals Death , where the scene is more disturbing because we can't see it. Related to Offscreen Crash and Death by Transceiver If the death is a Sound-Only Death from the point of view of in-canon third parties as well as the viewer, this may be a set up for a twist in which the whole thing was a fake and the apparent death noises were simulated Older Than Feudalism : In ancient Greek theatre, all deaths took place behind the backdrop and the audience was left to interpret from the sounds made what had happened As a Death Trope , expect unmarked spoilers. You have been warned

So you're a big-time Hollywood director. Congrats on that, by the way. You've got a dynamite action movie you're about to start shooting. It won't win you an Oscar, but hey, you've got two of those, and any way, your mortgage payments are becoming somewhat uncomfortable. There's just one problem: the movie is supposed to end with a bloody firefight, and your stupid conscience is acting up again. You went to NYU, dammit, you can't just have 13 minutes of blood and bullets. But wait. What if you overlay the horrific carnage with beautiful music? Then, you're not indulging your audience's bloodlust, you're making a deep philosophical point about the duality of human nature. What says, "Mankind is both glorious and murderous" better than a faceless mook getting shot in the head at close range while Schubert's "Ave Maria" plays in the background? Soundtrack Dissonance is utilized to, in literary terms, pose a juxtaposition with the intent of making a thematic statement and/or widening our emotional distance to the events before us, thus allowing us to view the piece in a more removed, intellectual manner. You're taking advantage of a tactic used countless times over the years to heighten the sadness of a scene. Your dissonant music doesn't have to be played over a violent scene, of course. Happy, upbeat music at a funeral of a beloved character can also work. It can</ be used to excellent effect, especially if the song is somewhat silly, but if you use " What a Wonderful World " or " You Are My Sunshine " be warned, examples of those have their own pages now. Of course, it can work both ways as well. Inappropriate music can be often played for laughs; a sombre, portentous, important-sounding piece of music played over something utterly trivial happening on screen can increase the laughter. A light and cheery pop song or sweet love ballad playing over an otherwise tense scene can be played for laughter, especially if the tension comes from something absurd that the characters are otherwise treating entirely seriously. In addition, peppy music can be also played over a scene featuring otherwise horrific events as a form of Black Comedy , often giving the impression that the work itself is uncaring and nonchalant

towards the suffering of the characters present, and it can make the scene in question hilarious in an especially horrible way if done right. But if you use " Yakety Sax ", be warned... The Ode To Joy</ choral in the fourth movement of Beethoven's Symphony No. 9 is especially cursed to suffer from Soundtrack Dissonance due to its notorious use in Third Reich propaganda, hence modern usage is just as often due to this association (or to the most well-known work to use it for Soundtrack Dissonance, A Clockwork Orange Probably much less so in Europe itself, since the tune (without lyrics) is as close to being as it could get. To be absolutely clear, Friedrich von Schiller's original lyrics were about the equality of all humankind in the eyes of God: Joy, the bright spark of the gods/the daughter of Elysium ... All men now are brothers/beneath your gentle wing</. The tune also has lyrics written as the hymn "Joyful, joyful": Joyful, joyful, we adore Thee/God of Glory, Lord of Love</ . Pretty much any anime with a happy Ending Theme will achieve this trope with its first serious Cliffhanger , intentionally or otherwise. Same for a happy Opening Theme and any stressful teaser. The entire process has been streamlined by the ability of some video game consoles to replace a game's soundtrack with anything the player cares to play. Try setting the most violent, obscene parts of Gears of War </ to "Yakety Sax" sometime; your parents will search your mattress for drugs, but you'll be enriched by the experience. Unless, you know, you actually have drugs stashed in your mattress. Speaking of video games, some video game developers have developed and implemented systems to try and avert this as much as possible; for more info see Variable Mix . When this trope is done poorly it can easily turn a dramatic scene into Narm . A common sister trope is using dramatic music to mundane events (Mundane Made Awesome). A subtrope of Mood Dissonance . Compare Ironic Nursery Tune (where a character is singing their favorite lullaby or nursery song), Creepy Children Singing (if it involves young children singing nursery rhymes in the background) and Lyrical Dissonance (when the lyrics</ don't match with the music). Contrast Isn't It Ironic? . Many of these musical pieces are Standard Snippets . In film school this trope is called On the Internet, it has become a meme called .

There's nothing like a good joke. And the humor these</ characters are known for is nothing</ like a good joke A character or show whose jokes are so bad, and whose sense of humor is so trite, corny, and childish that — paradoxically — you can't help but laugh at it . Usually includes some examples of Don't Explain the Joke . In English slang, this type of joke is commonly called a "groaner" or "dad joke" (the latter because jokes like this are the bread and butter of a Bumbling Dad 's awkward attempts at humour More specifically, "dad joke" can also refer to an irritating sort of inverted Who's on First? puns. For example: "Dad, I'm hungry." "Hi Hungry, I'm Dad."). Other languages also have words for this phenomenon: for instance, in Indonesian, a joke that's So Unfunny It's Funny is called a </. When the effect was unintentional, it's like a Narm moment, but for something that was supposed to be funny Often, this will be Played for Laughs when a show includes a wisecracking character whose jokes always fit this trope, or a horrible comedy as a Show Within a Show . In these cases, it's a form of Stylistic Suck However, when an entire show fits this trope, it's probably unintentional . Note that this is rare; it's said that while most genres, badly done, become comedies; bad drama , bad sci-fi , bad horror , etc. can all become

targets of audience mockery or So Bad, It's Good , but a bad comedy by definition fails at being funny. Failing so hard you succeed is a rare gift. A common variety is to have something overloaded with so many bad funnies at the end you are laughing for some reason Closely related to (and often a component of) So Bad, It's Good . Often related to Cannot Tell a Joke . Compare and contrast Anti-Humor , where the conventions of comedy are defied on purpose. Not to be confused with The Comically Serious (formerly known as " The Unfunny "). Sort of like Crosses the Line Twice , only with (lack of) humor instead of offensiveness

Sour Grapes Tropes are tropes that exist to convince the viewer that not only is it unlikely that their dreams and fantasies will come true, but it's probably better if they don't</. This is done by showing how a character is made miserable when getting their wishes fulfilled Stories that don't do this are Wish Fulfillment fantasies, not that there's anything wrong with that . Fiction has been providing wish fulfillment for centuries. Contemporary fiction, though, often comes off as somehow obliged</ to show the downside of a desire. Not doing so might be seen as "juvenile." Ironically, Sour Grapes Tropes tend to indulge in their own backhanded brand of Wish Fulfillment ; these tropes are often used to assuage an audience's discomfort and envy seeing a more ambitious or intelligent or lucky character at succeeding in a way that the viewers can't by showing the 'bad' side of their success. See Nietzsche's remarks on ''slave morality'' for the intellectual impulse behind many of the usages of these tropes Contrast Sweet and Sour Grapes

Anti-Intellectualism : For when knowledge and education are undesirable.

Age Without Youth : You gain immortality but you still grow older until you're too decrepit to function anymore, then you'll be praying for death.

Alice (or sometimes Bob) is trying a bit too hard to make herself look good at the expense of other women (and maybe men), claiming superiority on the ground that she doesn't have as much sex as they do, doesn't dress as sexily as they do, or something like that. Accusing other women (or sometimes men) of being "skanks", "sluts", "cheap" and whatnot Often a tragic character portrayed as being overly prudish as a kind of Sour Grapes : " I deny myself my sexuality , so why don't these people do the same thing? ". Thus "Sour Prudes". For extra irony , Alice might be pulling the Entitled to Have You card, based on being such a good girl. This can be especially tragic if she lives in a society where women are economically dependent on men, making her come across as justified — or at least as a Troubled Sympathetic Bigot who is only trying to survive in No Woman's Land . In some cases, this might go hand in hand with Marital Rape License . For example, let's say that Alice is outraged at Charlene for saying that oral sex is okay — and that the real reason for this outrage is that Alice fears that Charlene's opinion may encourage Alice's husband Bob to try to pressure Alice into having oral sex If</ this Alice has taken a vow of chastity (and she usually hasn't), she might also</ be a Strawman Political of the sexual-religious kind. Note that a

character who chose to be chaste — without being a Jerkass about it — is not</ this trope. If a character is accused of being this trope by another character, without being portrayed as such by the narrative, it counts as " invoked " and does not go on character sheet pages Compare My Girl Is Not a Slut , Internalized Categorism , Lie Back and Think of England , Armoured Closet Gay , Heteronormative Crusader , Slut-Shaming , Female Misogynist , Not Like Other Girls , Madonna–Whore Complex , and Sex Is Evil, and I Am Horny . Contrast Ethical Slut , For Happiness and Safe, Sane, and Consensual

An index page for all media originating in South Africa .

Terrorists based in the region of South Asia (Afghanistan, Bangladesh, Bhutan, the British Indian Ocean Territory, India, the Maldives, Nepal, Pakistan, and Sri Lanka), who conduct guerrilla operations against domestic and foreign governments and interests. They can be religious extremists, Dirty Communists or radical separatists, and are often involved in arms smuggling and the drug trade Like Middle Eastern terrorists, South Asian terrorists are increasingly popular as antagonists in modern military-themed media with the advent of The War on Terror , particularly with the War in Afghanistan and the ongoing Indo-Pakistani Conflict For terrorism-related sister tropes , see Western Terrorists , African Terrorists , Middle Eastern Terrorists and Far East Asian Terrorists

Hailing from the Deep South of the continental United States, he's a stereotypical cigar-chompin' Good Ol' Boy who thinks shootin' and blowin' stuff up is nothing but fun or at least doesn't take it as seriously as others in The Squad He speaks with a heavy drawl or accent and often peppers his speech with odd euphemisms or folksy sayings that leave others confused or at a loss for words. Should he earn a promotion to officer, this will manifest as addressing his subordinates as "Son" and "Boy" His apparent lack of common sense is meant to indicate limited intelligence in general, and he's sometimes shown having a hard time understanding things that more urban-bred (and therefore educated) members of The Squad have no trouble at all with . On the other hand, he usually excels at shootin', fightin', and findin' things in the woods — all skills you need to be a good soldier — because he's been doing those since birth back home He's the foil for any minority or New Meat soldiers in the unit, as he almost exclusively gets to play the role of the insular xenophobe. Of course, if he makes it as far as participating in some foreign battle zone, you can count on him ignorantly blundering about and angering the locals to the frustration of his commanders Even if this character is written as an officer, it is important to remember that this is a class-specific trope. A military officer with southern accent, a good education and a genteel matter is not usually a Southern-Fried Private, but an attempt by the writer to provide some variety among a group of characters who might otherwise speak and dress pretty much the same. Good examples of this type would be "Bones" McCoy (DeForest Kelley) on Star Trek: The Original Series </, Surgeon Wilkins (Chill Wills) in the John Wayne cavalry classic Rio Grande </, and Chief Engineer "Trip" Tucker on Star Trek: Enterprise </ Truth in Television in the sense that it is a Real Life stereotype,

stemming from the fact that there are many military bases in the South, as well as the abundance of Southerners in the military and their penchant for firearms and anything military-related. Compared to fiction, however, it isn't as prevalent due to the fact that doing such behavior could get his squad captured or even killed or even worse, get him court-martialed for his antics For those outside the US? Any geographical area of any country that's seen as being a bit backwards or remote or woodsy can breed a non-US version of this character Despite the title , this trope is not a cross between Groin Attack and Kill It with Fire

A subtrope of Space Romans , Space Amish are another Fantasy Counterpart Culture ...in space. Like their namesakes, the Amish (found mainly in the midwestern United States and parts of the Canadian prairies) and the closely-related Mennonites, who voluntarily eschew most forms of modern technological conveniences, Space Amish are an offshoot of a technologically advanced race who have rejected most forms of advanced tech in favor of an agricultural life. Space Amish have generally found themselves a nice pastoral Arcadia somewhere and settled down in pursuit of a simple life. They're usually isolated, and are quite likely to be a Lost Colony . Space Amish are defined by having very limited or primitive technology in explicit contrast with the extensive technology of the universe around it , though just how limited or primitive their technology is can vary widely. Often, the settlers will actually have knowledge of, or even be highly skilled with, the same level of technology as everyone else; they simply choose not to exercise it (whilst never actually losing that knowledge). The settlement also enjoys a surpassing level of peace , with the implication — rarely stated outright — that the lack of technology is the actual source of the peace . In other words, Science Is Bad . For this reason it can also be called a " Luddite Utopia ." As with any utopia , there's usually a catch to Luddite Utopia: for example, upon arrival, it may be impossible for visitors to ever leave . Or, if it's a Cult Colony , you may have to convert to the local religion—which tends to be strict if not joyless. Or human culture may be stagnant. Or you may have to share your body with alien parasite spores. Or you have to actually put in an honest day's work for your supper . Or your descendants may discover that others have it easier and regret the settlers' unilateral decision. Space Amish settlements might have a Superweapon Surprise in store for invaders—because, really, who better to guard the Lost Superweapon than people who reject technology and don't want to conquer anybody? Even if they don't, though, wider galactic society is usually not interested in crushing Space Amish communities: they tend to be too poor and too boring to be worth conquering. Only the most evil of despots tries it.

Lost Colony : Space Amish voluntarily eschew technology, while Lost Colonies tend to have simply fallen behind galactic state-of-the-art due to being, well, lost. Space Amish and Lost Colony can, of course, overlap; in fact, it's fairly common.

Space Elves : Another Closer to Earth space society, but Space Elves are almost always aliens, while Space Amish almost never are, and Space Elf technology tends to be quite advanced, albeit developed along different lines relative to human technology.

Mobile Suit Gundam ZZ </ has the Moon-Moon colony which was cut

off from the rest of space during the war from the previous series (less than ten years before!</) where most people have forgotten how to use technology & believe that mobile suits are gods In the Chaos Walking </ series, the trope is attempted but failed by the first settlers. They get rid of most of their technology but absolutely fail the peaceful part

The BattleTech </ universe features the periphery government of the Outworlds Alliance. It's composed almost entirely of agrarian worlds with pre-industrial technology, save for a few cities each - with the exception of Home, an Amish planet</ that pretty much only allows tech for space travel - and they're quite happy that way. Curiously, they also field the most fearsome aerospace fighter pilots known to mankind, who are really the only things keeping unpleasant conquerors and pirates from setting foot on vulnerable Alliance worlds. To make things even stranger, they eventually merge with a Clan , one of the setting's resident, highly technologically advanced, Proud Warrior Race Guy factions. It works out surprisingly well, since the Clan in question is the Snow Ravens, who disdain land-based military forces in favor of overwhelming air and space superiority and thus respect the OA's ASF pilots while ignoring the planets aside from a few small holdings they establish.

Hat Kid's space ship from A Hat in Time </ has shades of this, being made primarily out of "Space-Resistant Wood". In fact, she calls a diary containing a typical frisbee UFO a "mockery", pointing out that it couldn't be a space ship as it lacks wood.

After almost destroying themselves in a war (and wiping out the Adinosaurs in the process), the dragons in The Inexplicable AAdventures of Bob! </ "spurned the outward trappings of Acivilization, living more as rustic philosophers." They finally Aleft Earth in the Middle Ages , and now lead a fairly pastoral Aexistence on a terraformed world called Butane in the Kuiper ABelt n exceptionally rare instance: The includes a race which Adoes this; the people actually have incredible tech power in the Abackground, they're just not allowed to show it to outsiders, and Athe majority of the population are unaware of it. The culture is Adivided so that those who make it are separate from those that use Ait, and neither understand the nature of what they're dealing with

A Supervillain Lair — IN SPACE! For total isolation from those pesky heroes, spy organizations, and other do-gooders, there's nothing better than your very own space station. Tailor-built for the villain with a bottomless budget, the space base often doubles as a Kill Sat , Wave-Motion Gun , or some other doomsday device that can wipe cities (or even entire planets) off the map unless the governments of the world pay a hefty ransom A variation on the theme is the moon base; it's within blasting distance of the earth, and there's a lot of prime real estate just waiting for the evil mastermind to snap up In video games, the base may form the basis of a Space Zone See Space Station for the less elaborate and villainous variant of this trope Compare Elaborate Underground Base , Underwater Base , and Island Base

One of the cornerstones of a Space Opera is for there to be a Space Battle somewhere along the line, where the heroes take part in an event that will change the fate of everything, then stop for a

Victory Dance and a Spot of Tea if the battle is won. Well, it's not exactly as simple as that, almost. It is meant to be the occasion in a movie, game or TV series where it can show off where most of the budget probably went and why it took as much time as it did. It provides jaw-dropping visuals, tons of Slow Lasers , a lot of tense edge-of-your-seat action, advanced iconic vehicles or weapons, and a totally awesome end sequence. Essentially, it is an opportunity to show off the special effects and a ton of ideas that the creator has come up with, to try and blow the audience away and use the potential awesome to lobotomize them into drooling masses as they enjoy the spectacle of it all. Of course making such battles have become easier as special effects have become simpler to make and have become much more advanced. The first film to really push the envelope in terms of this was Star Wars </ Episode IV: A New Hope </, during the battle against the Death Star. Virtually every battle will stick to the rule of Space Is Noisy , because of Rule of Cool . Nowadays however films with huge battles are commonplace thanks to the advancement of technology. Typically Space Battles involve the following: This trope has extended into fantasy or historical movies as well as they have become more popular, this is because use several of the same methods and cliches to bring about the same effect. The Lord of the Rings </ for example required creative use of CGI and miniatures to portray and do epic battles described in the books justice. The earliest visualization of the concept of space battles on film has its roots in the rocket ship aerial combat scenes from the Flash Gordon </ and Buck Rogers </ serials of the 1930s-40s. However, such battes were much rarer than is commonly thought (most rocket ships being unarmed) and often involved nothing more than a chase scene with rocketships standing in for horses and buggies . Also, these don't quite count as space battles technically since they were generally restricted to the stratosphere of either Mongo or Earth. But these are the roots of the depiction of space battles as aerial dogfights . The Space Battle can also be the Final Battle depending on when it starts in the show. Can also overlap with Decisive Battle depending on if it takes place before the Final Battle . Space Battles often involve Standard Starship Scuffles . Not to be confused with Fighting Across Time and Space . Not to be confused with the website SpaceBattles.com , although as the name says, they do like a good battle there.

The trope is named after the city of Brasília. Normally a city will have a whole range of architectural styles as buildings are constructed over the decades and centuries. Brasília however was built quickly between 1956 and 1960 in a uniform Modernist style to be the new showcase capital for Brazil , and has been criticized for its bland and anti-septic appearance. Other real-world cities built like this include Washington, D.C. , Canberra and, even earlier, Saint Petersburg and Constantinople , all of which got the same critiques as Brasília did, back when their </ prevailing architecture was dated but not yet antique A special case of Planet of Hats : it would usually be too much work to give an alien species or future humans more than one architectural style, and giving an entire race one uniform look makes it easier to tell them apart at a glance . Real-world cities depicted in the future aren't immune to this trope, outside of well-known landmarks of course , as well as cities in the past</ like Rome or Athens. The Shining City is usually described like this When it is not City Noir , your typical City in a Bottle setting will usually be this. In which case it will be the hero's job to escape . Space Brasília will often be more

Crapsaccharine , filled with inhuman Bizarrchitecture , laced with Futuristic Superhighways , and covered with creepy lawns . Our heroes will long to return to the Arcadia of good old planet Earth, which is never</ a Stepford Suburbia Named for the tendency of such settings to be filmed in set-piece futuristic towns like Brasília or Nur-Sultan, Kazakhstan Compare Advanced Ancient Acropolis , City of Gold , Crystal Spires and Togas , and Zeerust . Contrast Used Future and The Constant

An academy ... for space cadets ! This is the place you go to learn how to become an Ace Pilot , a Space Marine , a Space Cop or Captain Space, Defender of Earth! Essentially the Academy of Adventure or Military Academy Recycled IN SPACE! (Though it doesn't necessarily have to physically be in</ space). Good setting for a Boot Camp Episode in a Science Fiction series

For those of you who came here looking for the term's idiomatic meaning, that's a Cloud Cuckoo Lander . As for actual space cadets: A Discredited Trope from the early Pulp Magazine days of media science fiction (peaked in the 1950's in movie serials and TV shows), involving a hero who was part of an organization that handles law and order in outer space , much like in a Western... in space . Frequently the titular Space Cadet was a child or teen who was a new recruit or a sidekick to an older hero . May be the equivalent of Walking the Earth with isolated outposts and frontier planets; especially strange when the Kid Hero seems not to have a family at home. His training place would be the Space Cadet Academy . His great goal in life is to someday become Captain Space, Defender of Earth! . For the Robert A. Heinlein novel, see Space Cadet </. For the virtual pinball table, see Full Tilt! Pinball </ .

There are a few types of clothes people wear when they are traveling in space: Used Future settings avert this with jumpsuits and coveralls with lots of pockets. Today, Space Clothes are largely a thing of the past in TV and film (though not so much in comics or animation) as everyone goes military-style or contemporary . From an out of universe production standpoint, avoiding space clothes can serve as a method of dodging the Sci Fi Ghetto trap. The problem with this is that people may well not wear those sorts of things in the future and aliens certainly wouldn't. Additionally, the fashion trends have clearly been showing a pattern towards embracing old school, classic, back to our roots, and retro or even Retraux styles. This is probably due to a general notion that the future is no longer a bright and promising place. Many escape to the perceived coolness of the past . This might explain why Fedoras came back in style amongst hipsters. Not to be confused with clothes that have starfields and nebulas and other astronomical designs on them; that's Star-Spangled Spandex . See also Future Spandex and Rummage Sale Reject . Compare Spandex, Latex, or Leather . Closely related to Zeerust .

The Cold War! Recycled in SPACE! Considering it lasted about 45 years, the Cold War massively influenced speculative fiction and fantasy work during and after that period. Metaphors and analogies about nuclear weapons , superpower rivalry , communism , arms races , and the looming threat of the End of the World as We Know It ,

therefore, were bound to pop up in all sorts of fiction. Especially in Science Fiction . Note that this is not entirely without rational foundation, however. A technology capable of interplanetary (or even moreso) interstellar travel necessarily involves energy levels and destructive possibilities on a grand scale. Mutually Assured Destruction is quite plausible in a war between space-faring powers, making scenarios at least akin to the Cold War not entirely unlikely. To avoid such destructive confrontations, the powers involved may resort to engaging in Proxy Wars instead. Please note this entry is limited to exterior settings inspired by the Cold War and not stories that explicitly involve the actual Cold War. Moreover, this trope, despite the name, is not</ limited to examples set in space — any fictional setting will do. See also Enforced Cold War and Lensman Arms Race . Subtrope of Fantasy Conflict Counterpart .

There is no hope and You Can't Go Home Again . The Empire is spreading out. Even The Federation has too many Obstructive Bureaucrats . There is no way for free men to get out of the reaches of The Government and even mounting La Résistance will be of no avail. So what do you do? You become Space Cossacks. You flee to the border and live in a tough area where you all have to be sharp. You set up as Space Pirates or as Hired Guns or as Intrepid Merchants . Or all of these at once. With you are various dissidents like people who feared being Made a Slave . There might be a Noble Fugitive or two, perhaps even a Defector from Decadence . You and your brave band of Fire-Forged Friends will struggle on to survive and maintain your freedom and heed no laws but your own and respect no authority but that of your Team Mom and/or Team Dad . Songs will be written of your deeds The Empire most likely officially considers these guys outlaws, either in the sense that they're to be shot on sight, or in the sense that they're "outside the law" and are to be left alone as long as they stay out of the way. Either way, they probably consider them useful, as they both screen the empire from external threats and tame the fringe worlds into a state ready to be colonised. They may also provide a handy place to send people who are to be Reassigned to Antarctica Given the parallels to the Wild West , a Space Western is almost sure to be set amongst such people The reference comes from the old Russian custom of disgruntled people fleeing to the steppes and joining a Cossack band If they persist for multiple generations they may become Space People

Exactly What It Says on the Tin . These are spacecraft: vehicles and methods of transportation used for traversing the great voids of outer space. This index covers aesthetic design, method of propulsion, variations in functions and any other points of differentiation in types of Spacecraft .

A concept that gets kicked around a lot in Speculative Fiction as well as among real-life futurists. Exactly What It Says on the Tin : an elevator riding up into space on a cable stretched from Earth into orbit Physics dictates the placement. It would need to be placed on the equator, and stretch up in such a way that the center of mass for the system was beyond the geosynchronous orbit level. That means at least 22,000 miles up. Hope the music doesn't suck The best materials science we have today tells us that the only known material with a high enough strength-to-weight ratio

would be carbon nanotube cable. We so far don't have the ability to manufacture it in the lengths needed. Other theoretical methods include dynamic-support, essentially a stream of magnetized bullets whose momentum pushes up the cable. The idea is surprisingly plausible from a physics standpoint, is judged as medium-hard on the Mohs Scale , and would, once the construction cost was paid off, reduce the cost of putting payloads into orbit. It's been said that we could have a working space elevator about 50 years after everyone stopped laughing. Most of them have Many works of fiction suggest building a prototype on the Moon or Mars (before tackling Earth), as the lower gravity makes it easier (and safer in case something goes wrong). Those suggesting Mars are reasonable, although there is a moon between the Martian surface and synchronous orbit. On the plus side, there is a second moon just</ outside synchronous orbit, which would be handy to use as material to make the elevator. A lunar space elevator would need to connect to either the L1 or L2 of the Earth-Moon system, requiring it to be several times longer than its terrestrial counterpart, but the Moon's low gravity means it's still possible with current materials These are sometimes known as "beanstalks", after Jack and the Beanstalk </ Compare Star Scraper

There are certain races in Speculative Fiction that appear to occupy an equivalent niche that elves do in a fantasy setting: the idealized, Closer to Earth culture reaching toward utopian ideals, or the inscrutable, ominous Fair Folk for whom We Are as Mayflies , or both at once, of course. Similar to Angelic Aliens , but Alien Angels are defined more by their ethereal appearance than their own perception of being an "enlightened" species compared to others. When they are not behaving as a standard fantasy elf or, as is often the case, an enlightened mystic race such as Vulcans or Na'vi , they are off beaming up humans , cattle , and children just like their Fair Folk ancestors. Sometimes the elf-like race are implied to be Ancient Astronauts themselves, misremembered or otherwise. Sometimes they are literal Elves IN SPACE! or at the very least have elf-like characteristics such as longevity and Pointy Ears . Some anthropologists have speculated that the tendency to imagine any foreign intruders who are different from us as Elves vs. Dwarves is hard-wired, like the theory that humans are hard-wired to imagine dragons because of our bad experience with snakes. By this logic, we have an innate tendency to classify "powerful" cultures as inscrutable, slender (tall and/or diminutive) beings who were here before us , have better tools and are not to be messed with , versus swarthy, hairy fellows who are industrious, engage in untouchable occupations such as mining, and are migrants. Space Elves would thus occupy an extreme niche in the spectrum. Your Space Elves may be: Like other Proud Scholar Race Guys , these guys are the most likely characters to have Psychic Powers (possibly confined to a single gender) and the most likely characters in the setting to be Technical or Actual Perfect Pacifist People , in contrast to the warlike Proud Warrior Race Guy , who are ironically more likely to be literal Elves In Space. This is a supertrope discussing references to Space Elves in various tropes, including: Our Elves Are Different , Proud Scholar Race Guy , The Fair Folk and/or The Greys . Examples of each type would also fall under such other tropes. Compare Alien Fair Folk . Contrast Space Orcs .

See Proud Scholar Race Guy for more examples. </

See also The Greys for similar species. </ Psychic Green Space Babe Variety

A great many Science Fiction protagonists are Space Fighter pilots Some Space Fighters have room for two (or, rarely, more) crewmembers rather than a single pilot, but all are small and nimble, in contrast with larger Cool Starships such as The Mothership or The Battlestar . Typically Space Fighters are dependent on a larger vessel, since they themselves lack the space for supplies or (often) a Faster Than Light Drive ; however, there are exceptions Battlestars will deploy Space Fighters against enemy Cool Starships with an appropriate Fighter-Launching Sequence . Fortunately for the Ace Pilot and his Wing Man , large enemy ships will usually turn out to be Point Defenseless —at least as far as the protagonists' Plot Armor -equipped Space Fighters are concerned. Thus the enemy will need to scramble Fighters of their own . An Old-School Dogfight will ensue. Expect many a Red Shirt Space Pilot to lose their life, thus underscoring just how risky The Hero 's profession is, and making him or her seem all the more glamorous and heroic for it Quite often the Space Fighter will look just like a Cool Plane , because Space Is Air . At the very least, it's likely to have wings. This goes along with the use of the Old-School Dogfight , and is largely Rule of Cool : Whether a Space Fighter has wings or not doesn't necessarily have any bearing on whether it will ever be shown operating in an atmosphere. If it can</ fight in the air as well as in space, it's also a Space Plane Hard science fiction may instead employ more utilitarian-looking starfighters, with lots of engines and a completely un-aerodynamic shape. Some works may even opt for replacing Space Fighters with unmanned weapon systems controlled remotely or by AI —though in a setting involving Brain Uploading and The Singularity , the differences between a manned Space fighter and an Attack Drone could be very subtle As far as Real Life goes, actual designs for manned orbital spacecraft that could charitably be called space fighters and the Soviet Union even launched a Space Station (the program) armed with a cannon similar to those used on atmospheric fighters as a test of the concept (they destroyed some defunct satellites) See also Humongous Mecha (some may function as or even turn into Space Fighters). Space Fighters are a major part of the Standard Sci-Fi Fleet , and a common form of the Mook Mobile . If you're interested in discussing factors affecting the feasibility of Space Fighters in different settings, check out the Analysis page

When writing alternate timelines or playing around with maps, counterfactual historians sometimes don't see the point of coming up with lots of different countries, especially for regions they know little about. There may also be a need to make sure that the entire earth is PVP Balanced in more warlike stories. So what they do is just fill the map with large polities, even when there would be little plausibility to a single empire ruling these territories . This is referred to as a Space Filling Empire The number of empires will be at least three, the minimum number needed for alliances and betrayals , and popularised by the pictured setup of 1984 </ This trope is so prevalent that the AlternateHistory.com wiki even has for it Contrast Balkanize Me . See also "Risk"-Style Map and Spreading Disaster Map Graphic . Several types are found in United Europe , Expanded States of America , and Middle Eastern Coalition . Can lead to One-Federation Limit

Isaac Newton turned the world of physics upside down when he observed his first law of motion: This was earth-shattering stuff when he introduced the notion — in 1687! Sadly, most writers for science fiction TV shows and films are apparently still stuck in Aristotelian physics — according to which a body in motion will always</ slow down even in a vacuum — and just don't get a single clue of how proper Newtonian physics work. Basically, goes the misconception, if your engine breaks down in space, your ship will quickly slow to a complete stop. Writers do this because if the engine in your car breaks down, you come to a stop, and if the engine in your boat breaks down, you drift at a random low speed at the whims of the currents. Based on these experiences, it feels intuitive to write that spaceships will act this way. However, the reason these things happen is friction. On a straight road, with good tires, you can coast quite a long way on even a slight downgrade. In space, where there is no friction between the car and air to contend with, you can coast even at top speed almost forever</ (albeit perhaps not in a perfectly straight line, due to gravitation), or until you hit something, which, given how big space is, is literally astronomically unlikely. For that matter, the entire notion of only having enough fuel to travel so far is a little suspect: if you've got enough fuel to reach top speed, you've got enough fuel to go anywhere; once you reach top speed, you can just shut the engine off and coast, though this is assuming you're flying along a ballistic trajectory. Of course, it would become a problem if you don't have enough fuel to stop </ at the end — or if, for whatever reason, you have to turn somewhere, or if your engine fuel doubles as power generator fuel, which would cause a black-out in your ship (which, if it comes up in a Space Friction plot, generally means the crew has a few hours to restore power before running out of air). Even so, this would result in a broken-engined ship perhaps missing its target or crashing into another, not stopping dead. Exotic propulsion systems of the sort needed to exceed the speed of light are exempt from the normal laws of physics and can reasonably be presumed to expend energy even at a constant speed, just holding the laws of physics in check, but it's curious that the effects of such drives always cause space to behave exactly like an ocean —a ship said to be "adrift" will be moving at a random (low) speed and direction or practically not moving at all. A form of Hollywood Science . See also Space Is Air , Space Is Cold , and Gravity Sucks . Related to Friction Burn . Contrast Frictionless Reentry .

Space Is Air when a work treats spacecraft as if they were aircraft; they bank into turns, keep their engines firing at all times, and may even have wings built into their design. Aircraft-style design can be justified if the spacecraft is capable of operating in atmosphere as well as in space (like the space shuttle), but the main</ reason that this trope exists is because audiences are more familiar with how airplanes work than with how spaceships work. Thus, creators treat spaceships as if they are simply airplanes in space instead of using realistic physics, in order to avoid confusing the audience . This isn't necessarily a bad thing — after all, it can be used to great effect to make things look really cool — but it does push things down toward the softer end of Mohs Scale of Sci-Fi Hardness The way airplanes work is dependent on the fact that they're travelling through the atmosphere. Wings provide lift, flaps and rudders can reorient the plane by redirecting airflow, and their engines must

be on constantly in order to counteract the effects of friction and gravity — wings generate lift only when there's airflow across them, so a certain minimum airspeed is absolutely necessary for them to work. Because space is a vacuum, none of these things apply to spaceships — wings and flaps are useless, and the engine only needs to be on when the ship is changing speed or direction. This means that spacecraft use dedicated thrusters to reorient themselves, and change direction in sharp bursts rather than gradually. If you see a spaceship changing direction without using maneuvering rockets, or making wide, sweeping turns, then that's because Space Is Air. Many movies who feel obliged to acknowledge the lack of sound in space will nonetheless accompany motions of spacecraft or planets with deep, low frequency whooshing sounds, as if they were creating rushing currents of air. This trope occasionally extends to natural phenomena; for instance, the Sun is sometimes depicted, particularly in children's fiction, as literally on fire, implying that space is full of air to let it burn. Comets are almost always shown moving in the opposite direction to their tails, as if they were moving through air and their tails were the trails they left behind A subtrope of Artistic License – Space , and sister trope to Space Is an Ocean . Also a frequent cause of Space Friction , and may be why Batman Can Breathe in Space . If you see Old School Dogfighting in space, it's usually because this trope is in effect; it also dictates the appearance of many Space Fighters

Maybe it's the romance , maybe it's the adventure, maybe it's the obvious parallels to the Age of Exploration, but for some reason, when people write about space, they tend to make parallels to the sea, as President Kennedy (himself a former naval officer) did in his "Space is the new ocean" speech. Often, it goes far beyond metaphor. Science Fiction writers frequently use nautical analogies for pretty much everything</ in space, and fill in the gaps in their own knowledge about spaceflight with details specific to sea travel For example... In Space Opera , Science Fantasy and Steampunk Fantasy genres, writers are fond of filling Space with aether streams and solar winds, even magical ships with Solar Sails that literallySolar winds and sails are an actual thing. Bill Nye, for one, took part in a program that launched a small craft into space that, once up there, used a solar sail (essentially a large mirror made of mylar) to 'catch' the minuscule pressure imparted by reflected sunlight. Solar winds, streams of electromagnetically charged plasma emitted by stars, provide orders of magnitude less "push" per surface area than the light pressure used by a reflective solar sail, but can also be used for propulsion with very different setups known as electric sails and magnetic sails. Rather than being driven by the impact of particles against physical sheets of material, these use "virtual sails" of electromagnetic field generated by large antennae to catch the electromagnetic "push" that drives the solar wind. Prototypes have been successfully tested, and while simple reflective solar sail is simpler and requires no internal power, electromagnetic sail's have numerous advantages including lower weight, higher acceleration, and larger operating ranges from a star. In those cases, you may find you can even breathe in Space , and if you're lucky you can even ignore the vacuum. Characterization and plot may also come straight out of the archetypes created during the era of Wooden Ships and Iron Men as well—including intrepid explorers, lost colonies , an exotic beauty in every port , Space Pirates , and sightings

of the majestic Space Whale . To some extent, Space Is An Ocean is a Justified Trope : not only was space thought to be some kind of fluid until the turn of the 20th century , but seafarers long ago evolved the organizational techniques necessary to safely operate a self-sufficient vessel in a potentially hostile environment for an extended period of time, and it makes more sense to adopt nautical administrative and logistic features (and the terms for them) instead of inventing everything from scratch. As science fiction (and the aviation industry) has matured, Space Is Air has become a complement to Space Is An Ocean. Typically, large ships like The Battlestar will be based on naval craft, while smaller craft like the Space Fighter will be treated like aircraft. The two are not mutually exclusive — far from it, applying the tropes to different vehicles allows writers to recreate World War II (particularly the Pacific theater, with its pioneering of large-scale naval aviation) Recycled IN SPACE! , which is pretty cool, as it allows using the tactics of the Old-School Dogfight and having to close to broadside range with capital ship guns. Land transport metaphors tend to fall flat. Elements of road vehicles are generally Played for Laughs ; if a spacecraft has a manual transmission , it's a sure sign that Rule of Funny is a prime consideration. There is, however, a small but generally serious set of aversions (some listed below) that imagine space as a railroad instead—ranging from literal portrayals of trains in space to plots that take their inspiration from real-life railroad history. Lots of speculative fiction in all media depict spaceships designed to land on water, since an ocean provides what amounts to an infinite runway with a similarly infinite capacity for absorbing the heat of re-entry. Some examples include the Bebop from Cowboy Bebop </, the Seeker from David Brin's Startide Rising, most of the Space shuttles in Jerry Pournelle's CoDominium series, and the actual Apollo spacecraft sent to the moon (as well as the Mercury and Gemini spaceships that preceded Apollo) as well as the sent to Titan, Saturn's largest moon . In more realistic takes on this trope, spacecraft will often be likened to submarines instead of surface ships. There are a number of similarities between the two that make such a comparison useful: Finally, while not technically Truth in Television , this trope may well become so out of sheer cultural inertia; if it didn't become so as soon as NASA started naming space shuttles right out of maritime tradition. There's even a test shuttle named Enterprise </ (though that is a case of Defictionalization). There is also the fact that the orbits of most of the planets of The Solar System have an inclination of plus-or-minus 3° from (the "ecliptic plane"), and that the majority of the star systems within The Milky Way Galaxy spiral arms are within 1° of the plane of the galactic disc, though said invariable ecliptic plane is not coplanar with the galactic disk.

An inversion of Convection Schmonvection , Space Is Cold is the widely held misconception that space is in itself "cold." We hear Speculative Fiction writers talk about "the cold depths of space" or "the freezing void." If you get thrown into space without a spacesuit, you're going to freeze straight away, assuming you don't explode . While you would freeze in space eventually, you will not freeze instantly . In brief, there are two reasons why. Before exploring them, it's worth noting that "freezing" specifically means "heat leaves you". There are two ways heat can leave you: convection/conduction and radiation. Convection and conduction is simply touching an object, or liquid, or gas. If that which you touch has a lower temperature than you, your heat flows out of you

and into it, leaving you colder. So why isn't space cold (in the way we understand it)? The first reason is that temperature and heat are physical properties of matter. Space is the exact opposite of matter. Space is the absence of all matter — or close enough that the difference is academic. Asking "what is the temperature of space?" is like asking a bald person what their hair color is. This means you cannot touch space because there is nothing to touch in the first place. This in turn means heat loss by convection or conduction cannot happen in space. Like matter, energy can't be created or destroyed. Things cool off when heat goes from them into</ the surrounding matter, even the air; nothing for the heat to travel into means the heat doesn't leave you. (Touching the surface of your spacecraft, however, can be a whole different story). This is how a thermos works, by the way; there is a near-vacuum surrounding the storage space, preventing heat from passing through. The second reason is that radiating heat is a slow process, especially if you are in a space suit. Space suits are made to be cold (or hot for that matter) on the surface, meaning that as soon as the surface of a space suit turns cold, it radiates a lot less energy. And more important, depending on where you are in space, you can have incoming radiation that balances out — or overcomes — your heat loss. In other words, if you are too close to the Sun (or any other star) you will not freeze when exposed to space; you will either be kind of cozy, or you might burn. Where is the comfort zone? Suppose you put on your swimming trunks, don a fishbowl style helmet, and go outside your spacecraft for some tanning... what would happen? As for spaceships becoming incredibly cold when left without power, the real trouble with spaceships is getting rid</ of all the heat they produce, so that the engines don't cook the crew to death. Indeed, spaceships are designed to radiate heat as much as possible, and have heaters that kick on when their electronics aren't running or they pass into the shadow of a world. That's why everything was cold in Apollo 13—all the 60's era electronics that doubled as space heaters were turned off to save power. Generating heat is much easier than generating cold, which is why spaceships are designed to be slightly in the negative in their heat generation without the heaters running to compensate. For more information, visit the analysis page . Nonetheless, "cold space" is a near-universal trope in Speculative Fiction , to the point that aversions are met with disbelief . This all aside...you still WILL freeze in (deep) space. It will just take much longer than you'd think.

Once you leave the surface of the Earth, all bets are off. What we think of as immutable laws of nature are merely local phenomena, and all manner of things unexplainable by anything we know are out there between the stars — planets identical to Earth in every way, elements that no one has ever suspected existed, chemical compounds that don't behave the way "our" science says they should, and creatures with powers that seem paranormal. Why? Because they're from outer space </ . See: Applied Phlebotinum , Deus ex Machina , Artistic License – Space . Subtropes: In Science Fiction , space is rarely deliberately magical, but rather ends up that way due to insufficient research, the Rule of Cool , or excessive handwaving . Thus it's better described by its related tropes. However, when fantasy ventures into the final frontier, space is literally magical. Natural law isn't just ignored; it's shown the door and told not to come back. It's entirely replaced by a Here be Dragons sign. This is typical for fantasy, but when it's applied to outer space, things can

get... weird. The changes in the laws of physics generally do not cause manned spacecraft or the humans aboard to malfunction, shut down, or fall apart. Such a spacecraft is usually contained in a bubble where earth science remains 99.9% reliable.

Whenever a satellite or space vessel of any kind is shown, there will be either a beeping in time with one of the lights (for satellites) or the sound of the engines, which is usually a low rumble. Whenever weapons are fired, there will be an accompanying sound, especially with "laser" weapons (which do not produce any kind of sound anyway, " PEW PEW PEW !"). Explosion will be clearly audible. An Earth-Shattering Kaboom is sure to make a terrible, ghastly noise . This is mostly due to The Coconut Effect , but can sometimes be taken to extremes. One particularly strange case, combining it with Batman Can Breathe in Space , is having characters talk to each other</ in space Only rarely will characters who find themselves outside of the ship use the one way to talk to somebody in a vacuum without radio, going up to them and touching their helmets together, allowing the vibrations to transmit directly Acoustic License prevails. It is standard cinematic convention that sound is subjective. You hear what the characters are hearing. Since the ship can hear itself, and there is nothing else in the scene, it is natural to include audio from the ship's point of view. Deleting audio would only be correct if a character was somewhere able to see, but not hear, the ship. Another more 'technical' explanation has more to do with the rules of television production: a silent space battle is somewhere between incredibly boring and incredibly unsettling</, and unlikely to attract viewers that have just tuned in or may even turn viewers off simply because our brains are telling us we should be hearing sound even if there is nothing to hear The best justification so far actually links into the above in "auralization", where a ship creates sound effects as part of an In-Universe Viewer-Friendly Interface for its crew. If we</ can have 3D positional sound with home acoustic systems, why should spaceships</ not have audio representations of events to complement visuals? Also, the sound of explosions could</ be justified by assuming that the radio equipment is destroyed last and transmits the sound of the explosion to the other ships Of course Tropes Are Tools , and this is Artistic License . Having the sound makes the scene more accessible to the Lowest Common Denominator without having to stop to have the characters get a science lesson, plus — it's usually cool In Real Life , the inside</ of a spaceship is often noisier than the same machinery would be on the ground, because sound tends to echo a lot with nowhere to go. That said, while sound may not travel well, pressure waves do (because they're the result of matter, however scarce, interacting with each other) and so depending on how you define sound, things in space can produce a sort of 'noise' This is a subtrope of Artistic License – Space

Earthsearch </. Lampshaded when the Custodian of the Past supplies sound effects for her lecture on the origin of the solar system, despite there being no sound in space. In Season 2, the axon disabling beam sent through interstellar space to disable the Challenger</ makes a musical sound, but this is handwaved as being caused by harmonic resonances created when the beam strikes the ship.

There are a number of challenges associated with surviving in

outer space: the current human need for oxygen, water, food, waste management, heating, as well as space's lack of gravity , being unable to hear what is going on outside , and other issues all make space life a difficult proposition. Any Casual Interstellar Travel drive requires an hour to "warm up" and is the most fragile thing on the ship. A single pebble travelling sufficiently quickly could kill you, or at least destroy one of those important life-support systems; these systems are either very-high-maintenance or require the use of an AI to keep everything under control. If you were to send a Distress Call , the nearest help would be a week away. And the interior of your spacecraft is designed to look as cold, clunky, mechanical, and minimalistic as possible — it might as well be a flashy Haunted House . And that's when things are working correctly</ . Now throw in a malevolent or malfunctioning AI that controls all of the above, or hostile aliens that you have never seen before trying to use you for breeding . But you can't go outside without taking on even more risks, such as getting a puncture in your space suit or the doors locking. Everyone but you has died , and realistically your problems cannot be solved by simply shooting them . There aren't any other sentient beings within years of your location, but it doesn't matter since In Space Nobody Can Hear You Scream . Perhaps you can start an Apocalyptic Log so that when people do arrive, they know what you've been through and how to prevent the situation from happening again — it also allows you to talk to, and fill your days with, something, which might help prevent you from going mad from the isolation . Still, you will likely consider your slow, lonely death by maybe starvation, maybe suffocation, but probably not suicide as you don't even have the implements to end it all . You're alone, in the cold depths of space, without hope of even seeing another human or your home before you die. You may not know if you die, because space already looks like oblivion. </ For story purposes (especially in the past when hard sci-fi wasn't prevalent based on lack of knowledge) the deep sea works just as well , since it has similar conditions for survival and similarly severe risks for going outside. In some ways it is worse, given how humanity that could help are no more than a few miles away, but usually cannot be contacted. Sub-Trope of Sci-Fi Horror . Compare Eerie Arctic Research Station and Eldritch Ocean Abyss for more terrestrial counterparts. Functions by means of Enclosed Space and the Closed Circle . If the isolated people are instead focussing on their insignificance or the deep vastness of an unknowable universe, it's a Cosmic Horror Story — the two can overlap.

Stuff happening in zero gravity requires a whole new outlook on the laws of physics as we're aware of them, but most writers ignore that and just make things move slower and floatier Never mind that in many circumstances, objects move faster in zero gravity since, obviously, there's no gravity to slow them down. If you kick off from a wall, you'll travel as fast your legs propel you. This trope presumably originates from footage of astronauts deliberately moving very slowly, because they know it's easy to let momentum get the better of you and hurt yourself bashing into something. It may also be a weird side-effect of Space Friction , or of writers' only personal experience of "weightlessness" being a dip in the swimming pool Massively averted in an episode of Planetes </ where the crew barely manage to move a piece of debris out of the way of an oncoming spacecraft in time - said spacecraft flashes by very fast</

This trope gets its origins in popular media from 2001: A Space Odyssey </. Sure, everything was beautiful, but everything also moved at a crawl.</

Subverted at length (and with obvious relish from author Anthony Horowitz) in the space-set sequence that concludes the Alex Rider </ novel Ark Angel</ . The first thing Alex does in space is bang his head after getting up too quickly. At one point he gets stranded in the middle of a room and has to throw his shoes to propel himself in the other direction (equal opposite reaction etc). Later he throws a hammer at an enemy, expecting it to drift slowly - instead it zooms across the room and hits the guy very painfully on the shoulder.

Played so straight in the series Space: 1999 </ that they filmed moonwalking scenes in slow motion</ .

This is what gave Michael Jackson 's dance move the moonwalk its name. By moving backwards and forwards at the same time it provides the illusion that the dancer is on the moon.

Jackie Chan Adventures </: Jackie and Hak Foo end up fighting in space during the Moon Demon episode, and Hak Foo is forced to rethink his attack names . "Tiger prowls...through pudding? Turtle...fist! Sloth...kick!"

In the "Horizon Lunar Colony" map in Overwatch </, there's an airlock you can use to leave the colony and explore the surface. Doing so doesn't cause any actual damage , but it does gradually slow your movement speed to a crawl.

Partial Truth in Television : Anyone who watches live feeds of space shuttles in orbit gets the impression that everything moves slower because when they rotate the position of the shuttle, they do it at a snail's pace to make sure they don't overshoot. Never mind that just to be</ in orbit, said shuttle is travelling around the earth at tremendous velocity...

Something about the deep recesses of outer space seems to inspire insanity in a lot of fictional characters. Maybe it's the loneliness (what with them being cut-off from the rest of their kind), the feeling of insignificance it inspires, or more specifically to a story the things that mankind was never meant to encounter The trope takes its name from an episode of The Ren & Stimpy Show </, about, well, Ren's space madness (and only</ Ren's, because his moronic sidekick Stimpy seems to be immune). It is of course an example of Space "X" Compare Ocean Madness , since Space Is an Ocean and all that and Space Isolation Horror . Cabin Fever is a related trope, due to its similarities to the close confines of a spacecraft

This trope likely originated in 1950's experiments designed to test the effects of working in a cramped, low-oxygen environment — which could result in hallucinations and other signs of mental stress. Of course, this had more to do with the isolation and sense of claustrophobia created by such experiments, but as no-one had actually gone up into space at the time the results were not encouraging. However, the Trope does not apply to the relatively short missions

that the astronauts and cosmonauts undertook in the 1960's (the longest was about 15 days). The problem begins when longer duration missions start.

Since Space Is an Ocean , Space Marines are the troops carried by spaceships, their roles paralleling those of conventional marines: mobile deployment , boarding hostile ships , securing ports — including Space Stations — from Space Pirates These guys are the number one troops of choice for the humans in the Standard Sci Fi Setting Space Marines first turn up in the short story "Captain Brink of the Space Marines " by Bob Olsen in Amazing Stories </ Volume 7, Number 8, of November 1932, and a later followup, 1936's "The Space Marines and the Slavers." The trope, however, fully rose to prominence with the use of the term in the wildly popular Lensman Series </ beginning in 1934. In 1959, Starship Troopers </ codified the trope, popularizing the emblematic Power Armor , The Spartan Way of training, and the array of exotic weaponry they wield. Warhammer 40,000 </ from Games Workshop is notable for taking these aspects to a peak, achieving the ideal "SPACE MARINE" Super Soldier , augmented with Genetic Engineering or cybernetics (or both </ !) In many settings they fight as a squad, sometimes with Awesome Personnel Carrier support, swooping down in a Drop Ship , or launched right into the thick of it via Drop Pod . A notable exception to this are the many First Person Shooters that use the Space Marine background as a useful excuse to get a highly trained soldier alone on a hostile planet. This tradition starts with the much-imitated Doom </ series — see A Space Marine Is You and One-Man Army This page shouldn't be confused with the video game Warhammer 40,000: Space Marine </ , though that game pretty much is about them It should be noted that the name "space marine" is actually a misnomer — there's no water in deep space. Works aiming for more realism or a more Ray Gun Gothic feel may prefer to call them "espatiers", and the most direct Latin equivalent for the environment parses as "astroram". But for those wanting more to invoke the Romantic Space Is an Ocean trope the name space marine works just fine. Sometimes, "space marine" is culturally translated into "space [insert badass military unit here]" - for instance in Russia space marines are often called "space landing forces" (kosmodesantniki an airborne unit of the Russian military that has roughly the same reputation as the USMC and Royal Marines in American and British cultures Note: This trope is about the elite spaceborne soldiers themselves. Overly-generic Science Fiction military protagonists belong elsewhere, such as A Space Marine Is You for video games A primary inspiration for this trope is Robert A. Heinlein 's Starship Troopers </, though his Mobile Infantry are never once</ described as marines, and could just as well be based on army paratroopers except that Space Is an Ocean . His description of their bulky power armour and exotic weaponry is a classic which influenced many later designs. The spirit of the Mobile Infantry shows the experience Heinlein had of Real Life Marine drill instructors at the U.S. Naval Academy. It is oddly circular that Starship Troopers </ is now recommended reading for the Real Life USMC

The Expanse </: Both the Earth-based UNMC and the Mars-based MMC are straight-up examples, complete with power armor that turns a single recon Marine into a formidably lethal walking tank. While there's

no love lost between the two factions, the MMC reminds their troops that "the second most dangerous thing in the solar system next to a Martian Marine, is a UN Marine". Talvikuningas, a concept album by the Finnish band CMX, gives us the Praetorian cyborgs. They're exactly what you'd think they would be. Bulky armor, heavy weapons, modified genes and, oh yes, they're cyborgs. (But don't just take our word for it, watch the) Warhammer 40,000: Space Marine </: Exactly What It Says on the Tin .

, including Colonel John Glenn, the first American to make an orbital flight; as a result, Space Marines have been around, in a very literal sense, almost since the beginning of human spaceflight.

As we all know , Space Is an Ocean . So naturally, what does The Federation do when it needs someone to defend it in space? Why, it turns to its Space Navy. A Space Navy has a Standard Sci-Fi Fleet naturally enough, which probably includes at least one class of Cool Starship , possibly with a Fantastic Ship Prefix . Likely it will have an arm of space marines . But it has more. It has the same sort of atmosphere as a real navy. It has organization and obstructive bureaucrats . It has tradition and famous names . It might even have in-jokes, perhaps the same ones as when a given writer was in the navy. The heroes will likely be part of a Command Roster See also Space Sailing

Space Opera refers to works set in a spacefaring civilization, usually set in the far future or A Long Time Ago, in a Galaxy Far Far Away... . Technology is ubiquitous and secondary to the story. Space opera has an epic character to it: the universe is big, there are usually many sprawling civilizations and empires, there are political conflicts and intrigue. The action will range across part of a solar system at a minimum, and more commonly will extend over large tracts of a galaxy or several. It frequently takes place in a Standard Sci Fi Setting . It has a romantic element which distinguishes it from most Hard Science Fiction : big love stories, epic space battles, oversized heroes and villains, awe-inspiring scenery, and insanely gorgeous men and women. Historically, it is a development of the Planetary Romance that looks beyond the exotic locations that were imagined for the local solar system in early science fiction (which the hard light of science revealed to be barren and lifeless) out into an infinite universe of imagined exotic locations. Planetary Romance was more or less Heroic Fantasy In Space. While works such as John Carter of Mars </ by Edgar Rice Burroughs were pure Planetary Romance , Buck Rogers </ and its imitators had essentially codified the Space Opera concept in the popular imagination by the late 1930s, though the earliest strips took place on an After the End future Earth. (Flash Gordon </, at least in the classic Alex Raymond era, remained resolutely Planetary Romance , tied to the planet Mongo.) Military Science Fiction is another similar genre which may sometimes overlap, but is not quite the same. The main difference is, military science fiction places a greater focus on warfare, while space opera is epic and places a greater focus on adventure and Melodrama . Expect to see a dashing hero cavorting around in a Cool Starship , Green Skinned Space Babes , Crystal Spires and Togas civilizations full of Space Elves , Wave Motion Guns capable of dealing an Earth-Shattering Kaboom on a daily basis, and an evil Galactic Empire with a Standard Sci-Fi Fleet , including an entire universe full of beat-up mechanical objects capable of being resurrected with Percussive Maintenance . Note that

this is quite different from the original definition of space opera, which was originally a derogatory term, following "horse opera" (cheap westerns) and " Soap Opera " (so named because soap operas began as hour-long ads for soap), which requires no explanation. The phrase was coined in 1941 by Wilson Tucker to describe what he called "the hacky, grinding, stinking, outworn space-ship yarn". (It's said that before 1975 or so, the only author who ever intentionally set out to write a space opera was Jack Vance , who wrote a novel, Space Opera</, literally about an opera company in space.) Via semantic drift, well-regarded works such as the Lensman </ series are today held up as prime examples of Space Opera . As more authors and writers came to embrace the style, the term came to lose many of its negative connotations. Assisting that process were writers who regarded all tales of action and adventure in space as bad, and so tried to pejoratively label it all "space opera"; they succeeded with the label, but not with keeping it pejorative. The ideal space opera, as described by Brian Aldiss , contains most if not all of the following criteria: Star Wars </ is inarguably the most famous modern example of space opera. (Indeed, The Empire Strikes Back </ may have shifted "space opera" from insult to a more neutral genre descriptor, due to the involvement of veteran sf writer Leigh Brackett .) In Star Wars</, technology is either magic (the Force) or jazzier versions of today's gadgets (blaster rifles , hovercars, space ships). Any Star Wars</ character (evil emperor , farmboy , princess) would feel at home in a thick fantasy novel , in part because editor-publisher Lester del Rey derived the "epic fantasy" template partly from Star Wars</ and partly from The Lord of the Rings </ , though also because these works borrow from the same source of Jungian imagery. The genre is useful for long story and character arcs but also expensive to film, unless rendered in animated form, like countless anime series Space Opera is defined above all by one thing: hard science will never be allowed to get in the way of storytelling. How</ exactly the hyperdrive works to jump from planet to planet isn't important. The focus is on the characters, politics, and themes of the overarching story. For the same reason, certain common tropes like Planet of Hats and Single-Biome Planet tend to appear frequently in Space Opera (though harder science fiction is by no means immune to them) For storytelling purposes, interstellar civilizations are analogous to countries, and planets analogous to cities . Space Opera is an Earth-sized story lifted onto the galactic scale. The logistical challenges that would actually result from this are safely ignored. While Hard Science Fiction defines itself in part in opposition to space opera (and vice versa), in recent years, however, there has been a trend towards incorporating hard science fiction elements into</ space opera, as in Starship Operators </, the 2000s Battlestar Galactica </, Firefly </ and especially Alistair Reynolds' Revelation Space </ . In fact, "New Space Opera" has gained some currency as a term referring to works that combine fast-paced adventure plots with some degree of hard SF rigor. See also Space Western , Two-Fisted Tales , Pulp Magazine , and Wagon Train to the Stars . In many ways, this is the science fiction equivalent of High Fantasy . Note that while many more famous space operas go to the "ideal" side of the Sliding Scale of Idealism vs. Cynicism , more recent ones are harder and more cynical: Babylon 5 </, Battlestar Galactica </ and Firefly </ being most prominent in Live-Action TV . Sadly , there aren't too many actual Operas set IN SPACE! One famous example in the music world, however, is Swedish composer Karl-Birger Blomdahl's Aniara</ (1959), based on Martinson's poem (1956).

As You Know... , Space Is an Ocean , so it's only logical that it must have pirates as well. Depending how you view the future, lawlessness will always</ be present in society. There's always</ going to be a shadier, nastier way of doing business, and that will almost certainly follow humanity to the stars. Thus, sci-fi authors will include Expies of modern and historic un/organized crime, be they space mafia, gangs, or—in our case— pirates</ . It's not as anachronistic as it might seem. After all, Ruthless Modern Pirates have made a Real Life comeback in Somalia and South East Asia, and it's a lucrative enough "business" that it's taken a multinational military response to fight back. Surely an established society in outer space with significant trade and commerce would suffer similar problems! …well, maybe. The major problem with space pirates preying on space commerce is that space is </. The challenge of catching commercial shipping in open space is orders of magnitudes more difficult than catching them on the open seas. On the other hand, detecting</ commercial shipping in open space is orders of magnitude easier, just because it is so empty and clear. Sometimes, this is cleverly worked around and justified. Most of the time, however, it isn't. Particularly since doing so would require working in a plausible means for the pirates to escape</ undetected after plundering their target. As with Pirates in general, there are two kinds of Space Pirates in science fiction: It is possible for a mix of the two types to occur, with an otherwise relatively realistic space pirate who's familiar with the history of piracy on Earth adopting some of those pirate cliches just for fun . But this is much less common; the "cliche" style of space pirates usually have no attempt at a "realistic" justification at all. Compare Sky Pirates and Salvage Pirates . See also: Pirate and Pirate Girl . You will often see them fighting Space Marines and/or Space Police .

In essence, a spaceship that can take off and</ land like an aircraft, as well as also looking like an aircraft. Many ships have Vertical Take Off Or Landing (VTOL) capabilities; these babies, though, can use a regular runway too. Saves you the cost of a space launcher that you only use once. The obvious technical issue is that you need a store of liquid oxygen on board for the actual space bit of the journey — as you need something to burn the hydrogen with once the air gets too thin. Another issue is the ability to get to Mach 25, but that's not too hard. Both of these are obviated by the Sci Fi favourite propulsions of fusion torches, antimatter annihilators, reactionless drives and what have you. Please note that this list only include SSTO (Single Stage to Orbit) or to sub-orbit to qualify. Nobody's built one, as of 2021. The most promising design so far is the a British-designed European project, which recently cleared a key hurdle in engine development. Therefore, the following are not</ space planes by the definition used here: The Space Shuttle, which required two boosters, a launch pad and a huge fuel tank to get into orbit. It was also incapable of any real powered flight, having to glide back to Earth. It pretty much defined the term " Flying Brick ." In some settings, the definition "must be able to take off, fly into orbit, and land again" may not entirely apply; the ship in question may be used in both atmosphere and space, but it might be unclear whether they can fly from ground to orbit. This definition wouldn't work at all in settings with multiple habitable worlds, as that distance changes. Space Planes may be launched by The Battlestar , descend into the upper atmosphere and come back up (or not), but may not be able to land on a terrestrial runway at

all</ ; many space fighters do lack wheels as a part of their landing gear. However, as previously stated, they may be able to use their thrusters in VTOL (Vertical Take Off and Landing) style. Usually an example of the Cool Plane . See also: Space Fighter .

Quite simply, an organization of peacekeepers in outer space This is not the same as a Starfleet-style fleet of ships . For one, those usually exist for the purposes of exploration and/or war; for another, Space Police tend to work in small groups and have a certain jurisdiction. In other words, it's much like the difference between the real police and the military Where they get that jurisdiction from, though, is often different. They're more likely to be part of a huge, galaxy-spanning organization, and are often more of an elite force than just regular policemen. They may not even answer to the government. They might even have superpowers or gadgetry that is more advanced than that of Earth Adding to the aforementioned "elite force" feel, they may have some kind of exclusive technology that can only be manufactured in limited amounts, or an ability that only certain individuals can use Sometimes, the space police is introduced to the plot unexpectedly, especially if it takes place on a planet that is yet to discover other space-faring civilizations (read: Present Day Earth). In this case, the space police, while preferring to not interfere with local affairs, intervenes as a sudden external force in matters that they deem to have interplanetary if not interstellar consequences. In addition, in the typical Super Hero universe, they are the ones who can take powerful alien criminals into custody after they are defeated without upsetting the status quo by Earth having to deal with such criminals See also Super Cop , Time Police , Space Cadet and Superheroes in Space . For the military equivalent, see Space Marine . Also, Space Pirates are likely to be among the criminals that Space Cops pursue. Captain Space, Defender of Earth! can be a parody of this trope The Space Patrol in Space Patrol Luluco </ . All the main characters work for the Ogikubo Branch (a city on Earth where humans and aliens live together)

A sort of three-way cross between Fantasy Counterpart Culture , Inexplicable Cultural Ties , and Planet of Hats , a Space Roman society is a human or Human Alien culture that, in an amazing coincidence, resembles a culture from Earth's history. This trope does not exclusively describe only those based on Rome, but any implausibly Earth-like society. Space Romans provide a handy way for the beleaguered writer to populate the galaxy with a variety of different, believable alien societies, but disbelief can easily be stretched to its limit if the writer isn't careful, or doesn't consider how the culture in question would be altered by being transplanted to space There can be a certain degree of practical cynicism in the use of this trope. In older film and TV portrayals, especially ones on tight budgets, these kinds of societies might crop up as a way to have something different and sort-of sci-fi that week, while at the same time recycling stock props and costumes from other shows. It also takes a lot less creative time effort to use off-the-peg "Romans in Space" than to build a convincing alien society and aesthetic from the ground up This is usually less offensive than Space Jews , who are inspired by ethnic stereotypes instead. See also United Space of America . Compare with Days of Future Past , in which a society on or originating from Earth revives an older culture in whole or in part. Contrast with Culture Chop Suey , where elements of several

cultures are blended together Two common variants are the Space Amish , a society of technological dropouts, and the Space Cossacks , rebels and/or exiles from mainstream society

As has been established, Space Is an Ocean , and in fiction, naval and maritime terms are often applied to spaceships. Some works, however, take things further beyond metaphors, and make their characters go Space Sailing on literal ships IN SPACE ! The reason for this? The Rule of Cool , and nothing else While, in Real Life , there are proposals for spacecraft with solar sails or , those are different concepts. Those would be spacecraft-with-sails but otherwise designed like any other spacecraft; these are literal oceangoing-type boats</ in space, with all the shape and features that implies A subtrope of this is the idea of a space Titanic</, an oddly common meme. They are invariably doomed Interestingly, Space Ships don't go after Space Whales as often as you might think. They are quite likely to house Space Pirates , though

Throughout history, many countries have observed the tradition of always referring to ships and other seafaring vessels as "she." This even applies to ships named after men (e.g., the USS Ronald Reagan</). These traditions continued with the development of aircraft , and the metaphor (in fiction at least) has also been extended to space travel So, what happens when the personification is taken a step farther? You get a walking, talking female avatar of a Sapient Ship —a Spaceship Girl She may be a holographic projection by the ship's computer, or she may be a physical manifestation created by Black Box technology, she may be a Wetware CPU running the ship, or she may simply turn into a human when she wants to ; but she is</ the ship, and thus requires special handling. Spaceship girls range from the deadly serious to the outright wacky, but they are never just machines. Hint: don't make her angry when you're parsecs away from the nearest planet... Or even if you're close to a planet Compare with Robot Girl , Sapient Steed , and Living Figurehead . A subtrope of Sapient Ship and often a kind of Genius Loci . Related to I Call It "Vera" and Living Weapon . Psychologically related to Companion Cube . Might become a love interest . See also Living Ship

Then the Ace Pilot makes a suggestion: Head straight for the planet / black hole! The rest of the crew look at him as if he was mad, but follow his plan, and like magic, they pick up speed and wind up shooting out of the gravity well at incredible speed using gravity to perform a (also called Gravity Assist or Gravitational Slingshot) and escape! Of course, pulling a successful Slingshot maneuver would require some precise maneuvering and calculations, but often in fiction, it's entirely possible for the Ace Pilot to just eyeball it. Because the pilot is just that good. Invariably, when the move is first suggested, almost everyone is incredulous, and it always</ fools the enemy. Almost like no-one has ever heard of a slingshot maneuver before, or is able to spot when the other side is about to perform one. And, of course, the maneuver is always used as a last-ditch desperation maneuver, rather than a standard tactic or move. Often used as an Establishing Character Moment if it occurs early in the work, to show the Ace Pilot 's skills. If calculations are made , it might act as such a moment for The Smart Guy , too. The closest thing in real life to what the pilot does is entering an unstable orbit. But no matter what, that black hole is definitely

pulling you in, and if you can't generate enough force to escape the gravitational field directly, you're probably screwed. In Real Life , gravity assists are a well-known and often-used phenomenon and have far wider applications (and limitations) than those depicted in fiction. The Other Wiki does a good job explaining the ramifications. See also Gravity Sucks , Unrealistic Black Hole , and Space Friction , which may factor into the maneuver. Sometimes combined with a Wronski Feint if the enemy is tricked into following and can't escape.

An artificial structure in space, where people live and work. Unlike the Cool Starship , the Space Station is usually fixed in orbit around a planet or at a particular point in space. It also allows for the construction of a standing studio set and avoids expensive location shoots Real-world space stations have existed since 1971 (Salyut 1) and four of them — the International Space Station, Tiangong-2 and Genesis I & II (both unmanned) — are currently in orbit. These are all much smaller than what one is used to in sci-fi shows. The list for the interested can be seen below Space stations in fiction have a tendency to be very large, sometimes housing an entire city. Many have adopted a wheel design for a centrifuge-based system of gravity (unless Artificial Gravity is employed), but this is not obligatory. If sufficiently large to support a sizable permanent population, a space-station may be referred to as an "orbital habitat" or "space colony". Don't drop it! The problem of gas exchange and food production is often solved by incorporating a closed ecosystem and green plants onboard, sometimes in dirt, sometimes hydroponics, sometimes algae aquaculture

Real Life Examples:

Sci-fi space suits tend to have exposed tubes leading from the air tank to the helmet, like twin-hose SCUBA gear . Since space suits are fully pressurized, not just the helmet, these serve no purpose but to be yanked out either to provide a moment of tension or an easy way to end a hand-to-hand fight, depending on if the luckless wearer is a hero or a villain. Even if reconnected, this may lead to an oxygen crisis Real space suits have no such dangerously exposed air hoses. Real SCUBA gear has a backup regulator should the first one go bad and the hoses are low pressure. Either sci-fi writers are making commentary on a dystopian future with no safety oversight , they've only ever looked at SCUBA gear (before the 60s that would be everyone) and at other fictional spacesuits that exhibit this trope, or they just need a cheap excuse to add tension

When space westerns decide to get literal with the genre name , these guys tend to show up They are usually depicted as, well, southern-fried semi truckers that happen to fly cargo spaceships instead. Usually easygoing, unflappable, and have a backwoods wisdom developed during the time spent alone on long hauls between solar systems. Occasionally they're smugglers, but usually aren't drug mules. From time to time, between hauls they'll stop at a local tavern and challenge various folks to a little arm-wrestling, drinking contests and then drunken brawls. Tend to talk in a Southern or slight Texan drawl Overlaps occasionally with the Boisterous Bruiser , Gentle Giant , Warrior Poet or other ersatz

cowboy-style archetypes Their ships are most likely Used Future pieces of junk, just barely held together — bonus points if they're blocky, and bear a surprising resemblance to modern Mack trucks or other 18-wheelers Often a subtrope of Intrepid Merchant and Hard Truckin'

Cowboy Bebop </: The episode focuses on hunting a wanted space trucker named Decker. Another episode features a group of small time Space Pirates who make a living by robbing other space truckers.

2000 AD </'s Ace Trucking Co.</ series In John DeChancie's Skyway</ trilogy, the only widely known form of faster-than-light travel involves driving ground vehicles</ along the highway/ Portal Network Precursors have built which seems to connect every place in the universe worth visiting. Most races don't even bother building sublight spaceships (though they do get used), and if anybody has actual FTL space drives they're keeping it very quiet, so trade equals truckers. And human truckers tend to be... well, truckers The Eureka Maru in Andromeda </ is this before its captain got hooked up with the Andromeda.</ Their contacts still come in handy

"Asteroid Named Rest Stop", a song by Julia Ecklar and Leslie Fish. The lyrics can be found

The aptly named board game Galaxy Trucker </. Corporation Incorporated needs a way to transport low-cost housing and sewer construction equipment to new colonies. What is the cheapest way to do this? Let people weld it together into random spaceships and fly it across the galaxy in exchange for getting to keep any profits they manage to earn along the way.

Elite </, its sequels and the many, many games that followed its example start from a basic premise of "A Space Trucker Is You". Over time, the concept expanded to the point where the player has the option of becoming a mercenary and/or bounty hunter , an Asteroid Miner , a Bold Explorer or a Space Pirate . Some games cross over into An Entrepreneur Is You and allow players to buy real estate and hire NPC ships and pilots Nip and Tuck 's </ Show Within a Show (movie within a comic?) "Rebel Cry" was based around a space trucker with a bone to pick with the Evil Empire

One episode of Futurama </ has a space trucker convoy. Their role in the story was basically just to throw cat calls at Leela.

Space Is an Ocean . This is a well-known phenomenon. For some reason, though, the ocean of space is pretty much devoid of fish. But not of whales. Somehow, at some point (probably in the 1970s), the ideas of space and whales became permanently interwoven in the collective unconscious. Why? No one really knows, but here is some wild speculation: But nevermind the whys and wherefores , space and whales are just two great tastes that taste great together. Bonus points are awarded if the whale in question is also a Living Ship , or an Eldritch Abomination . A planet-bound variant of the Space Whale is the Air Whale , which is often a Living Gasbag and found in settings where The Sky Is an Ocean . Whales are basically shaped like blimps with fins anyway, so it makes visual sense (if you hate gravity, and really, who doesn't ?). See also Sapient Cetaceans , Flying Seafood Special . Not to be confused with the Space Whale

Aesop , which is something quite different.

Taking regular words and giving them appropriate futuristic Space-Flair with a simple Space-Addition since the Space 1930's. A Sub-Trope of Call a Smeerp a "Rabbit" , rarely played straight these days but still used often when parodying or hanging a lampshade on a certain setting's Recycled IN SPACE! trappings. Constructions like "Batharian hound" or " Ar'ha'sds'gdian bat " also qualify. Of course, this kind of construction rests on an inherent geocentric bias. Contrary to how the word is often used , "space" does not refer to everything in the universe except for Earth; it refers to everything</ in the universe, Earth included. So a creature from another planet is no more "spacey" than a creature on Earth is — unless, of course, the creature can somehow exist in the vacuum of space without breathing gear . (Another possible meaning for "space" is everything rather far away from a celestial body, such as outside its atmosphere. This use, however, means that nothing alive can be "spacey" — except, perhaps, Space Whales and such.) There is, believe it or not, a Real Life precedent for this. Consider all the Sea Lions and Sea Anemones and Sea Horses and Sea Stars and Sea Robins and so on and so forth, not to mention all the Catfish, Dogfish, Parrotfish, Lizardfish, ad infinitum. (The reason for this, if you were wondering, is that in the early days of biology , it was thought that every land animal had an undersea equivalent. Obviously this theory didn't quite work out, hence a pretty epic level of Calling Smeerps Rabbits .) Compare the various Thememobiles , and Hold Your Hippogriffs . A type of Hyperaffixation . See also Space Jews and Sci Fi Name Buzz Words . Not to be confused with the material from which brand-name Latex Space Suits are made, nor the Real Life rocket company SpaceX . For Space-named Tropes, see Tropes in Space . Xandri Corelel </ : The Naftas, a race of borderline-sentinet aliens that resemble large weasels, are referred to as space pigeons because they get into everything and tend to irritate everyone else.

A Professional Wrestling Trope, the Spanish Announcers Table is, naturally, where the broadcasters for the Spanish-speaking audience sit to do their commentary. The one in WWE is currently manned by long-time play-by-play announcer Carlos Cabrera, and color commentator Marcelo Rodríguez, while the one in Impact Wrestling is manned by Héctor “Moody Jack” Meléndez & Konnan (for select PPVs) More importantly, ever since Diesel threw Bret Hart through it at the 1995 Survivor Series </, as a rule, the table gets demolished by a wrestling move at least once a pay-per-view. It has been confirmed that, unlike the English team's, the table is specially designed to collapse upon impact (something that Mick Foley credits with saving his life when The Undertaker famously threw him onto it from the top of the Hell in the Cell cage during their 1998 King of the Ring match). Presumably, it gets targeted so as not to interrupt the flow of the more lucrative English commentary. Kind of a wrestling in-joke, it has gotten to the point where if a wrestler seems to be setting up for a move on the regular announcers table (such as The Rock in his match against Chris Jericho at the 2002 Royal Rumble </), he will be directed instead to the other one. CM Punk also lampshaded this during the time he was on commentary; when John Cena put Heath Slater through the English table he was sitting at, he reacted thusly: "This is not the Spanish announce

table!" Outside of its regular use in pay-per-views, if the English announce crew even brings up the existence of the Spanish announce table during a televised show, it's a safe bet that somebody will be going through it before the night is over During the Attitude Era , former commentator Hugo Savinovich and Carlos would lampshade this trope mercilessly, acting surprised or even pleased</ if they went through a whole show with the table intact When the Spanish announcer's table isn't ringside, usually this role gets taken over by the B Show 's table. And in the rare instance that there's a third table for another language, it's even more</ doomed than the Spanish one Of course, the Spanish announcer's table has played other roles through the years ... or more specifically, the Spanish announcers WWE themselves put together a nice collage of some of the more famous instances of Spanish announcer's table destruction

A list with media originating in Spain . Media from other Spanish language countries is a different category.

Web Video

They are the bane of the Clock King . They are the worst nightmare of Manipulative Bastards everywhere. They are the monster in the closet that haunts The Chessmaster every time they close their eyes Their very presence causes even David Xanatos himself to rethink all of his life choices in the blink of an eye . Meet the Spanner in the Works . Whether it's The Ditz , The Fool , Inspector Oblivious , or a monkey Because another word for "spanner" is "monkey wrench" , and having a literal monkey ruin your plans is a Stealth Pun , the Spanner in the Works is the miscreant capable of derailing the most ironclad of plans by unknowingly taking an option that the planner hadn't even considered . They ruin the implausible Gambit Roulettes by exploiting their one, intrinsic flaw: their reliance on Contrived Coincidences , rigid patterns , and the assumption that nobody would be stupid enough to actually push the Big Red Button or fight the apparently unstoppable robot. How can they outdo the master at his own game with nothing but stupidity and clumsiness? It's precisely these characters are the fools and tools of fate that they are uniquely placed to derail these schemes with the gentleness of a butterfly flapping its wings... of doom! Put another way, the Spanner is an author's walking deconstruction or Lampshade Hanging of the Theory of Narrative Causality : as easily as a plan or plot can come together, it can be pulled apart even easier with the tiniest, most ridiculous thing. When the character ruins a protagonist's plans by unknowingly doing something small but crucial, he becomes an Unwitting Instigator of Doom . When the Spanner can trigger a series of coincidences, it's Disaster Dominoes . When the plan is screwed and the character is also aware that he will screw the plan, and doesn't care, he becomes a Leeroy Jenkins . Occasionally, may be Mistaken for Badass . If the focus isn't on them, they're often an Unknown Character . Compare Finagle's Law , It Began with a Twist of Fate , Nice Job Fixing It, Villain! , Outside-Context Problem , Remembered Too Late . Opposite of the Unwitting Pawn , often is</ the Unwitting Pawn until the final crucial moment. This is the main cause of Didn't See That Coming , this trope being the "that". Quite often an Achievement In Ignorance . Inverse of Unintentional Backup Plan , where a character accidentally completes an imperfect plan that would have otherwise failed. Compare with Out-Gambitted , where

someone's plan is (or could have been) successful but ineffective against a better-thought-out plan. Compare Too Dumb to Fool , where the character is too stupid even to be baffled by explanations. Also, compare Evil Cannot Comprehend Good , where the flaw is that the villain can't see someone being generous or brave or honest enough to foul up his plan. The specialty of The Fool . See also Immune to Fate , for characters that manage to be this to Fate itself. The trope is reputedly named for the Industrial Revolution -era practice of disgruntled workers throwing a spanner into a machine, either because of fears that machines would put them out of work , or as a bargaining chip for better working conditions (and often because they were the only ones who knew how to repair the machines as well). (Note for Americans reading this: "Spanner" is the Queen's English word for what you would call a "wrench", with the added benefit of it being slang for a stupid person. It has nothing to do with a Long Runner in development. The equivalent American phrase specifically involves a monkey</ wrench, known in the UK as a gas grip — "He really threw a monkey wrench into my plans.") Not to be confused with A Spaniard in the Works</, which was a 1965 book by John Lennon of nonsensical sketches and drawings whose title was a wordplay on this expression. Disgruntled French workers did this by throwing sabots

Both an adaptation trope and a death trope, Spared by the Adaptation refers to cases where a character who died in the source material does die in an adaptation The reasons behind these occurrences vary. Perhaps the Media Watchdogs , Executive Meddling , and/or the creator wanted to make it Lighter and Softer than the original. Maybe the character was a fan favorite and the crew wanted to throw them a bone . Maybe the death stood out as especially pointless, and people in charge decided they didn't need to kill a beloved character just to upset the audience yet again. Maybe the material is lacking in villains, so they took a minor character and decided to amp it up and make them a real threat to the cast . Maybe they just planned to make sequels when the source material didn't have any , and wanted to save important characters for the next story. Maybe the events where it happens are cut for other reasons. The sky's the limit as for why this happens, which probably explains why it happens so often Likely to occur during a Gecko Ending where the adaptation is made before the original is even finished</. If the character originally died in the ending, see also Adaptational Alternate Ending Compare with Schrödinger's Cast where a character's fate is different from the source material, but the source material is still ongoing (which may create the need for the adaptors to do a drastic rewrite if the character in question, or their averted death, becomes important later on in the source material) Contrast with Death by Adaptation , where a character dies in the adaptation, but not in the source material. Compare and</ contrast Dies Differently in Adaptation , in which the adapted character may be spared their original fate, but still doesn't make it to the end

As we all know, some film adaptations will alter things so a character survives where they died in the source material, while others will do the inverse . But sometimes, differences between the script and what ends up getting filmed - sometimes caused by Creative Differences and/or Executive Meddling - will have a character die in one cut but survive another Sometimes results from a Compilation Movie made from episodes where a character dies, but

their death doesn't make it to the film itself Also, despite the name, it has nothing to do with getting an actual physical cut - rather, a different cut of a film As this is a Death Trope ,

Characters in fiction frequently have a set of basic principles to live by. But sometimes, authors want to give the impression of a complex system of principles with a lot of thought put into it, without actually spending the time and mental effort to design the system One common way to do this is to declare that there are a large number of such rules, and then quote a few of them, in order to give the audience the general idea of what the rules are about. This trope is frequently employed in a TV series or a long book or series of books, so that the author(s) can add new items to the list as time goes by. Rule #1 from the list is inevitably mentioned at some point, usually early on, though it's not always the first rule to be revealed The name comes from , a technique used by computer programmers to efficiently manage large numbered lists with many elements missing May incorporate Obvious Rule Patches and be counteracted through Loophole Abuse . Characters may use these to Bother by the Book . See also the Great Big Book of Everything , or its subtrope, the Big Book of War , either of which may be where the characters are quoting rules from. This trope may be used for a game of Calvinball

This is distinguishable from The Virus in that the Spawn Brooder is not spreading itself, and from Face Full of Alien Wing-Wong in that it is an ability that takes a much shorter amount of time and is generally not considered that sort of attack . See also Flunky Boss , who might use this as an attack, Baleful Polymorph , and The Punishment . Contrast Weaponized Offspring which is about attacking or creating allies by giving birth; this trope is about attacking or creating allies by making the enemy give birth</ .

A character who walks into a scene, says a few lines at most, and departs . Essentially, an extra with a line. But hey, it's a part. You have to start somewhere,</ and they wouldn't give away a part this small unless it served some purpose in the story , however small... right? Plus it's usually enough to get you a card in one of the actors' guilds. Bit Character is the next step up. Compare with the Almost Dead Guy , who walks into a scene, delivers a message, and dies horribly. The term comes from Greek theater, specifically tragedy: While the plot of a given play focused on members of important nobility, the theater still needed actors to fill the role of their military entourage - you know, the kind of soldiers whose only job on the stage is to stand at attention and give a salute whenever a noble walks by them. It has also become the standard term for an operatic supernumerary, one of several silent extras (of either sex) who may carry anything from a flagon to a kidnap victim (See .) A Herald is usually more dramatic and foreshadows The Call . Compare The Cameo and Pursued Protagonist . Not to be confused with the native assistant of the Great White Hunter , or with The Lancer , or with literal wielders of spears . Can sometimes result in a One-Scene Wonder . Or a Red Shirt . For just a generally dull character, see Generic Guy .

NOTE: "Distaff" means "female". One common method used in creating a Spin-Off is taking the main character of the show, creating an

equivalent that's mostly the same except for being the opposite sex, and then packing the new character off to her own series. This allows the station or network to fill up extra space on the schedule with a known quantity, while (in theory) stretching its demographic to female viewers. This method is very popular among action-adventure series, which mostly appeal to young males. While heroes are usually the ones to get this kind of treatment, it's been happening more and more to villains too. There's also the third kind of Spin-Off , with a long-lost sister showing up or a new girlfriend brought in, only to repeat whatever circumstances gave the main character his powers/duties/what-have-you. Just like how many female characters are defined by their relationship to the default or already established male character, many distaff counterparts are defined primarily by their relationship to the male counterpart . This can be shown through their visual properties, narrative connection, and occasionally promotional materials. They are often a wife or girlfriend, but can be a sister or friend to the male counterpart. Often, and especially if the characters in question are animals, the female character will have a bow on her head or other Tertiary Sexual Characteristics defining her as female and to set her apart from the "default" male characters. In other words, the male character or characters may have little or no stereotypical masculinizing gender specifiers, but his or their distaff counterpart or counterparts will have stereotypical feminizing gender specifiers to mark them as female. If the distaff counterpart is a girlfriend, she is usually the Love Interest to the male character. A male character who goes through the Gender Bender will find himself turned into his own Distaff Counterpart. The implications for the character, writers, and audience are left as an exercise for the reader. Since "distaff" means "female", the inverse of this (a male counterpart to an existing female character or Always Female trope) is technically and traditionally a (which was named for the spearhead-shaped end of the symbol of Mars that represents males. You may also be thinking the "spear" meant something else ... and you'd be right, because that's what the Mars symbol is based on, too). SECOND NOTE: A "distaff" is a spinning device, used with a spinning wheel and, even before that, with a spindle. More Textile Work Is Feminine ; that's why it's used to symbolize femininity. Usually tends to wear a Gendered Outfit . Compare Gender Flip , which reverses roles based on gender, rather than cloning them. If a normally gender- specific trope is played on its opposite gender anyway, that's a Gender-Inverted Trope (otherwise known as a rare male/female example). If they're fan-created, it's Rule 63 . If this appeals to a fan fetish, it's a form of Fanservice . When you take this trope to its literal conclusion, you get an Opposite-Sex Clone . See also Contrasting Sequel Main Character . Contrast with I Just Want to Be Badass . The laws of probability and large numbers will in all likelihood turn this into Truth in Television eventually for most of us. Action Dad ↔ Action Mom

Always Male ↔ Always Female

In the real world, things which serve the same purpose tend to have similar form factors: different brands of car do look different, but they're all recognizably automotive. Different models and brand of tank, plane, or gun all look different, but are still similar enough that someone not well-versed in the particulars would still be able to identify them at first glance Not so in Science Fiction

: If two different races have similar technology, it must look radically different, even in the visual effects they use. One might think that Energy Weapons based on the same physical principles would give off a visual effect characteristic of that principle, so any weapon that works in the same way would look the same — not so. In fact, each weapon will reflect the race of its builder. This might seem doubly strange as the aliens themselves tend to all look exactly like humans with a funny nose glued on . The realm of Special Effects is the one place where show designers seem to remember that the product of alien development should look really radically different from Earth development — even though it's an area where one would expect form to follow function. Two species will not use the same special effects for the same technology, unless a point is being made that they are trading science (and not always then). Perhaps there's an intergalactic trademark office which registers the colors of laser beams. Lasers, incidentally, can be made any color but because the different wavelengths behave differently colors would probably end up distributed by the task the weapon was designed for rather than by species Note that this specialization is a comparatively recent phenomenon: In bygone days when budgets were lower, effects were harder and audiences cared less, everyone used the same film-negative effect for lasers, and the same V-2 spaceship design Specific form of Color-Coded for Your Convenience

When special effects look really cheap and dodgy, to the point of pulling the audience out of the narrative, you have a Special Effect Failure . All-too-common prior to 1980, and still with us today despite relatively inexpensive digital effects that can be very convincing and realistic... but often aren't The audience's expectations for effects have grown up with the media. For example, it is obviously a dummy being thrown from a train in The Great Train Robbery </ — but since it was filmed when filmmaking itself</ was in its infancy (1903 to be exact), people forgave it. If a modern remake had done that, however, they would not have been nearly as kind unless it was for other reasons ; Star Wars </ raised the bar for visual effects so high that only the most advanced pre-1977 effects can measure up. It should also be noted that the modern push to update everything to HD can also result in a retroactive form of this, as a matte painting in a 1980s VHS release looks fine, but on the cleaned up, "remastered" Blu-ray looks like, well, a cheap matte painting in the background. Same for video games when prerendered backgrounds look weird Sometimes a Special Effect Failure is caused by resorting to Off-the-Shelf FX . Many examples are just plain Bloopers (a literal failure of the effects). In a video game it can be because of Model Dissonance being revealed by a glitch or oversight. In animation, it can be lumped in with Off-Model Sometimes cheesy FX are regarded as part of the So Bad, It's Good charm of a work. Sometimes authors will intentionally aim for this as a form of Stylistic Suck Note that, despite the name, Practical Effect Failures go here too

Our heroes are in quite a pickle: There's a specific problem that needs solving, but they don't quite have the knowledge or ability to do it. Just before they can start brainstorming a plan, cue some very appropriate help in the form of an awfully specific book about just the very situation they are stuck in Due to this trope's

silly nature, it is usually restricted to cartoons and other works leaning towards the silly end of the Sliding Scale of Silliness vs. Seriousness . Furthermore, these books commonly have titles such as X for Dummies </, How to X in 24 Hours</ , and so on Sister Trope to Parodies for Dummies . Compare to Great Big Book of Everything , which holds information about every specific situation rather than just a single one, and Coincidental Broadcast , which pulls a similar effect with news stations

All forms of showing off in a work, to wow the audience. Frequently used to set the mood and serve the Rule of Cool For example, for Live-Action TV , this includes scenery, lighting , props, costuming, makeup, background music, sound effects, and Special Effects in general. For Comic Books , it includes things like coloring and lettering. And so on The name comes from Aristotle 's Poetics </ and is used more broadly here. He considered using spectacle to cover deficiencies in plot and character a flaw. If they are just in addition to good plots and characters, then these are just a bonus Not to be confused with Glasses Tropes See also Garnishing the Story , Opulent Outfits , and Rule of Index

(While you're on this page, listen to It will make the page even better. Why? Because spinning, that's why.) </ Presumably, this trope is the case because fast-moving things are generally better than slow moving things, and circular motion allows something to accomplish this while actually remaining on-screen. This trope shows off the awesome power of spinning things at high speeds, or flying around in a circle. In skilled hands, this ability can be used to create tornadoes or even bend the space-time continuum. Spinning makes pretty much everything</ cooler , so these are just a handful of the subtropes heavily affected:

"Speculative biology" (also referred to as "speculative zoology", though it is by no means limited to animals) is a sub-genre of science fiction which combines Speculative Fiction with creature design, and deals with evolution in the future, on other worlds, or in alternate timelines , the same way that many other sci-fi works discuss technology The most common situation discussed in these works is After the End : "What would the world be like once humans go extinct?" Another common situation is "What animal(s) could become as advanced as humans and how would they?" Other works focus on the question of "What if humans never evolved?", "What if non-avian dinosaurs didn't become extinct?", feature aliens on different types of planets, or just end up creating animals that could exist. Most of these stories tend to have no defined villains , or if there are, they're mostly just treated as an afterthought as the predators of the ecosystems portrayed in the story are enough of forces to provide conflict to these stories just like their past/earth counterparts . If an antagonistic force is prevalent in the story, it's often in the form Evilutionary Biologist who wants to see how humans/certain animals would end up if he/she hastens their "evolution" Speculative biology is very popular online among amateur biologists and animal fans, especially on sites like Deviantart and Reddit . This sort of work is also common in fandoms that feature fantastical animals; artists will invoke realism in their works and try to revamp the characters

in a way that makes more biological sense. However, it's also a topic that gets professionally discussed. Several books and a few documentaries have also been created on the topic of speculative biology. Most works of speculative biology at least try</ to obey real-world laws of science and are (in theory) generally higher on the Mohs Scale of Science Fiction Hardness , and if any sort of supernatural Hand Wave is involved, Magic A Is Magic A will be in full effect. Indeed, providing real-world explanations for fantastical and fictional creatures (just how do</ dragons breathe fire?) is another popular form of speculative biology That being said, many works of speculative biology are not very biologically rigorous . Many artists end up coming up with inaccurate animals and circumstances that most likely couldn't occur. Every so often however, years later a species is</ discovered that resembles a previously fictional animal . It's also worth nothing that our ideas of what is biologically plausible and what isn't changes all the time . For instance, it was believed for a long time that Big Creepy-Crawlies could only evolve in climates with high oxygen levels, until it was recently discovered that the famous giant arthropods of the Carboniferous persisted into the Permian, when the Earth's oxygen had lowered significantly, making it more likely they simply were able to evolve the way they did due to lack of competition with tetrapods These works often, but not always, take the form of a Speculative Documentary . Related to Fantastic Science

This genre openly combines elements of traditional documentaries This with Speculative Fiction . While the pure Documentary is This entirely based on fact, the Speculative Documentary adds This elements which are either an interpretation of actual events This based on a combination of speculation and extrapolation from This known science, or completely fictional. While a Speculative This Documentary can also be Hard SF , a Documentary of Lies , This or Mockumentary , the Speculative Documentary takes a very This scientific approach to asking "what if" that differentiates This it from other fiction. While Hard Science-Fiction places at This least some importance on characters , plots and justifying This fantastical elements, and the Mockumentary uses a documentary This style to tell a dramatic or comedic fictional story, the This Speculative Documentary handwaves any fantastical elements This and downplays characters and plots to focus on implications This and educating viewers about real science. Most dinosaur This documentaries fall into this category, due to how little we This know about their paleobiology often overlaps with Speculative This Biology in the case of documentaries dealing with alternate This evolution or alien worlds

Index for Authors , Directors , Mangaka , Screenwriters and other Creators (not counting actors) of Speculative Fiction (Science Fiction and Fantasy) See also: Horror Story Creator Index and Mystery Story Creator Index

Science Fiction , Fantasy , Alternate History and everything in between The term Speculative Fiction was originally a backronym for the initials SF; at the time, during the New Wave Science Fiction movement of the 1960's, some writers felt that science fiction, or 'sci-fi,' was equated to flying saucers and rubber monsters, and wanted to distinguish themselves with a new genre label. The desire

for a separate category became even greater when people began to apply the sci-fi label to horror films containing blatantly supernatural elements (such as various immortals), but few if any science based elements whatsoever. Over time, however, the term 'Speculative Fiction' grew to become a Super-Trope , covering not only what self described Speculative Fiction authors wrote, but also the Sci-Fi and Horror B-movies they were trying to distinguish themselves from. Nevertheless, Speculative Fiction can be applied to a work — correctly or incorrectly — in order to help it avoid the Sci Fi Ghetto ; it can allow the more pretentious to believe that their favorite work is a proper 'literary' work with no connection to, and thus obvious superiority over that geeky science fiction or fantasy Today Speculative Fiction covers practically the entire fantastic end of the Sliding Scale of Realistic vs. Fantastic , including Fantasy , Science Fiction , Horror , and other, less well known genres. (In this genre, Just Here for Godzilla is in full effect.) However, there are many speculative fiction stories that fall on the border between genres, and others that may be completely unclassifiable. Furthermore, many of these genres can be either used to terrify or Played for Laughs , with the latter producing such genres as comic sci-fi and comedy horror See the Analysis page for why the boundary between Fantasy , Science Fiction , and Horror is fuzzy, and why a broad term like Speculative Fiction is necessary The individual tropes are listed on Speculative Fiction Tropes . See the Speculative Fiction Creator Index for a list of pages for Speculative Fiction creators

Speculative Fiction with a heavy emphasis on LGBT themes Settings commonly used in Speculative Fiction stories typically fall into the Uncanny Valley — that is, they are similar enough to be accessible, but different enough to feel unfamiliar and uncomfortable. Because of (or in order to enable) this, there may be a larger or more prominent group of LGBT+ characters Also known as the "time-travelling lesbians", it is notable that Speculative Fiction is kind of the San Francisco of media genres — a much larger LGBT population than the rest of its kind, and with reason. The most widely acknowledged of these reasons is that the fantastical setting (as close as it may be to the society of its creation) is not 'Real', and therefore the creators have more room to discuss things that might be considered controversial or unusual. This may be used as a statement on the society in which the work is being produced, but is not necessarily. It is related to the Discount Lesbians trope, where a lesbian couple is deemed more acceptable if one or both (or more) isn't human and so they aren't really lesbians, though this would instead be where it isn't really Earth so it can't really be (or, so it's alright if it isn't) taboo Another reason to include non-heteronormative characters in Speculative Fiction may be to support theories of the future of humanity becoming largely bisexual , and also those that suggest potential alien civilisations may not even have sex as we view it It may also be, drawing back to the idea of the Uncanny Valley, being used as a marker in order to separate the Speculative Fiction world from the real world. There may be little changed in a humanoid alien civilisation or 20 Minutes into the Future , but a difference in view on gender and sexuality (whether global or just authorial) is a sufficient deviation from the norm that it would suggest somewhere very departed from current Earth's climate The use is also one way in which media connects the ideas of advancing scientifically and LGBT+ issues, making

discussions of gender and sexuality a decidedly modern concern In short, Speculative Fiction settings feature LGBT+ characters and themes because they are distanced from the real world This trope's modern Ur-Example may be either Theodore Sturgeon 's The World Well Lost</ (1953), acknowledging sexuality, or Virginia Woolf 's Orlando The Ur Examples for Lesbian Vampire may be older, but the early manifestations of that trope were very outwardly using lesbianism as a distinctly negative quality and to further create the monstrosity of vampirism . The latter is discussed on the Encyclopaedia of Fantasy's entry for " ", which includes many female time-travellers who deviate from conventions of gender and sexuality. Of all the variations upon the Other-ing nature of this trope, the time-travelling lesbian may be one of the most prominent as it allows for no fixed period to be set in which the acceptability is occurring, as well as for the issue to be discussed across past and future times, and perhaps also appealing to the presumed audience as a bonus Also note that, while some speculative fiction works project LGBT themes onto alien civilizations in order to explore them from a comfortably safe conceptual distance (especially a few decades back , when censors were a lot harsher), or exaggerate them to have fun with weird speculative space sex , others frame them around their hopes or thoughts regarding the progression of real-world civilizations. The latter group tends to present LGBT themes as relatable or commonplace, rather than as a matter of spectacle. Both are made possible because of the setting difference An authoritative work on the trope, Uranian Worlds: A Guide to Alternative Sexuality in Science Fiction, Fantasy, and Horror</ was published in 1983. The title is a Multiple Reference Pun to 'Uranian' meaning things pertaining to the planet Uranus, a euphemism for homosexual, and in some spaces a third gender This trope has, with the rise of podcasts, also become extremely</ popular in this medium, which has historically been more accepting and exploratory due to its grassroots nature Super-Trope to Discount Lesbians , Free-Love Future , Non-Human Non-Binary , Otherworldly and Sexually Ambiguous , and Supernaturally Validated Trans Person . See also Bizarre Alien Sexes , Have You Tried Not Being a Monster? , Exotic Extended Marriage , Lesbian Vampire , Magical Queer , Immortality Bisexuality , Non-Heteronormative Society , and One-Gender Race . Lady Land works may invoke this explicitly, or simply hint about what the ladies in question are doing for romantic and sexual satisfaction Compare Fetish-Fuel Future , when an author creates a futuristic setting where their personal kink is universally shared or tolerated

Tropes that are specific to Speculative Fiction , encompassing Science Fiction , Fantasy , and everything in between... </ See also: Asimov's Three Kinds of Science Fiction , The Grand List of Overused Science Fiction Clichés , Speculative Fiction Creator Index , and the Turkey City Lexicon website.

Imagine yourself meeting a gorgeous girl that seems to have come from the pages of a romance novel. She seems perfect in every way... That is, until she opens her beautiful mouth. Once she does, you realize that she either has pwofound twouble with her w's ,

s-st-tutters, lithpth or cannot speak clearly at all . Basically, you have a downplayed version of Disabled Love Interest When the speech impediment is shown to be debilitating (like a severe stutter), it is usually given to a fragile Shrinking Violet who is waiting for her knight in shining armor. Often, though not always, she recovers from the impediment by the end of the story; in this case, that's part of the Adrenaline Makeover with possible Unfortunate Implications because it makes out that a hero wouldn't want a disabled or otherwise "imperfect" love. At other times, though, the impediment serves as an endearing quirk which only adds to the character's charm (it may even be lampshaded in-story). In some cases, the Love Interest may even be unwilling to undergo speech therapy for exactly this reason Compare with Cute Mute . An inversion of this trope is a speech-impeded protagonist

One common way of portraying a character as moving very, very quickly in fiction is to make multiple images (technically speaking, afterimages) of them viewable at once. They appear to be moving so fast that they're in several places at once. For the sake of preventing confusion, usually the "non-static" parts are shaded with less color, so we're sure that a character is moving really fast as opposed to being a monster with eight arms. Indeed, this trope is much easier to show than it is to describe — it's one of those effects that usually has to be pointed out to a casual viewer for them to even realize it's there In some fiction, the echoes are more than just a special effect — they're literal. Other characters can see them and be confused by them, making them effective covers for highly elaborate martial arts attacks. In video games, they can be used as an excuse to force the player to use timing to hit the "real" image. For various reasons, using speed echoes for the Doppelgänger Spin doesn't really make a whole heck of a lot of sense , but eh, roll with it Note that sometimes this trope can be used somewhat lazily: a character will have speed echoes but aren't really moving all that fast. The echoes are just to make us think</ they're moving fast This is somewhat distinct from Doppelgänger Attack , although technically a work can employ both at once. Related to Speed Stripes and Flash Step , both of which often employ this trope in their basic function. Indeed, you can see examples of speed echoes in action in both of those pages' images. Can also overlap with Colorful Contrails

A playthrough of a game with the intent of completing it as fast as possible for the purposes of entertainment and/or competition There are two types of speedruns: "regular" and "tool-assisted" In both versions, Sequence Breaking , route planning, and tight play are the key. The notion of completing a game as fast as possible is frequently an example of Emergent Gameplay (excluding those games where speed is the whole point, such as racing games). It is worth noting, however, that some games simply don't have any (or have extremely few) currently known glitches to take advantage of, and as such no sequence breaking or out of bounds of any sort can be performed, meaning that the speedrun is simply a matter of figuring out the most optimal way through every required part of the game There are three common, typical categories: " 100% run " (where the player tries to collect everything in the game as quickly as possible), " minimalist runs " or "Low%" (where the

player must skip all non essential items while still completing the game as quickly as possible), and the "pure speedrun", also known as "Any%", or "Beat the game", "Complete (character)'s story", and so on, depending on the game. Any% runs usually comprise completing the game as fast as possible, with nothing off limits to assist with this goal, be it glitches that skip 80% of the game, momentum conservation, and other huge game changers. Many a popular Self-Imposed Challenge are also up for grabs Speedruns are usually created as an attempt to show off one's skills. They are not</ for people who want to enjoy the plot or explore the world. Due to the many methods used in speedruns, and overall design of different games, it is not a good judge of how long a game is for the average player at all; for instance, there could be exploitable bugs that are only possible to pull off in a Tool Assisted run, and others that can be done in realtime with only a great deal of dedication, skill, and luck. A specific example of this: some Tool Assisted runs use glitches that require hitting left and right at the same time, or up and down at the same time; those ones are basically impossible on any standard unmodified controller. The optimal path can be radically changed at every step based on whether or not these bugs are used According to , the top five games with the most players in their speedrunning community (as of November 16th, 2020) are Super Mario 64 </ (4,341 players), Super Mario Odyssey </ (3,548 players), Minecraft: Java Edition </ (3,016 players), Portal </ (2,194 players), and finally Celeste </ (2,013 players) Popular "regular" speedrun archive sites include and . For tool-assisted, technically perfect runs, see . For speedruns and speedrun races performed live for your viewing pleasure, head over to . For rundowns of the history of some popular speedgames, see Summoning Salt 's

A.I. Breaker : Tool-assisted versions practically exploit all A.I.s on a frame-perfect basis, whether it's a flaw in the script or by exploiting luck manipulation. Regular speedruns can also exploit AI patterns to do things quickly, or learn from tactics discovered in the TAS version.

Ace Combat </ has various ls where you have to take your plane through an enclosed area . So, naturally, people took the fastest plane available and went in with maximum power. Like taking "Greased Lightning" from Ace Combat 2 </ or "Aces" from Ace Combat 5: The Unsung War </ .

B-O-O-K Spell Books are books with various magic diagrams and incantations, presumably spells, written in them . This is where the resident magic users go when they need to get serious but the spell was just too darn long to memorize. Or if they're trying to preserve magical knowledge and expect to be dead by the time said knowledge is needed. They may also be magic artifacts themselves, imbued with arcane potency, and magic is cast by wielding the book rather than by reading what is written in it In Real Life , the Spell Book is called The Manual </ and allows the user to cast "Tech Support" without use of reagents (although like its fictional counterpart, beware the person who thinks they're a wizard just because they read the book and are eager to try out the powerful incantations therein). In Sci-Fi , the Spell Book may be called by a number of names, but reading Techno Babble aloud from its sacred

pages can produce limitless feats of technical wizardry People who practice Witchcraft call these things grimoires</ or Black Books. Also known as a Book of Shadows, they are usually more like commonplace books with collections of incantations, calendars, diagrams, recipes, journal entries, and notes on whether this or that spell worked Related to, but distinct from the Great Big Book of Everything which is an infinite source of information. The Tome of Eldritch Lore is also a spell book but has added implications of doom! . Some examples probably need to be moved over Older Than Dirt , as the ancient Egyptians thought magic could be performed by reading and performing specific incantations , and used collections of written spells in various forms. Writing itself was considered a magic art. Compare and contrast Limited-Use Magical Device , a magical item that only has a limited amount of uses before needing to recharge or becoming completely unusable

This trope describes characters whose names are almost never spelled consistently, usually because of transliteration issues. This tends to happen in Anime and Japanese video games that haven't been officially translated into English, although it also crops up in other languages that don't use the Latin alphabet. Situations include anything from drama between vowel additions to unique-cipher dropping, due to phoneme sets and writing systems. English, for example, is famous for many ways and rules of spelling (e.g., Americans generally dropping extra vowels such as in the word color</, as compared with its British spelling colour</), despite having far fewer actual sounds</ they represent. Japanese has separate vowel-heavy syllabic and ideographic writing systems; since the latter overlaps with Chinese, sometimes there is a question of whether a name should be transliterated from the Japanese or the Chinese reading. Spanish has several familiar looking letter combinations intended to be pronounced in specific ways. Complicating the issue is that some names simply become popular enough in other languages that they're modified to fit them better, and you can't be sure if it's actually intended to be meaningful . Another complication is when the name is only</ ever shown in modified form, meaning we simply have to guess Assuming an official release settles the issue , some fans deliberately use one of the alternate spellings to establish their "credibility" as fans . In true fan fashion, this often persists even in the face of overwhelming evidence to the contrary, such as Theme Naming , Meaningful Names , Prophetic Names , and direct proclamations by the work's creator . Eventually, this stops being cool and just starts making people angry, and the self-righteous morons have brought up a Fandom-Enraging Misconception In some cases, official translated versions will adopt bizarre transliterations for the sake of Writing Around Trademarks and/or establishing new ones — because, when a Cash Cow Franchise gets imported, it's more useful to have character names that can be trademarked for the sake of selling licensed merchandise This trope is omnipresent with Greek. The convention in English is not to transliterate, but instead to Latinize, Greek nouns and names. Hence nigh unpronounceable Latinizations like "Cynoscephalae" instead of "Kynoskefali" for Greek Κυνὸςκεφαλαη, "dog's head" This can also occur in translations of ancient texts written in outdated forms of modern scripts. For example, early Latin had no "J", but, as English has no consonantal "I", "J" is often used to signify such (notwithstanding that Y is

actually the closest equivalent to a consonantal I in English). To a lesser extent, this can occur when transliterating words that contain a thorn (þ), which is already well represented by "TH". In point of fact, it can even be seen in many English texts from before standardized spelling (yes, there was such a time), won ecksampel beeing þis frais. And anoþre beeing þis sentans. Þis won heer is a partickularlie gud ecksampel The trope's name comes from an Isaac Asimov short story, , in which a pair of Sufficiently Advanced Aliens use The Little Shop That Wasn't There Yesterday to stop The End of the World as We Know It —by persuading an obscure scientist to change one letter of his name from Z to S , and watching Hilarity Ensue (until they realize that The Watcher will know that there was supposed to be an Earth-Shattering Kaboom , and so are forced to come up with an equally subtle Reset Button). Asimov was inspired to write the story after having hisimov, or even Asenion</ once — one time too many. Incidentally, Isaac Asimov's original name in the Cyrillic alphabet was "Исаак Азимов" (Isaak Azimov</, with the initial "I" pronounced like "ee") and pronounced quite differently from how the American public and he himself pronounced it during his lifetime. Now in Russia, translations of his works use the spelling of "Айзек Азимов" Aizek Azimov</) to better convey the American English phonetics, out of respect for the author While it may apply to some folders this trope shows up on, this page MAY NOT include minor differences in romanization systems, such as the various methods of indicating long vowels in Japanese, or the use of the apostrophe to indicate syllabic nasals. VERY FEW EXAMPLES WILL BE MENTIONED AS THERE ARE TOO MANY TO LIST Contrast My Nayme Is , which is the intentional</ misspelling of one's name The opposite of No Pronunciation Guide , which is when the spelling/writing of the name is unequivocal but people can't agree on how it's supposed to sound. The tlopes can ovelrap, howevel, if a celtain sound does not exist in a a palticural ranguage May lead to a Who Names Their Kid "Dude"? Related to Adaptation Dye-Job (and/or other Adaptation Tropes , as the case may be). Compare with Rouge Angles of Satin , when a word or name is spelled incorrectly in a way that it is confused with another existent word, and Viewer Name Confusion for when the name is spelt consistently but the viewers get it wrong

Space Is an Ocean for all science fiction and it shows with two-dimensional space and Space Whales . So what do we need to complete the trope? Spices. Space "Spaices" , if you will. For some reason, all kinds of futures have a high demand for something called "spice", though it tends to be only tenuously related to flavorings on Earth. Space spice (try saying that</ ten times fast) is often a valuable Mineral MacGuffin , sometimes being the point of contention for all the known nations and smugglers. Sometimes controlling it is directly followed by controlling fates. In other futures, spice is just a valuable trade commodity. It is nearly always consumable but, depending on the canon, can do other things, such as fuel starships and act as drugs . This trope probably derives from the East Asian spice trade in the early modern era. These spices were enormously valuable in their day. For example, the cargo of cloves carried by the one ship of Magellan's that made it back reimbursed his backers for the entire cost of the expedition. The idea of a rare, extremely

valuable product that cannot be synthesized artificially (along with reasonably Casual Interstellar Travel), serves as a justification for otherwise economically dubious interstellar trade, which is a necessary background for many standard Space Opera tropes such as independent traders, merchant princes, smugglers, pirates, trade convoys and so on. Also see Alien Catnip .

One of the staples of late night advertising And, these days, online as well, often said to be "discovered" by "a mom from Suburbia ," and " Doctors Hate Her!!! " because she (apparently) knows something They don't want her to know . is the host of herbal remedies claiming to cure all known human ills. Having trouble shedding that last 10 pounds? There's an herbal pill for it. Can't concentrate or focus like you used to? We have magic plants for that, too. Sex life not what it used to be? There's a whole forest of herbs for that one. (And with that much wood, how can you go wrong?) These herbal cures are always packaged similar to modern pharmaceuticals, using plastic bottles or sheets containing pills or capsules. However, none of them have undergone any FDA (or other-country equivalent) scrutiny since they don't claim to treat a disease (not even normal food safety requirements), as their disclaimers would tell you if you could read them . That doesn't necessarily mean they don't work, but it means that we cannot be certain that they do; and even if they do, there is also no guarantee of consistency, since plants vary widely in their potency. Testing by consumer protection agencies in several countries has shown that potency of herbal remedies can vary between non-existent to potentially harmful, even between different batches from the same manufacturer; and contamination with harmful substances such as heavy metals and pesticides is a frequent occurrence and the actual levels of the purported active ingredient might even vary. Equally important, there are often no warnings of potentially harmful side-effects, or interactions with prescription drugs, foods, or even other herbal pills; even when there really ought to be. It's wise to remember that Nature Is Not Nice and is full of things that are trying to kill us . In the U.S., a law has forced advertisements of such herbal remedies, which are not run through the Food and Drug Administration, to say as much at the end of their ads. Thus, you'll hear or see the following : "These statements have not been evaluated by the Food and Drug Administration. This product is not intended to diagnose, prevent, treat, or cure any disease." Which basically translates into " We just lied through our teeth " if the whole point of the ad was to imply that the remedy did</ "diagnose, prevent, treat, or cure" a specific disease The above disclaimer has been derisively dubbed by the medical community as "The Quack Miranda Warning". Similar disclaimers are also legally mandated in several other countries, like for example in the Philippines which could go something like this: Ang TV Tropes ay hindi gamot at hindi dapat gamiting panggamot sa anumang uri ng sakit.</ (translation: TV Tropes is not a drug and should not be used for the treatment of any disease.</) See also All-Natural Snake Oil . For something that actually works, see Panacea , or the more downplayed and plausible version That Old-Time Prescription . Compare and contrast Side-Effects Include... . Also consider the Placebo Effect , which means that even useless remedies can produce genuine results since Your Mind Makes It Real .

Metabolite, and everything else that contained ephedrine. After synthetic versions of the weight-loss chemical were banned due to violent side effects, people just switched to ephedra, a plant that

produces ephedrine naturally. Will people ever learn?

Some people are scared of spiders. Whenever they see a spider, they will become scared, either screaming in horror or trying to swat the spider with a rolled-up newspaper or stomp it to death if it's on the floor Essentially, this trope is when spiders are portrayed as being scary monsters in different forms of media. Sometimes, they can be giant monsters in horror movies, while they can be normal-sized, yet still retain the scariness that they are thought to have They're often portrayed as extremely venomous, capable of killing or incapacitating humans. This happens occasionally in Real Life and near constantly in stories. In these instances, the sight of a creeping spider is comparable to that of an approaching cobra or tiger. If anthropomorphic, they may be portrayed as more sneaky and manipulative . They may be Evil Puppeteers , due to the resemblance between a spider's webbing and a puppet's strings In reality, while there are indeed a number of deadly spiders on Earth, most of them are more likely to be found in relatively "remote" or exotic regions, such as Australia or Brazil—and even there, most spiders are harmless, and not all areas have particularly venomous spiders. In America, the most notorious deadly spiders are the black widow and the brown recluse, and the very name will have an air of death and apprehension. In reality, both of these spiders are extremely docile, and their bites are rarely serious — most fatalities are children or people with weak immune systems In lieu of either of these spiders, however, the spider most likely to be used to inspire fear and revulsion is one of a wide variety of tarantula species. Despite being relatively harmless to humans, their size and appearance is a grade of Nightmare Fuel all by themselves. Even when a spider really is dangerous to humans — such as the Sydney funnel web or Brazilian wandering spider — they won't aggressively attack people under normal circumstances (see Animal Assassin for more information). The former, in fact, has — all prior to the introduction of antivenom in 1981 In reality, more people are killed each year by champagne corks or falling vending machines than spiders. A rather unimpressive record compared to, say, bears , crocodiles , venomous snakes , or even canines or sharks . However, those animals all have two eyes, internal skeletons, and red blood. When it comes to narrative effect, otherness is always scarier than practical threat Compare Creepy Camel Spider , Giant Spider , Spider Swarm , Sneaky Spider , Scary Scorpions and Why Did It Have to Be Snakes? . Contrast Friend to Bugs , for someone who might love spiders, and Friendly Neighborhood Spider , for the opposite depiction of these animals Not to be confused with Demonic Spiders , which is a gameplay trope, though the two can certainly overlap

Simultaneously showing the passage of time and the impact of events by showing newspaper headlines. For added effect, the papers emblazoned with these headlines spin towards the camera before pausing briefly and fading out. It is usually also accompanied by a trumpet sound effect The Spinning Paper usually takes place against a black background but often fades in footage of people in animated conversation, using telephones or reading newspapers. It is also common to show the Spinning Paper as an overlay on footage of printing presses. It is usually prefaced

with either a newspaper boy yelling "Extra! Extra!" or a shot of a stack of newspapers being delivered The Spinning Paper is more commonly used in movies rather than TV shows and is so incredibly over-used that these days it is usually used not for dramatic, but for comedic value, as in The Simpsons </ . It has also become rarer overall as newspapers lose ground to television or (more recently) online news Back in the days before this device had been done to death, some B Movies would—as an alternative to printing up a custom faux-newspaper—apparently use certain stock layouts, with everything below the massive main headline cut-and-pasted from previous fake front pages. This is why certain news articles, like appear on completely unrelated front pages with such frequency. Which does lead one to wonder why, with the main headline proclaiming Armageddon , some papers consider "Building Code Under Fire" to be newsworthy A Spinning Paper will often display the Worst News Judgment Ever . See also News Monopoly Compare Spinning Clock Hands , Exploding Calendar to show the passage of time

Cartoons have a tendency to get spun off into new shows with younger versions of the original characters. No one is quite sure why producers do this, aside from the opportunity to make a new franchise for a new demographic out of an older, successful property. Often the concept of the original show is dropped entirely and replaced, but sometimes it's adapted to an elementary- or middle-school setting. Frequently parodied, due to the absurdity of some of the examples Note that those are usually not</ prequels , and not part of the original show's continuity. It's usual for people who supposedly met for the first time in the original show to meet in the "younger" show, or for characters with notably different ages in the original show to be babies/middle-schoolers at the same time. If they are descendants, then it's Spin-Offspring If any of the voice cast of the original series is still alive, expect them to have occasional-to-recurring guest roles as the parents of the younger versions of their original roles (e.g. Henry Corden, the regular voice of adult Fred Flintstone at the time, was the voice of young Freddie's dad and mom on The Flintstone Kids </) Contrast Time Skip , which tends to make the characters older instead. Compare Young Future Famous People , which does this with real people. If the characters start displaying hints of their main-series personalities, see Early Personality Signs

If you have a popular franchise, you probably have novels and action figures and DVDs and so on. What else will people buy? A cookery book is one option, especially, but not necessarily, if the franchise is known for Food Porn . The book may or may not be "in-universe"; that is a cookbook that exists in the setting. (If it is, there may or may not be some explanation for why it uses real world measurements and ingredients — especially if the setting is known for Alien Lunch or Foreign Queasine .) An Edutainment Show will also want to take this opportunity to talk to the kids in the audience about healthy eating. Sometimes the cookery book is officially released, or it can be fan-made. There is also a subset of Parody cookbooks with funny parallel Pun Based Titles . These are both loving and mocking in tone. They make fun both of the original work and cookbooks in general. The recipe names will most likely be punning, too.

Spin-Offs are when part of a successful show, usually characters, but sometimes a general concept (first you have the Law, then you have the Order), are taken and given a second show of their own From a producer's perspective, it's a chance to explore other aspects of a concept. Actors can find opportunities to grow in their craft, as well as rise in importance by moving from just being part of an ensemble to having a show built around them. For the networks, it's a chance to establish a show with a built-in audience, making it that much easier for them to sell advertising Lots of spinoffs go on to be successful shows in their own right, sometimes even surpassing the parent series in popularity . Others crash and burn (Joanie Loves Chachi</ , anyone?), suggesting that there is no such thing as a sure thing. Nevertheless, networks keep trying them

Where a character leaves a show and joins or starts another one, and the two run concurrently. Sometimes called a . Characters Crossover from time to time. Spinoffs are Older than You Think . The character of Falstaff, from Henry IV </ parts 1 and 2, was given his own play, at Royal request, by William Shakespeare . See also Distaff Counterpart . When a TV series is successful enough to produce a film Spinoff, this is The Movie . Video Game spinoffs often feature the same cast but differing gameplay genres or are Gaiden Games starring one of the secondary or side characters. When the spin-off focuses on the descendant of a character from a previous installment, it's a Spin-Offspring . If the spin-off reimagines the characters as little kids, it's a Spin-Off Babies . In the television industry, there is a technical difference between the terms "spinoff" and "sequel": a "spinoff" refers specifically to a television show that continues in (more or less) the same era as its predecessor, while a Sequel Series takes place after</ the parent series' setting. (Some older sources will also freely use "spinoff" for any</ mass-produced merchandise connected to a piece of media, from videogames to underpants; more modern terminology will usually favor "tie-in" for that,)

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A Spin-Off Sendoff</ is when characters and settings from one series is used to transition to those of a Spin-Off show or next installment of a Series Franchise . This is usually done by having the first episode of the new series feature these characters in one final appearance, though it can also come in the form of the new characters showing up in The Stinger of the original show's final episode Doing this has the advantage of guaranteeing a built-in audience: it not only raises interest by establishing the new show as being in the same universe or continuity as one the audience is already fond of, but the former case also entices viewership by promising the return of their favourite characters for one last time Compare Poorly Disguised Pilot , where an episode of the original series suddenly shifts focus to a new set of characters, and Required Spinoff Crossover , in which characters from the original series regularly make appearances on the new series See also: Passing the Torch

When, rather than using Spin-Off Babies (the main characters of an older series being made younger) you instead make a show about the descendants of people from the original premise. Sometimes evolve out of a Kid from the Future . May overlap with both Generation Xerox and Legacy Character , but can also exist independently of both tropes Sub-Trope of Changing of the Guard . The current heroes may become Kid Hero All Grown Up . The kids might be Expies of the original heroes Popular Fan Fic device: see Fan-Created Offspring . Ascended Extra or O.C. Stand-in may also apply for canonical descendants who appear at the very end

If you tell this character to Bring It , they'll say, "Can't wait!" You tell them you're stronger than them, and they'll say, "Then this should be a good fight!" If you beat them, they'll say, "I guess I need to train more and face you again when I'm stronger!" If you lose to them, they'll say "That was fun! Train hard for next time. I can't wait to fight you again!" This is a character who lives for a challenge. It doesn't matter where they are or what lies at stake, what they really love is the battle, the challenge of going against someone who is a Worthy Opponent , no matter what the venue or the game is. Usually they hold no grudges, and have no one they'd consider their enemy. (Their rivals , on the other hand...) Instead, they have those whom they relish challenging again and again, so that they can enjoy themselves. The win or the loss doesn't matter to them so much as the chance to test themselves and face a challenge. If they lose, they're usually a Graceful Loser and even if they win they never engage in Unsportsmanlike Gloating but rather

encourage their opponent to get better so they can have a rematch. These characters are mostly heroes, but, if they are antagonists, they are usually Punch Clock Villains and, even without that, they are almost always Friendly Enemies . They certainly make the best rivals . These characters' main motivations are usually to find the ultimate challenge , the one who can truly match their skills, and sometimes, taking that to the extreme, their motivation is to find someone who can finally defeat them . Sometimes, they have no motivation other than to fight/have a challenge. In any case, they certainly don't mind losing . Any series where the main focus is a form of competition, from martial arts to chess, has at least one of these. If this character is really in it for the brutality and/or rush of a physical fight (and who will thus rush into any fight, big or small, just to get their jollies, and never back down from a fight), not the challenge, then he is a Blood Knight , not a Spirited Competitor (a Spirited Competitor will probably avoid a conflict that wouldn't challenge them or doesn't involve someone they feel is worth it). If he's in it for sadistic pleasure, then you've got a Psycho for Hire (or a Combat Sadomasochist , if he also injuries). If the character wishes to face challenges while striving to be the best, then he wants To Be a Master (usually such characters become these after a while). If the character is completely laid-back or carefree about the challenges, or even nonchalant about them to the point of cockiness, then he's a Cavalier Competitor . Subtrope of In Harm's Way . Advanced V.G. </ has several among its main cast, with Yuka Takeuchi being the primary example:

While a Spiritual Successor is for any</ plot that is reused without the same setting/characters, a Spiritual Adaptation is when the plot and even characters are used in a different medium. This often occurs because the creators in the new medium are not the same creators/producers of the original medium, which means they don't have access to the intellectual property rights of the original storyline It's particularly evident with video games; most people have certain movie characters with tons of potential they dream of playing as in an amazing game, yet as most movie licensed games are terrible , there's little chance of that happening. The storyline may deal with the same themes or problems faced by a very similar cast of characters, but without getting the license, the creators have put together an original work instead. Fans check out the new work, and recognize story elements from a work in a different medium A Sub-Trope of Recycled Premise , where it's the story that is reused for another work. A Sister Trope to Spiritual Successor (where any work that shares the same themes/creators is written in a separate universe), Spiritual Crossover (when one work has the characters encounter Expies from another franchise or work) and Recycled IN SPACE! (where the same premise from one work is also reused for a similar but distinct work in another setting). Compare Divorced Installment (where a work did</, in fact, begin life as a straightforward adaptation, only to have the Serial Numbers Filed Off during production) and Spiritual Antithesis (where one work has the same characters and themes as its predecessor but done completely different). See X Meets Y , where two or more works are combined together and The Mockbuster where a work doesn't just have similar characters and plot from another work but deliberately rips it off to capitalize on its success

A polar opposite of the Spiritual Successor , the Spiritual Antithesis is (intentionally or not) referencing or invoking an earlier work by using similar characters and themes, but going in a completely different direction. Often set at the opposite end of Sliding Scale of Idealism vs. Cynicism . May serve as a Deconstruction , Reconstruction (if the original work was a deconstruction itself) or Stealth Parody of the original work. The trope is also popular and commonly applied in case of titles that came out around the same time and share a lot of similarities but accomplish different outcomes, be them Dueling Works or works in different medium altogether, especially in case of those that run for long enough to have divergent evolution. It can best be described as the concept of foils applied to works instead of characters . Often seen as a Take That! against the original work (though it may simply be meant as commentary or as a What If? scenario, and is occasionally even made by the same people), and closely related to Satire . May involve Whole Plot Reference . Sometimes is actually a sequel to the original work, in which it usually serves as an Internal Deconstruction . The Moral Substitute is a related trope, where the work is meant to be the antithesis of what its creators see as moral failings within another work or genre. Of course, nothing prevents a work from being the Spiritual Antithesis of one work and the Spiritual Successor of another at the same time, which may often result in said work being X Meets Y or This Is Your Premise on Drugs . Genres that play this role to each other:

A Spiritual Successor is a type of sequel that is not part of the same world or story as its predecessor, but is nonetheless considered to be a successor because it shares common themes, styles, and elements, and may even be made by the same creators. In other words, it’s a sequel "in spirit" The reasons for this are varied. Sometimes creators are unable to retain the rights to their original work, which makes a direct sequel impossible. A creator may strongly echo another's work as a sort of "professional Fanfic ", implying a connection or parallel while keeping a respectful (and copyright-avoiding) distinction from the original. Other times, they may not want to directly continue the original work (and risk Sequelitis), but their distinctive style and thematic interests remain. Producers may try to adapt a different work following the model of a previous success of theirs, while maintaining a prudent separation between the two Canons . And then sometimes it occurs completely by accident Present in all sorts of media, although the term "Spiritual Successor" may have originated within video games (also known as companion games), because developers might own the engine and game code with publishers owning the trademarks to the franchise A spiritual successor may succumb to Better by a Different Name The series version of an Expy . Often overlaps with Serial Numbers Filed Off . Compare Spiritual Adaptation . Contrast They Copied It, So It Sucks! , Dolled-Up Installment , In Name Only , Dueling Shows , and Thematic Series . See also Production Posse The opposite is Spiritual Antithesis , though it is possible to be Spiritual Successor to one work and Spiritual Antithesis to another at the same time

A Reaction Shot to an unexpected event that involves spraying food or, more commonly, drink from a character's mouth. In some cases,

the character sprays their drink out of their nose instead of their mouth. It can be Truth in Television , as many people can attest, though in real life laughter is more likely than shock to induce such a reaction. The non-eating version is generally a "pfft" Why surprising news or the punchline of a joke is so often delivered when a character has a full mouth can only be ascribed to Rule of Funny . May also be part of an I Ate WHAT?! reaction to the efforts of a Lethal Chef or Cordon Bleugh Chef A common Lampshade Hanging for this trope is when a character pauses to take a drink just so he has something to spit out in reaction See also: Double Take , The Take and Discreet Drink Disposal . Not to be confused with Spit Shake . Compare Spraying Drink from Nose , which is usually caused by laughter instead of surprise. Unrelated to Spit Shine

Splatter horror is not just a film genre: certain authors of Sextreme horror novels have adopted the term splatterpunk to Sdescribe works that include gory depictions of violence ubgenre of SHorror and Sister Trope to Slasher Film and Exploitation Film

Bloody Hilarious : In splatstick, the blood and guts are played for laughs.

A Speculative Fiction variant of Separated at Birth : Our hero meets a character who appears at first to be his long-lost twin - until it is revealed that they are, in fact, the same person split in infancy by Applied Phlebotinum Often the "twins" are characterized as inverses (either Polar Opposite Twins or Evil Twin) since the original's personality traits were divided unevenly between them (e.g. one "twin" got all the confidence, leaving the other timid and introverted). Note, however, that the "twin" is not necessarily evil or even antagonistic; he may simply be an alternate version of the character See also: Shadow Archetype and Starfish Character See Separated at Birth if the character is a real twin

In real life, (or DID) is a condition believed to be most common among survivors of severe and/or chronic trauma occurring before the age of 6-9. While typically depicted as rare and often misdiagnosed due to lack of education among clinicians, the disorder is actually estimated to occur in 1 to 3% of the population worldwide, placing it on a similar scope to autism and obsessive-compulsive disorder. A simplified (maybe simplistic) explanation by psychologists: the condition is thought to sometimes result when a child/teen copes with abuse by convincing himself that it's happening to someone else; as such, the trigger is generally some experience the child/teen is trying to dissociate from by means of creating an "alter ego" who gets put in charge. (The multiple personalities form the source of the disorder's original name, "Multiple Personality Disorder"; it was changed because the new name provides a better explanation of motivation.) Note that without receiving psychological counseling, the symptoms will carry over into adulthood. The individual has no control (at least initially) over when the personalities "switch" and may not initially remember what happens to him while they are switched. To put all that in Tropese: you go to your Happy Place while some poor Red Shirt has to deal with the Trauma Conga Line or Humiliation Conga — so stereotypically, the personality who has to deal with it is not a nice person ... But that's not

entertaining enough (although it's formed the basis for hundreds of popular nonfiction books on the subject), so television does it differently, and in several different ways. Two (or more) personalities may be sharing memory or not sharing memory or have access to each other's memory as external to their own in symmetric or asymmetric fashion, they can switch at will or involuntarily and be in clear war or some form of pact. It even may be the very same personality (i.e. having the very same mind, memory, and desires), but changing 'behavior mode' between several clearly distinctive states. Ironically, this is closer to Truth in Television for what real multiples report experiencing. Characters with a split personality are surprisingly common in fiction, but most of them don't quite match the textbook definition of DID. In older media , it will often be called "schizophrenia" even by psychologist characters, despite the fact that they are completely different disorders</. In schizophrenia, the person experiences auditory and sometimes visual or tactile hallucinations. (The word schizophrenia literally means "split mind," because a main symptom is scattered, unconnected thoughts.) See also Double Consciousness , Identity Amnesia , Jekyll & Hyde , Napoleon Delusion , Superpowered Evil Side , Split-Personality Merge , Split-Personality Makeover , Split-Personality Switch Trigger , Split-Personality Takeover , and Talking to Themself . If the split personality is the antagonist, it's the Enemy Within . Shapeshifting is sometimes involved. If the personalities are flipping back and forth, Flip Personality often ensues. Compare Trauma-Induced Amnesia . If the two personalities are aware of each other, expect a Gollum Made Me Do It situation to develop. Resolving it may require the weaker of the two to say " I'm Not Afraid of You !" If the Split Personality gets its own body, it becomes either a Literal Split Personality or an Enemy Without (if said personality is antagonistic or evil). See also Heroic Safe Mode for one explanation as to how a side like this can be created.

Tropes about people who have or think they have multiple alternate Tidentities, personalities, or selves his is a sub-index of Madness TTropes

Spock Speak (as in Mr. Spock from Star Trek </) is a dispassionate , precise and technical way of speaking, indicating the speaker's distance from human society, but also gives the sense that the speaker is very smart. Common for aliens, robots, people from the past or future, geniuses and/or people from stereotypically formal cultures. Similar to Robo Speak - smarter robots will use Spock Speak. Specific affectations usually include: Bizarrely, these affectations can be combined with Ye Olde Butcherede Englishe in some examples of Flowery Elizabethan English . Much of literal Spock Speak , spoken by the character of Mr. Spock himself , can be traced back to (of all things) American commercial aviation . Gene Roddenberry served as a US Army Air Forces pilot in World War II and then worked as a Pan Am (Pan American World Airways) pilot before he moved to Los Angeles (where he made his living as a cop). The limitations of 1940s and 1950s communications equipment made it hard for a listener to tell the difference between a quick "yes" and a quick "no" - both would sound like a staticky "uh". "Affirmative" and "negative" were easier to differentiate. Standard, precise language also made it easier for pilots to communicate in emergencies — they didn't have to stop to think what to say. Roddenberry may have based the

character of Spock on pilots he knew, in the same way that he based the character of Kirk on Daryl Gates of the LAPD. Yes, that one. Contrast with: Compare with:

Everyone knows It Was His Sled , but most of the time, posting a Spoiler without any warning will get you cursed, flamed, and even

The Hero has been progressing in his quest against the Big Bad . Then he dies . Wait! What?! That's not supposed to happen! Well, now what? Do we have a Downer Ending ? No, no, we need a replacement Hero. Time to present The Lancer Ascendant: someone who will take up The Hero 's sword (and other weapons) and go on to defeat the villain. This can be literal, invoking It Was a Gift , or metaphorical. When it's not only literal but the MacGuffin , see the subtrope I'm Dying, Please Take My MacGuffin . Most often used at the beginning of a show, to explain exactly how some callow youth loser got the job of defeating the Big Bad . In this case, it was a head fake that had you thinking The Mentor was actually The Hero . (Which makes the first guy a Decoy Protagonist .) Occasionally done with the original Hero as a ghost or shade, unable to rest until someone completes his aborted quest When it happens later in the season (or in later seasons) it can be a real shocker. May feature in Dying to Be Replaced . Occasionally used at the ending , to slightly sweeten the tragedy by showing that someone will continue the fight. When it happens to superheroes or supervillains , it is often the case of Legacy Characters . In military situations, often combines with a Field Promotion by the dying hero. This is likely to create a Mirror Character . Subtrope of Changing of the Guard . (Specifically, if the position is vacant by death.) Good Counterpart to the Dragon Ascendant . Related to Her Heart Will Go On , Determined Widow , Taking Up the Mantle , and Bequeathed Power . In its darker forms, leads to Feuding Families , or may be a genesis to, or simply another stage in, the Cycle of Revenge . See also, The Chooser of The One . Passing the Torch is when The Hero decides their succession... and is still alive for a while afterwards . Naturally, this trope is prone to . When listing examples, remember that it has to be more than the literal "someone gives someone else a weapon" part to qualify.

When something really horrible happens or someone tells a character really bad news. It can happen three ways, but it usually played for comedy. Bob tells Alice horrible news. Bob says to Claire, 'I think she's taking it well'. Alice then starts freaking out. (Yelling, getting a weapon, screaming, hurting herself or others, etc) See also Obviously Not Fine . Film - Animated Film - Live-Action

Webcomics stern Animation

A plan for villains who think on a large scale. The bad guys isolate a community from the outside world and then loot it at will The typical plan is to cut off communications (e.g. take down phone lines) and then isolate the town (blowing the only bridge in is common). Local law enforcement will be eliminated (often being captured and locked up in their own jail) Expect at least one hero to stage a "Die Hard" on an X . Compare and contrast Take Over the City and I Own This Town

A form of Heroic Sacrifice where, when a villain fires a weapon at

someone and another character leaps into the path of the weapon, receiving the injury instead Time often slows to a crawl , and the shielded one will shout a Big "NO!" . The leaper will then have a scene where they weeping-ly tell the character how important they are before losing consciousness, while cradled in the arms of the survivor. Sometimes they get better, sometimes they don't, but it's close, either way. Usually results in tears and/or an angry How Dare You Die on Me! moment, especially if the person they took the bullet for loved them in any way. A More Hero Than Thou dispute may result, even though it's obviously too late This may be a minor character protecting a major one, or sometimes a villain will do this following a Heel–Face Turn , in which case they're probably not going to pull through This turns into a Diving Save if the rescuer pushes the victim out of the way without being hit by the shot. Can be done with any other projectiles: a common gag is to do it with something utterly harmless, and really ham up the shot For some reason , the Big Bad rarely succeeds at any attempt to empty the next bullet</ into his original intended target. Nor will the diver not get there in time to stop the bullet, or the bullet continue through the diver to the original target . Considering how much could theoretically go wrong with this trope, it's almost surprising how (relatively) rarely it gets played with There might also be the possibility that the character who took the bullet is Immune to Bullets (or whatever it is that's thrown at them), has certain protection (usually a Bulletproof Vest) or at least can recover from the injury by themselves The United States Secret Service (which protects the president) calls this "catching the bullet", although it is rarely actually performed. In real life, the technique is obviously different, as bullets are far too fast to react to. Instead, the human shield will stand in front of the defended individual (hopefully) prior to the shot being fired. For instance, when Kennedy was shot, the agent with Johnson (the vice president) threw him to the floor of the car and then threw himself on top of him until they reached a secure location If this trope is executed poorly, usually because there were more intelligent alternatives to Taking The Bullet, it can come off as a Stupid Sacrifice . On the other hand, there may very well have been No Time to Think Compare Go Through Me , Jumping on a Grenade , Tuck and Cover , Load-Bearing Hero , Draw Aggro . Human Shield and Bulletproof Human Shield are the unwilling versions that often happens in hostage situations. Misguided Missile is when you do this with air-to-air weaponry In Real Life , this is another term for Taking the Heat . Try not to confuse the tropes, though. Note also that modern small arms munitions, especially military grade, are perfectly capable of penetrating right through someone and retaining sufficient energy to kill or severely injure the person being shielded, so this is very much a last resort tactic if trying to stop someone else being shot Due to the nature of this trope , . You have been warned

A crime has been committed, usually a murder. In the subsequent investigation, Bob seems to be going out of his way to make</ himself a suspect. He may confess right at the start, or just draw attention to himself by refusing to co-operate with the investigators, even when it would appear to be in his interests to do so. Or he may not make himself known immediately, but will suddenly show up at the cop shop two-thirds of the way through, ready to confess, even though he's never been a suspect. Why?

Because he's Taking The Heat for Alice In a classical whodunnit, it will usually turn out that Alice is innocent after all, and Bob was acting on a misapprehension. (Whether Alice is more flattered by Bob's care or offended that he was able to think she'd done it will vary from case to case.) Some authors have gone for the double-whammy, where Bob tries to take the heat for Alice while Alice tries to take the heat for Bob, and in fact, neither did it . Another variation is for the actual perpetrator to offer a deliberately implausible confession so that everybody thinks</ that he's taking the heat for somebody else In more " cynical " series, it may instead turn out that Alice did indeed do it, but Bob has some reason for feeling she should be spared punishment: Alice can't handle prison, Alice has less than a year to live, the victim raped Alice and only Bob knows, Alice has a degenerative brain disorder and doesn't know </ she did it ... and sometimes, Bob may actually think he's protecting an innocent Alice - all while she's pulling his strings to get him to take the heat for her In classic whodunnits, the usual way to expose Bob's lie is by lying right back at him ; in the same way as the murderer always gives away that he knows too much about the crime , Bob can be tricked into revealing he doesn't know enough</ . Saying "So it was you who shot him?" when the victim was clubbed over the head usually does the trick May overlap with the Fall Guy or False Confession . Compare to Silent Scapegoat and The Scapegoat . Contrast I Won't Say I'm Guilty and Then Let Me Be Evil

You're really</ in trouble now. You've been defeated, captured or otherwise humiliated by your enemies, and are now at their mercy. But you've got one last ace up your sleeve. The only problem is, this final attack is going to spell death for you as well as your enemies. But hey, you're going to die anyway! Might as well try to take some of them down with you . Cue Earth-Shattering Kaboom via a Superpower Meltdown by using a Dangerous Forbidden Technique involving a Painful Transformation into a One-Winged Angel , or anything that suits your tastes, really. Don't forget, however, to growl in a menacing tone: "If I'm going to die, I'm Taking You With Me," or perhaps " See You in Hell ." When this trope is invoked, the hero usually survives, and the villain nearly always dies, regardless of who is trying to take whom with them. If it's the villain trying to take the hero, the attempt inevitably fails. If it's the hero trying to take the villain, the attempt inevitably succeeds, and it's likely (but not certain) that the hero will find a way to come out of it alive. (Exception: If the hero is a redeemed bad guy , the attempt inevitably succeeds and kills both of them .) One form of Taking You with Me is when a villain deliberately sets up a Load-Bearing Boss situation, hoping to collapse his lair on the victorious heroes (over cries of "You'll kill us both\all!"). When cornered, one might decide that it's Better to Die than Be Killed , and take a Cyanide Pill ; too bad that those don't bring down the opponent with you. Alternatively, the threat</ of taking an attacker down with you can allow you to achieve a Victory Through Intimidation . If this action is taken by a usually stoic villain, may have been preceded by a Villainous Breakdown . If all of the universe/reality is included with "you", this becomes a Suicidal Cosmic Temper Tantrum . A Last Stand is a prolonged version of this, involving more characters. It may, in fact, have several Taking You with Me incidents in it. This trope often goes hand-in-hand with Do Not Go Gentle . See also

Sealed Evil in a Duel , Self-Destructive Charge , Last Breath Bullet , Mutual Kill , Suicide Attack , and Heroic Sacrifice . May occur after crossing the Godzilla Threshold . The Double Knockout is a nonlethal cousin of this trope. May be the purpose of some variants of a Dead Man's Switch . Compare Last Ditch Move for (not necessarily lethal or even offensive) scripted final actions. Someone pulling the Self-Poisoning Gambit may be doing this if they don't have any means to counteract the poison. A Sore Loser might resort to this if they're upset enough. Contrast Villain's Dying Grace . Not to be confused with Taking Them Home With Me . It also should not be confused with Backstab Backfire , where the death of the person trying to do a last ditch effort in killing his enemy did not plan the possibility of death when attempting to backstab them after being defeated. As a Death Trope , all spoilers will be unmarked ahead. Beware.

In a lot of fairy tales , there is one hero and one heroine (though The Prince and the Pauper and the like are notable exceptions), there will be a lot of emphasis on how infinitely talented the girl is, but not as much on the guy. The girl (who is usually either a princess or a regular girl who will become a princess later in the story) can have any range of talents, including singing (obviously), dancing, cooking, painting, or even kicking people's asses . This can occur in one of three situations: She spends most of her time living in her castle/house, and likes to keep a few things in practice so she doesn't get bored. Same if she's been living in a tower. Or maybe, in some cases, it's part of her job. As for the guy? The guy may or may not be a prince, but he is usually given one of three talents: Swordfighting/any other kind of battle Subtrope of Men Are Generic, Women Are Special . Compare Useless Boyfriend .

People, ordinary or celebrated, compete in a given field for the votes of the viewing public. Singing, dancing and stand-up comedy are the most common fields. Prone to filler . Differs from a Reality Show in that the contestants should have at least some genuine talent. Frequent tropes: If you're looking for a common plotline involving the characters of a show participating in something which may be called a "talent show," see Talent Contest . US

Many cartoons have them — some animation companies have made their entire core casts out of them. Very simply, these are animals who talk. The term "talking animal" is typically used to describe any</ animal character that talks, whether it be a Nearly Normal Animal or a Funny Animal , but there are so many examples of animal characters that talk, this page will only cover characters that aren't: This page will only include characters that, despite their ability to speak, are still animals in almost every other way, particularly when it comes to instincts, priorities and motivations They very rarely wear clothes, and they are often vocally proud of the fact they aren't human. They may even choose to talk to no one but a single human, who typically finds this very disturbing. They may even break the Fourth Wall and talk only to the viewer. Like many Speech Impaired Animals and Nearly Normal Animals , many Talking Animals lack hands and walk on all fours, negating the possibility of performing many human tasks and behaviors. A few examples are bipedal if their species is flexible enough. However,

when required by a joke, the Talking Animal can sometimes act like the more anthropomorphic Civilized Animal or Funny Animal . Since these are otherwise normal animals who are able to talk, the issues of Furry Confusion don't usually come up. The issue of What Measure Is A Nonhuman , however, is far more likely to affect a Talking Animal than a Funny Animal. That said, Talking Animals are likely to voice just what they think about humans ... The Fairy Tale is more likely to feature a talking animal than a fairy. (Although they do often turn out to be humans under a curse . Or even ghosts.) Polly Wants a Microphone is a specific sub-trope for when in fiction, most animals can’t talk, but parrots can talk instead just of mimicking. Lots of verbal jokes involve talking animals, with the humour usually deriving from a trait of that animal or a pun based on the word for the animal. A common subversion of these jokes is to replace the punchline with something along the lines of "Holy crap, a talking horse!" See also Not in Front of the Parrot . Fun fact: As ridiculous as it sounds, there are some books like Charlotte's Web</ that were banned in some areas of the U.S. because they had talking animals in them. Many Weasel Mascots , Non Human Sidekicks , and Team Pets are Talking Animals. Talking birds are a separate subtrope . Compare Intellectual Animal , Sapient Steed , and Uplifted Animal . For the next step "up" in the latter, see Partially Civilized Animal , Civilized Animal , and Mouse World . See also Sliding Scale of Anthropomorphism . Don't expect the problem of the animal's vastly different (or completely absent) vocal tract to be explained. Compare Animal Talk . Contrast Pantomime Animal .

A couple, wearing pajamas Mainly a Sitcom trope nowadays, but serious instances have been around much longer; for example at the beginning of the medieval Irish war epic The Cattle Raid of Cooley </ . Not to be confused with Talking in Your Sleep (which is exactly that). Expect a Modesty Bedsheet . For more badass characters, it's a good time for a Scar Survey .

You're asleep, you're dreaming — you're really talking with someone else. Or fighting them. Or — Dreams that are secretly (or openly) a form of two-way interaction. (The other person may or may not be asleep.) Harm can only come to the dreamer through psycho-somatic effects, or as mental damage . Maybe the other person is a Dream Walker . May shade into Dreaming of Things to Come / Opinion-Changing Dream , if the other person tells of or shows the future, or Dreaming of Times Gone By , for the past. Dream Spying is particularly likely to overlap, letting the dreamer see the present with the other as a guide. May be mistaken for Dreaming the Truth , or if a Dead Person Conversation , be indistinguishable . May take place in Dream Land . Supertrope of Your Worst Nightmare . Can be a form of Adventures in Comaland , if you are seriously out of it. Not to be confused with Talking in Your Sleep , which may or may not share similarities with this trope.

In several of CLAMP 's works, dreamseeing and dreamseers are important elements of the plot and can speak with the dead, especially in X1999 </, ×××HOLiC </ and Tsubasa -RESERVoir CHRoNiCLE- </ , in the latter two cases allowing people to communicate across dimensions.

In Iron Man </ # 20 "Haunted-part one", Tony talks to the then-dead
In Captain America in his dreams the first known version of "
In Beauty and the Beast ", Beauty has repeated dreams of a handsome

In young man begging her to save him. Only after she agrees to In marry the Beast does she realize that he and the man in her In dreams are one and the same

In the Jackie Chan Adventures fic Queen of All Oni . Later in an interlude Big-Lipped Alligator Moment , he tries to contact her directly, but that doesn't work. The researchers in Dreamscape

Abridail's power in Super Powereds </ . He uses it to keep Globe in contact with the Melbrook gang In Anne McCaffrey 's Talents </ series, the Mrdini have a limited ability to manipulate human dreams. This works out quite well for first contact betweeen humanity and Mrdini: they're able to communicate through dreams until they learn enough of each other's language to do so verbally One possible use of Oneiromancy in Changeling: The Lost </

I and You

Used by Rose during the fifth chapter of Dragon Quest IV </ to show those who stay at Strathbaile's inn her whereabouts and how to get inside.

In a deleted Parallel Dementia <// Emergency Exit </ mini-crossover, Eddie does this in order to talk to Fall after he's been forbidden to visit her dimension in real life.

In Brennus this way.

In Jackie Chan Adventures </ , Jade does this multiple times when using the astral projection of the sheep talisman.

Dreams, occurring in REM (no, not that R.E.M.) are the subconscious mind's way of rooting through thoughts and concepts the brain is trying to process while the owner of the brain is sleeping. When a sleeper is dreaming, they sometimes also talk. In Real Life , these verbal fragments are more likely to be random nonsense like in the page image than anything linear or relevant — let alone any kind of deep or embarrassing secrets — but this is fictionland... In fiction and media, anything spoken whilst dreaming is intelligible and (usually) deeply meaningful, offering up insights into the hidden life of our heroes. The Bully may reveal himself as a Bruiser with a Soft Center or a Jerk with a Heart of Gold though he's still obnoxious while awake. Your tough-as-nails Mama Bear may have nightmares about things from her past , which of course gives The Hero something to comfort her over. The Stoic may show his hidden fears . Your shy Shrinking Violet may call out the name of the one she loves in her sleep, though she never gives a hint while awake (bonus points if she does so rather... passion ately). If it isn't one of the above, most likely there will be crucial information imparted. Even if the sleeper knows all the secrets in the story, the one piece of information the listener needs will be what is murmured between nonsensical babbles. If something delicate is revealed, there's a good chance that the listener will misunderstand it and causes hilarity to ensue . If what's said actually is</ nonsense, then the medium is most likely comedy, or the trope is being used for comic relief. Can just as often lead to tragedy, depending on the secrets spoken and who's been overhearing or listening. A common variation involves the 'sleeper' pretending to talk in his sleep to misdirect eavesdroppers . Supernatural intrusion into dreams is a method of justifying the

dreamer speaking in lucid sentences. Nor is this trope restricted to natural slumber — drugged sleep or unconsciousness brought on by drugs, alcohol, or a blow to the head will work just as well. Sleep talking can be accompanied by Sleep Walking and Fever Dreams as well. Truth in Television as there are many people who talk in their sleep in Real Life . Probably related to the fictional idea that dreams are generally coherent experiences that consist of the dreamer reliving past experiences, instead of surreal flashes of (seemingly) unrelated things . Not to be confused with the half-awake babble someone makes when awakened abruptly by the phone in the dead of night. Sleep-talking also tends to be the last thing that happens before the sleeper's own words cause them to snap awake and sit up in bed . Not to be confused with Talking in Your Dreams , where two or more dreaming characters are communicating with one another. See also: Dream Sequence . Compare with Non Sequitur, * Thud . Not to be confused with Talking in Bed (which is a conversation between two characters in bed who are both awake). If a person is saying stuff from a daytime fantasy, that's Acting Out a Daydream .

The Talking Lightbulb is some visual effect, often a simple blinking light, that flickers away whenever a robot or computer speaks, for no reason other than to look cool. Maybe it's supposed to help the audience focus on a character that doesn't move its face when it speaks, generally because it has no face. It is often used in combination with Robo Speak . Can be justified as a user-friendly feature, since for people on both</ sides of the Fourth Wall , it's the simplest way to make obvious at a glance which one is speaking when several robots, computerized appliances, and talking alarm clocks are around Compare Head Bob , Action Figure Speech . For literal</ talking lightbulbs, see Animate Inanimate Object

RAAAIIIIID!! </ * boom

The advertisement features a representative of the creature or item the product is supposed to wipe out. The Talking Pest will start by bragging about how well things are going for it. Then the product is used. Sometimes the pest is evicted, and bitterly complains as it is leaving. Sometimes it is killed, and viewers get to hear its last scream. Sometimes the Talking Pest is cute. On occasion, it is the basis of merchandising The logic behind it is to convince viewers that the various insects and maladies out there are making them miserable not as a by-product of them doing what they naturally do, but rather because they just love Of course, this can result in Fridge Logic when you realize that showing the graphic death of an insect is more disturbing when the insect is anthropomorphized so much that it has apparent human intellect and speaking ability See also: Meet The Meat . Peeve Goblins may sometimes play a similar role in advertising as well

... But what if they could? Sentient feces. Living dung. Intelligent droppings. Basically, poo that's alive. Doesn't necessarily have to speak, as long as it's sentient. Anthropomorphised doodoo is generally for comedic purposes, but there are exceptions. A subtrope of Toilet Humor and Animate Inanimate Object .

The hero has cornered the vicious monster. It's taken out everyone who has confronted it thus far, and the hero seems like no exception That's when the hero, rather than drawing a sword, pulls out his cue cards. He begins a speech about the good things in life, the wonders of good, how Humans Are Special and the monster should respect that, and that the monster should know better than just give into his evil nature, etc And it works </. This hideous monster surrenders, lets itself die, chooses to Ascend to a Higher Plane of Existence , disappears in a Puff of Logic , or what-have-you. Basically, an organic version of the Logic Bomb More cynically , it moves the monster just long enough for the hero's friends to open fire , shuttering out that one chance of redemption... Or it doesn't work at all and just gives the monster some open spot to attack the hero Done well, this can be a very moving finale. Done badly, it comes across as a giant cop-out (See: Swiper, No Swiping!). Sometimes spoofed by having the monster giving up just to make the hero shut up A favorite tool of the Guile Hero . Often an illustration of The Power of Language . See also To Win Without Fighting . Also related to "The Reason You Suck" Speech

Professional voice actors pride themselves on range. So, hiring a few good voice actors means you can take care of many, many characters with a small cast (especially if one or two actors are a Man of a Thousand Voices) Oftentimes, this results in funny situations, like two characters played by the same person having intense conversations and heated arguments with each other. The talent is in making sure the audience doesn't know it. If jokes are made about this, it's Actor Allusion Sometimes this can happen in real life for technical or legal reasons where a person is required in one capacity to write themselves (in another capacity) a letter. For example, in most US states, for small corporations, a corporate officer can file an authorization to the board of directors to waive the corporation carrying workers' compensation insurance on that officer. Now, in the case of a corporation with a single owner (who therefore is both Chairman of the Board of Directors and President), the President of the corporation (who is the only officer) has to write a letter to himself</ , as Chairman of the Board, informing himself that he (as President) is waiving the Workers' Compensation coverage on himself (the letter being sent to the Workers' Compensation Board) In voice acting, the process is fairly simple, with the actor just doing a different take (although some good voice actors can do it in real-time). The actor's vocal range is the only thing that might betray commonality This is sometimes actually invoked on purpose</ , as it can make you think, "Ohey, they're a clone? Why didn't I realize that before?" In Live-Action this has historically been difficult, requiring split screen or otherwise splitting the image and requiring perfect synchronization between the different takes. Normally, the camera was stationary for this, but Back to the Future Part II </ pioneered a motion controlled camera that allows for complex panning shots that have the same actor in multiple roles. More modern works are able to do it a bit more easily due to advances in computer editing See also Solo Duet , where a singer does two different voices to make it sound like a duet, usually Played for Laughs Not to be confused with Informing the Fourth Wall , Sounding It Out , Thinking Out Loud or Talking to Themself . Compare Holding Both Sides of the Conversation , which is an

in-universe example of this trope, where a character is pretending to hold a conversation with another non-present (or non-existent) character, in order to maintain some kind of charade

A mute character — or one who has been rendered speechless by events — will communicate with hand-held signs on which are scrawled his comments and questions. Flipping the sign will often display additional messages — often more than the two one would expect from a simple two-sided object These signs appear and disappear (like so many other possessions of cartoon characters) as needed Usually they are examples of No Fourth Wall , as they frequently bear comments made to the audience, not other characters. Compare Hand Signals for those who communicate with hand gestures. Reading Foreign Signs Out Loud may ensue in dubbing. This trope is very useful for a Silent Snarker

Talk shows exist both in and out of universe as a genre to entertain, inform, exploit, or just plain point and laugh. Oftentimes, a character may decide to go on a talk show to settle some single episode or plot-mandated strife, they may have gained some kind of fame and go on the talk show to promote the project or they may have gained a talk show themselves. Cue hilarity. Needless to say, whatever success or resolution the protagonist or protagonists are trying to achieve will fail for a variety of reasons. It could be because one character could be trying to Keep in mind that this trope can be flexible. The time on the talk show doesn't have to last the entire 20-something minutes of the episode or major plot point of a film; it could last half the episode or even last for just one memorable scene. Also, although talk show implies a national or local program, it can also mean public access television (usually in the hopes of it becoming more famous). Closely related to The Show Goes Hollywood , although here the show is usually broadcast or just happens to be in the city the protagonists are located in , especially if it's New York , Los Angeles or Chicago . Game Show Appearance is its game show equivalent. While it may end up with actual fistfights occurring, it has little to do with Talk Show with Fists .

The Talk Show ("Chat Show" in the UK) genre encompasses a number of different formats, but all talk shows share certain characteristics: Talk shows are (almost) exclusively nonfiction (when they are not a Show Within a Show). Quite often, they are named after their host or "with [insert the host's name]" . Most talk shows follow one of a number of standard formats: Light news, commentary, and fluff pieces. Examples: The Today Show </, Good Morning America</ . For a list of notable TV presenters, see Presenters

The thing about these talk shows is that they seem to always end violently. Usually the host calls out a wrestler and proceeds to either insult the wrestler directly or brag his ass off while at the same time insulting the guest. At this point, the guest's finishing move is often applied to the host's face. Sometimes, however, the guest decides to say something to the host and then, inexplicably, take his eye off of the host. Which is frequently followed by the host taking the guest's head off In short, regardless of the wrestlers involved, who's hosting, who's the guest, and the specifics of who is beating on whom, they always

end in violence Was incredibly popular in the early 90s, when just about every heel in WWE got one. It made a resurgence amid the COVID-19 pandemic in 2020, when there was a need to make segments with fewer talents. With several stars who could put on one of these (The Dirt Sheet , VIP Lounge , The KO Show , A Moment of Bliss), it wouldn't be impossible to see multiple on one TV episode Not to be confused with Jerry Springer </, Jeremy Kyle </ , and their ilk. Any wrestling there is only incidental

Well, Everyone Loves Blondes , Heroes Want Redheads , and of course there's the sensual Brunette. But for men, there seems to be one main perceived ideal: Tall, Dark, and Handsome. Sometimes, it's a Tall, Dark, and Handsome Stranger Tall, Dark, and Handsome Stranger was a pulp fiction trope, particularly in mystery novels. Romance novels still play it straight sometimes. This then led to a Tall, Dark, and Handsome casting trope for leading men: Clark Gable , etc. This is also one of the defining attributes of the Latin Lover stereotype Historically, "dark" referred to the man's hair and often eyes, not necessarily his skin color. If the man had "dark" skin too, it was meant to refer to a "healthy" or "bronzed" i.e. tanned complexion at best, as opposed to being too</ pale or "pasty", and connoting an active lifestyle, getting out in the sun and doing proper manly stuff like horse-riding or hunting. By default he was assumed to be white due to society frowning on interracial relationships , to put it mildly. So while the phrase could literally apply to a black man, it's unlikely to be used this way unless it's in a modern work, and thus a slight subversion Most Tall, Dark and Handsome men display an aloof, cold, and distant personality, but they do have a gentle and caring side Being one of the oldest tropes in the book, it's nowadays more often used in subversions and deconstructions . The actual invocation of the trope Tall, Dark, and Handsome Stranger is often parodied or might be played straight but usually isn't highlighted if it is See Aloof Dark-Haired Girl for the Distaff Counterpart , and Tall, Dark, and Snarky when combined with Deadpan Snarker or Gentleman Snarker

Alice just started her period and has run out of tampons. She is busy so she nonchalantly asks Bob, her boyfriend, to get them for her. Bob just stares in horror. Alice explains that she can't go, but she needs them as soon as possible so he would have to get them. Bob freaks out as he embarks on the most horrifying journey to the store that he will EVER have to face: the Tampon Run Can also apply to menstrual pads (or sanitary napkins) Played for Laughs , this trope exemplifies just how much of a big deal men stereotypically make out of menstruation. For whatever reason, testosterone makes men think that this naturally occurring event is the most terrifying thing in the world. He may be seen talking to himself, shouting to nobody in particular upon finding out that "they come in sizes?!?!?!", and trying to hide it. Men might try to play it off by asking if they come in larger sizes . Bonus points if he sees another guy in the same boat or if the sales clerk calls for a price check effectively announcing to the whole store that Bob is buying tampons Compare to Wacky Cravings where it is also often exaggerated by the husbands or if the writers are guys and to All Periods Are PMS where the poor unfortunate guy is being sent on the errand because every 28 days his loving mate turns into an evil conniving bitch </. Contrast No Periods, Period . Trojan Gauntlet will often involve many of the same embarrassing circumstances

and might be the closest possible thing to this trope's Spear Counterpart

A tandem bicycle is that type of two-seat bikes with two sets of pedals that aging liberal couples and teenagers in Public Service Announcements ride everywhere. It works on the principle "2>1", according to which, it's easier to ride if there are two people doing the pedalling But, not all is good, because, as always, evil rears its ugly head in the form of a Tandem Parasite. This is the one in the back seat, whose parasitism is not visible to the hard-working front-seater. The rear-seater doesn't pedal at all, but rather crosses his leg and smiles as the poor soul in front of him does twice the work he should be doing - the idea here is that the rear-seater is mockingly taking advantage of the rider It should be noted that, sometimes, the parasite has some reason not to pedal, like being distracted, or having been hurt, if you buy those cheap excuses A Dead Horse Trope , or even a Dead Unicorn Trope

In large modern warfare engagements, infantry may as well be Cannon Fodder . You want something that can Hold the Line . Something with a BFG and/or More Dakka , crawler treads and (literal) tonnes of armor. You want a tank. Real Life tanks have large cannons to take on other tanks and fortifications, and (usually) secondary weapons to deal with infantry or aircraft. In fiction and reality, other tanks may use anti-infantry or anti-aircraft weapons instead of cannons. These do exist in Real Life , but they're not called tanks. To make the distinction even more difficult, many of these are based on existing tank chassis, so they look like tanks that have had their turrets swapped out. Cue journalists and the general public calling them "tanks" anyway . The tank's size and mobility may also be used as a weapon to crush people, cars, and walls. The armor is thick enough to stop small arms fire, most of it in the front, with the weakest areas being the rear, bottom and top. Expect enemies to take advantage of this for massive damage. Of course, the above paragraph refers to tanks around the size of today's main battle tanks. Sometimes that's not enough. They need to be bigger! Big enough to crush the other tanks</! And carry loads of weapons! While racing donuts around them! And the armor is able to withstand Martian Death rays! And it has NBC protection! It's a FLIPPING BUNKER ON TRACKS. Oh, and the wheels on the tracks are equipped with armored gun pods. Other armored fighting vehicles, like armored personnel carriers , self-propelled artillery and tank destroyers may be called tanks. They're not. Don't be fooled! Likewise, don't listen to the deranged lunatics who keep wanting to put legs on them . Ridiculously impractical, that. Related to Cool Car , Cool Bike , Cool Train , Base on Wheels , and other vehicle/warfare tropes—this is basically Cool Tank. Has nothing to do with Shorttank , which makes you say tank goodness in a completely different way. Also has nothing to do with playing a damage-sponge character in an MMORPG , or with the oxygen storage unit strapped to the back of a SCUBA diver. Well, maybe this trope has * a little to do with these things: tanks in MMORPGs are named after * this kind of tank, because they are heavily armoured characters who can soak up a lot of damage while also dishing it out; as for the kind of tank that holds gas or liquid — that is actually the * source of the term as used in this trope, odd as it may seem! When the first practical tanks were being developed around the time of World War I , they were so called in documentation as a code term, to confuse the enemy and throw any spies off the track; for one reason or another,

the code name just stuck. They might just as easily have ended up with the admittedly cooler name of "land-ships." For armed tank-like vehicles, which have legs instead of good ol' treads, see Walking Tank . For ones which float , see Hover Tank . For ones that can travel underground, see Drill Tank . When the military geniuses of the world finally realize there is no firepower like battleship firepower, one may witnesses the ultimate tanks: Land Battleships. For when things in video games (such as people) act like tanks when they shouldn't, see Tank Controls . Sapient Tanks can think for themselves. When tanks are useless in media, see Tanks for Nothing . For inaccuracies with armoured vehicles, historical and otherwise, see Tanks, but No Tanks . For information on tanks and other armored vehicles, see Armored Fighting Vehicles . If you looked up Mechanized Infantry and expected to see a giant robot with a gun, try looking up Real Robot instead. For like in Thomas & Friends , see Cool Train . Although the "tank" class/role in video games gets its name from the role of literal tanks, they have nothing to do with this trope . By the way, they are called "tanks" because when the British were first developing them in World War I, they were called water carriers or water "tanks", in an attempt at secrecy.

Tank Goodness somebody noticed! Writers often play fast and loose when it comes to vehicles. They are usually Just Plane Wrong , and use artistic license when it comes to ships . This applies to armored vehicles as much as anything else, either getting details wrong or using stand-ins. One of the most common mistakes is to treat all armored vehicles as tanks. Armored cars, self-propelled guns, armored personnel carriers and several other types of armored fighting vehicles can be and frequently are misidentified as tanks, just as every warship is a "battleship" to most civilians. In real life all of these vehicle types and more are commonly lumped together under the catch-all term "Armored Fighting Vehicles" which is usually contracted to just "armor" or, if you want to be all snooty about it, AFV (no relation). Despite the common logic of "if it looks like a tank, acts like a tank, smells like a tank, it's a tank", many AFVs that look like tanks don't fit the definition, as tanks are usually characterized by being more of a product of old warfare, therefore way</ more heavily armoured and generally built to take the brunt of enemy fire than their AFV cousins, which usually possess lighter armour and rely more on indirect combat. Of course, this makes tanks rather expensive to make and maintain compared to other armoured vehicles, which is why we're seeing fewer actual tanks portrayed by the media these days. In most war films, particularly those set in the Second World War, historical tanks and armored vehicles will be replaced by either modern or more widely available contemporary vehicles that have either been painted in appropriate (or at least stereotypical) color schemes or given cosmetic makeovers to disguise their foreign or anachronistic features. The amount of effort that goes into this varies rather wildly. There are many very good reasons for this . Firstly, most survivors are historical artifacts belonging to museums and obviously cannot be used recklessly or destroyed. Moreover, many types of antique armored vehicles are actually quite scarce, and some were quite rare in the first place - the WWII Axis were the worst offenders as they favoured shorter production runs and a far greater number of variants. Just 492 King Tiger panzers were produced, as against 47,000 M4 Sherman tanks (all variants), and many contemporary Italian or Japanese vehicles were produced in even

smaller numbers. In many cases surviving examples aren't available (e.g. submerged in a Belarussian swamp) or simply don't exist due to the ravages of combat, the temptations of scrapping/salvage, and the passage of time. Next, as the Sherman production numbers above suggest, Anglo-American filmmakers naturally took advantage of the huge glut of cheap surplus U.S. Army equipment in the immediate postwar period. If a studio has running vehicles in their prop inventory that are available for filming without much hassle, then simple convenience means they'll get used, accurate or not. These days, most armored fighting vehicles that don't meet their end on the battlefield will probably be scrapped before anyone else can get their hands on them. Tanks have never been particularly attractive on the surplus market since they are huge, heavy, fuel-guzzling lumps of steel that can easily cost more to restore and preserve than recycle. Even contemporary vehicles in operating condition can be prohibitively hard to find and incredibly expensive to hire, transport and maintain for filming. After all, tanks tend to be just so flipping big</ and in part because military vehicle collectors are often understandably leery of renting their rare and often irreplaceable treasures. Then there's the matter of Real Life politics, where vehicles you'd ideally want for realism simply can't be obtained at all since they're currently being used or held by an unfriendly power. It's easily forgotten today that prior to The Great Politics Mess-Up , getting realistic Soviet or Eastern Bloc military vehicles for filming many a Cold War thriller was darn near impossible unless you were an Eastern Bloc filmmaker. Whereas today, you can just phone the Russians and ask them nicely (and offer to pay cash up front). Similar to its sister tropes, this one happens out of practicality more than anything else, especially if you're not Backed by the Pentagon and just don't want reality to get in the way of Tank Goodness . Just find something vaguely tank-like, add a coat of stereotypical (but historically inaccurate) panzer gray paint and a few crosses and voila</! instant Tiger. And—let's be honest here—aside from a few vehicle enthusiasts and history buffs, most viewers wouldn't even notice (or care), anyway. If it has tracks and a gun, it's a tank as far as they are concerned and it doesn't violate their Willing Suspension of Disbelief . To those who know what to look for, however, it can quite jarringly break it. For producers who care, there are a number of ways around it. One is to use surplus or 'backup tanks' from modern armies such as Russia or Spain: Most T-34 and Sherman tanks used in WWII films were not actually from the war but modernized vehicles from the immediate postwar period. Another is to take a more common modern or contemporary vehicle and give it a cosmetic makeover to give it the appearance of the correct historic vehicle ; sometimes these conversions can be quite sophisticated with only a few detail differences such as turret location and suspension design that only dedicated military vehicle enthusiasts would likely notice (these folk are often called "rivet counters" in the trade and are usually considered to be very annoying and hard-to-please people). Finally, there are always models of both the real and the Computer Generated variety, which naturally come with their own sorts of problems. Feel free to post aversions here, as they're rather rare and always a pleasure to see. For information on what qualifies as a tank and other armored vehicles, see Armored Fighting Vehicles .

Main Battle Tanks are a crucial part of modern armed forces. They combine the mobility and speed of motor-vehicles with the killing-power of artillery, and can also help infantry

assault entrenched defensive positions. Modern tanks are all but invulnerable to the crude and improvised weapons used by most partisans and rebels, making them invaluable in the extermination of such groups. All in all, a properly-used and handled tank of a sufficiently modern model can be a formidable weapon However, this is not true in fiction. Tanks will be destroyed right and left by the Humongous Mecha or Monster of the Week , with their firepower doing little to no damage . Essentially Red Shirt for armored vehicles, this is where a normally effective force of tanks serves as nothing but cannon fodder to make the enemy look intimidating This is when tanks are completely useless for any purpose other than getting blown up for dramatic effect, even when you'd normally expect them to be effective. A tank column getting wiped out by the enemy through good tactics and properly placed weaponry is not this trope. An entire company of tanks firing at the enemy and doing no damage at all, followed by getting destroyed in one shot is this trope. This is about tanks themselves being useless, not just incompetent leadership. Also bear in mind that this can even apply in situations where the tank's introduction makes it rather badass, i.e. mowing down a squad of soldiers or weaker vehicles before being blown away by the real</ threat. In those cases, the swift destruction of something that was until recently kicking ass and taking names can serve to make it clear that this new threat is nothing to be taken lightly In Real Life , tanks have been designed for two purposes: winning battles, and winning campaigns. NATO and the USA specifically designed tanks for the former purpose, and the USSR and Warsaw Pact designed their tanks for the latter. More specifically NATO focused on fielding high-maintenance nigh-invulnerable tanks that could beat WP tanks in set-piece tank duels and hold the line due to their numerical inferiority, whereas the WP focused on fielding cheap tanks with good reliability and fuel-efficiency that could go long distances at high speed across rough terrain and defeat NATO logistics personnel in hit-and-run engagements, as well as flank, while not losing too much if a single vehicle was destroyed, since they have numerical superiority What this works out to on the field is tanks fighting while or inbetween speeding along with other vehicles, and tanks fighting while crawling alongside infantry on foot. Despite their higher costs, even NATO tanks are very vulnerable to (handheld) anti-tank weaponry in the latter role. Indeed, despite what we said about 'being nigh-invulnerable against ill-equipped opponents' urban warfare tends to expose the weak top- and rear-armor of tanks to potentially lethal attacks and ambushes by infantry at short ranges. Good tank commanders always know how to balance the need to avoid losses and their need to accomplish their immediate objectives - losses are inevitable, but they will never be wasted </ But in many Kaiju series, tanks are very poorly</ commanded and used. Tanks will be shown to line up directly in front of the monster and get stomped, despite the fact that modern battle tanks can reliably hit small-ish targets many kilometres away (and even over the horizon</). Additionally, despite most militaries carrying ammunition designed to penetrate the thick armor plating of other tanks and defensive fortifications, they will never be able to cause even superficial wounds to the monster Even in more "realistically" based Humongous Mecha shows, the mecha can destroy tanks with ease despite being larger targets and not having any heavier weapons or armor than battle tanks. In fact, these reasons are why most militaries consider the idea of Humongous Mecha to be impractical to begin with. This can be

justified if there is an extreme technological gap between the combatants. Usually, conventional tanks would have about the same problems with any</ Impossibly Graceful Giant war machine as they do with their old nemesis the ground attack aircraft, but in a practical situation the technology enabling that grace would be applied to the tanks</ first. Tanks could be said to be the Red Shirt counterpart to the Mecha-Mooks of the enemies In superhero series, tanks are never any threat to superheroes, usually only serving as an impromptu missile, getting swung at another tank, or flipped upside down. This can be justified if all the characters have Super Toughness in addition to Super Strength (as is usually the case), but you'd still think the military would learn their lesson after a while When tanks are not</ useless, and are, in fact, quite awesome, then it's Tank Goodness . If the things being destroyed are called "tanks" but aren't or the depiction of tanks is incorrect, then it's Tanks, but No Tanks . A Sub-Trope of Armor Is Useless . Compare The Worf Effect , Red Shirt , and Five Rounds Rapid . Contrast Mecha-Mooks , when it's the Humongous Mecha that are getting crushed. For the helicopter version of this trope, see Hellish Copter

Back in the day (and even to this day, thanks to programs like TiVo and Video On Demand), one could record a favorite show, film or song via a VCR or a tape recorder to the radio. It was a great way to preserve that airing that would always last... unless someone taped over the recording itself with one of their own. Obviously, this is quite a quandary since the first, lost recording is now considered irretrievable Although this is usually an accident, it could also be done intentionally due to the original owner of the tape doing the re-recording due to running out of room for a new program and being pressed for time and the like to find another place for it Because Technology Marches On , this has the potential to become a Forgotten Trope to future audiences, unless you count the digital equivalent of deleting a file to free up enough memory for another file This would be considered the in-universe version of a Missing Episode . Compare and Contrast We Should Get Another Tape , which is oftentimes deliberately done and which focuses on the result of a recorded over tape instead of the reaction. Obviously Truth in Television , so listing real-life examples would be redundant

The programming for a television station is typically stored in Tha large "refrigerator" containing data, video tapes and other Thmedia. Tape Switch occurs when it's 4 p.m. and Tony in the Thbroadcasting booth accidentally puts in the hair gel commercial Thinstead of the Gillette razor commercial that's supposed to be in Ththere at 4 p.m., and you get a "blip" of the wrong commercial, or Thmaybe half a commercial, then a complete commercial for something Thelse. The same "blip" occurs nowadays for a different reason with Thsome cable companies, who overlay their own local commercials in Thsome breaks; the blip happens if Tony at the cable company is Tha second too early or late in flipping the switch. Most large Thbroadcasters now run from media servers allowing for a high Thdegree of flawless automation when it works, luckily they're Thfairly reliable. But don't consider this a Trope Breaker just Thyet, as many smaller outfits who have been around long enough Th(server based transmission co-located with other networks much Thlike web service providers is more the rule than the exception

Thnow for newer broadcasters) may still be running their channel Thout of the old tape fridge is also happens in radio. When it cuts Thto the same commercial ("Hey, Tony, I guess it was the right Thtape after all!"), it's Repeating Ad . Often the commercial Ththey yanked may be more intriguing than the one they put in, Thespecially when it's the local cable operator cutting away from Ththe network feed for local commercials (usually to advertise the Thservice you are already watching it on)

As the on That Other Wiki states, "Taps" is a musical piece sounded at dusk, and at funerals, particularly by the U.S. military. It is sounded during flag ceremonies and funerals, on single bugle or trumpet, and often at Boy Scout, Girl Scout and Girl Guide meetings and camps The history of the tune (and its rarely-heard lyrics) is the mother of all tear-jerkers In fiction, "Taps" is usually used to mourn an honorable person, especially military characters, though in comedy it can be used for just about anyone. Often combined with a Moment of Silence , hats off. "Taps" can also mean a metaphorical death, like a death of one's hope. If a civilian has died, Amazing Freaking Grace is much more likely to be heard This is not the page for The Atlantic Paranormal Society (TAPS), or the film Taps </ A part of the Funeral Tropes . See also Standard Snippet . May be accompanied by a 21-Gun Salute

In The Wild West and other American Frontier settings, a common form of mob justice short of actually lynching a wrongdoer (or suspected one) is to cover him with tar and feathers, parade him through town riding a rail, and run him out of town. May be found in other settings as well, and the sticky substance may not always be tar. Tarring and feathering seems to be the epitome of American folk justice (well, if we exclude lynching , that is). The belief that it is extremely dangerous seems to be an overreaction to the belief it was purely comic, there seems to be no corroboration on the use of boiling tar for this purpose (frankly, pouring boiling tar over a person's body is moving into lynching territory). The essential aspect of the punishment was to use the filthiest feathers possible Often played for comedic effect, but the reality was that this was hardly a mild punishment; being run out of town without your belongings was harsh in itself, and the physical damage inflicted by the tar varied wildly, ranging from being a mild irritant requiring hours of scrubbing to clean off your skin if it's relatively cool (pine tar becomes a spreadable liquid at about 25° C / 77° F) to causing life-threatening burns if the tar is near boiling. In addition, they tended to suffer fairly severe injuries from being forced to straddle the rail Note: The rail in question would be a splintery wooden fence</ rail, not a steel track section as shown in the page illustration. Even an angry mob would be hard-pressed to lift someone on one of those

"Spotting" is a military term for relaying the coordinates of the enemy to an allied unit (usually an artillery battery or a sniper) so it can take them out from a long distance, without putting itself in danger. The spotter is usually a small mobile unit that approaches the enemy hopefully undetected, calls in a shot and moves on—but really, any unit can act as a spotter, given long range backup. A snipers' spotter also has the additional job

of guarding the sniper from flanking attacks, something that is a little hard to do when they're currently focused on lining up their shot through a zoom scope Target spotting is often a gameplay mechanic in tactical games where some units deliberately have longer firing range than viewing range. This allows these units to target enemies even without a direct line of sight, provided another friendly unit can see them. Whether they need a direct line of fire</ , depends on their type: snipers usually do, artillery usually doesn't For handheld target designators</ (with which these spotters may be armed), see Puppet Gun May overlap with Seeing Through Another's Eyes in speculative settings

Depressingly, the latter is also Truth in Television ; throughout history in any society where slavery was practiced, being a beautiful slave has never been a desirable position since they were often lusted after by their masters, and rape was disturbingly common. Some women even resorted to scarring their own faces so they would turn away any possible abusers. Of course, the less extreme cases are way more common in normal society: not everyone who is naturally attractive wants to be the center of the attention so they want to downplay their beauty just to fit in better Compare with Life-or-Limb Decision , Evil Makes You Ugly , and So Beautiful, It's a Curse . Extreme versions are considered forms of Self-Harm , though it may happen under Power-Upgrading Deformation (especially when the character in question is very attractive or considers themselves as such). Contrast with She Cleans Up Nicely

Originally created for European gambling games, the Tarot deck has now become almost synonymous with fortune telling and prophecy. For info on what the cards actually mean, see Tarot Cards But what is the point of all that? Isn't it more fun for a writer to use them to hint at terrible danger ? After all, most people only know one Tarot card, Death, which makes an unambiguously sinister omen. As audiences grow more trope-savvy, writers instead use The Tower and/or The Hanged Man, which are often illustrated with alarming pictures, for the same purpose Common writer tricks with the Tarot include the introduction of new cards, duplication of existing cards (usually Death), or a "good" card appearing reversed</, which the Tarot-reading character will explain means that the opposite</ will happen (i.e. another bad omen) When themes are lifted from the Tarot but no actual reading takes place in the plot, that's Tarot Motifs . See also Portent of Doom for other ways an author can foretell danger for their characters

An Expy of Tarzan </, and the Spear Counterpart to Jungle Princess . A Tarzan Boy is a white man who lives in the jungle , usually in the Darkest Africa . He's usually Raised by Wolves after being marooned in the jungle as a child. Expect the Nubile Savage trope to be in play, as the Tarzan Boy will always be handsome and surprisingly well-groomed and clean-shaven for a guy who lives completely isolated from civilization. Often he will have one or several animal companions and is able to communicate with them . He'll wear a Loincloth and travel around by Vine Swing Tarzan Boy usually finds his "Jane" in a civilized white woman he has to rescue . Sometimes, however, he will choose his Distaff Counterpart , the Jungle Princess , or occasionally the native Chief's daughter

(who will inevitably be drawn in a much more attractive manner than the other natives who are seen) This trope was extremely popular up until The '50s . As with many pulp tropes, its popularity waned in the second part of the twentieth century, but there were still occasional attempts to revisit it, either parodic or serious. Interestingly, this trope's Distaff Counterpart , Jungle Princess , eventually surpassed it in popularity Subtrope of Nature Hero . Compare Handsome Heroic Caveman , the prehistoric equivalent. Contrast Frazetta Man (these are usually present as Tarzan Boy's enemies, to further emphasize the contrast between them)

This is an audience reaction to works that are strongly attempting to be kid-friendly — using almost all the tropes of cuteness and idealism , like there's some kind of checklist. ' ' is the watchword. Viewers react to this with anything ranging from cutesy cuddling to violent revulsion. Always, there will be fun, colorful settings, Narm or generally hammy voice acting , an aversion to anything resembling death except for that one final and dramatic battle (if there are any battles to begin with) , and no matter the situation, if you have friends, you will win because you can only win with friends. The sun shines a lot, and when it's night, the moon is full and bright. Also, there is smiling. Tons of smiling. Even when it's not appropriate, there is smiling. The Big Bad (if the show even has any villains in it at all) is Obviously Evil with no attempt to look otherwise, and flips between being born evil (maybe even worse) or redeemable, depending on the story . Chances are, he/she may not like it there . Alternatively, the Big Bad and any other villains may be completely harmless , with any scheme they have being no more elaborate than mildly annoying everyone . Keep in mind that levity and sweetness are not necessarily bad . With proper usage, it may result in an enjoyable series where the cuteness is somehow justified or just part of the environment. When it monopolizes the series, or puts being adorable ahead of things like actual plots or likeable characters, then</ it becomes a problem. Cute in and of itself isn't wrong, but given an audience's general conditioning to the notion that Silly Rabbit, Idealism Is for Kids! , that Real Men Hate Sugar and Real Women Don't Wear Dresses (a side effect of targeting masculine elements towards women as much as men), even this wiki has something of an aversion to cuteness as an entity as the incredibly long list of examples below attest. This cultural reaction is also one of the core reasons why American Kirby Is Hardcore . Not to be confused with Sweet Tooth or Sugar Bowl settings in general, as this is an Audience Reaction. Use caution when mixing with Gorn and Crapsack World as Grotesque Cuteness or Wide Eyed Idealism may result, respectively. Repeated consumption of this product may result in becoming a Glurge Addict . Be aware that excessive cheerfulness can be used to disguise a Crapsaccharine World . Also not to be confused with the real-life Types 1 and 2 diabetes</, which are definitely not at all</ cute, sweet, or adorable! See also Super-Cute Superpowers . A Crapsaccharine World is often deliberately designed to cause this . Contrast with Testosterone Poisoning (for this reaction's opposite on the stereotypical gender roles scale) and Too Bleak, Stopped Caring (for its opposite on the Sliding Scale of Idealism vs. Cynicism).

Momentary tasting colors/ temporary synesthesia. This is where a character, due to magic, poison, drugs, blow to the head, etc. starts tasting/smelling/hearing colours or other variations. Related to and

may be preceded by Non Sequitur, * Thud . Colors like blue and purple are popular. This is likely because it would be considered the most bizarre and unlikely in nature (Name any color, and you can probably think of a few natural foods that are of that color; "tasting red" might lead to thinking of apples, or "tasting yellow" could lead to bananas or lemons. Aside from blueberries, which as George Carlin noted are "blue on the vine, purple on the plate," blue is a rare color in nature.) Either that, or purple is just an objectively funny color. Often played for humor. Doesn't cover characters just speaking metaphorically. A key difference between this trope and Tastes Like Feet is that normally it would be impossible for people to taste or hear colors, but it is quite possible for people to taste things like feet and motor oil. The exception of course is those with the condition synesthesia. And most of the color examples at Tastes Like Feet are metaphors: a food with color X is described as tasting like color X. Those don't belong here. Only include examples where a character is made to taste (or hear or see, but taste is most common) something which rightfully does not have a taste at all. The character tastes something which rightfully does not have a taste at all, or experiences other synesthetic weirdness. May be related to Insubstantial Ingredients , where whatever they're eating actually contains</ abstract concepts. Not to be confused with Editorial Synesthesia where the characters sense things normally, it's just things have to be displayed differently for the viewer. For the conventional taste of unconventional things see It Tastes Like Feet . See also When Is Purple and Magical Sensory Effect .

So you're moving into a new place, taking a break between boxes to meet the neighbors. The guy from Apartment 4 down the hall seems nice enough, but for some reason you can't quite put your finger on, you feel there's something off about him. Maybe it's the glassy-eyed menagerie of stuffed animals he keeps in his study. Or the fact that he prepared all of them himself, including his late dog This trope is when taxidermy is portrayed as an innocuous yet somehow sinister hobby that provides a handy shortcut for writers looking to establish a character as strange or unnerving. The taxidermy-enthusiast isn't necessarily evil, per se, but this hobby doesn't help to assuage anyone's fears. In this respect, compare the Creepy Mortician See Human Head on the Wall for when taxidermy is taken to its creepiest extreme Subtrope of Pastimes Prove Personality . See also Taxidermy Terror . See Uncanny Valley for one of the main reasons many people find taxidermy creepy

In media, every</ villain base, haunted castle, or scary old house seems to have a scary stuffed animal tucked away in a dark corner somewhere. Crocodiles, bears, gorillas, wolves, lions, owls (the huge unblinking owl eyes that seemingly follow you around the room, admit it, that's freaky)... or worst of all, it could be a Human Head on the Wall These are typically encountered by a child or teenager exploring the house, creepy background music optional. Sometimes the character gets up in the middle of the night to find a bathroom and/or a drink of water and encounters the stuffed monstrosity that way. Sometimes, the character walked right past it when the beast was brightly illuminated during the daytime, but now that it is night, and the house is dark, running into the animal freaks them the hell out. Bonus points if the person stumbles into it in the dark, shines their chosen source of light on it, screams,

and runs away. Double</ bonus points if, instead, a lightning strike outside the window lights up the room so it can be seen This rarely</ happens to any character past their mid-twenties Also rarely, the animal will occasionally come alive, due to some kind of Applied Phlebotinum , and when it does come alive, expect it to attack Not to be confused with Taxidermy Is Creepy , which is more about taxidermists themselves, rather than the products of their profession

Full name Thomas Benjamin Abrams, I'm an amateur artist and High School Student from Fairville, Transilvania. Easily the most obscure person, both IRL and on the net, and don't really feel like changing that. I'm also a character from the webcomic The Fan </, by BT Isaac , which can be found . Now let's see, what to say about myself, because obviously, there's bound to be someone out there who cares whether I live or die, no? Anyway, I'm a 16 years old high school kid who lives with his dad. I go to school, he goes to work and weird things happen. I got two friends, Adel and Simon, and we go to adventures together that couldn't possible happen in real life, yet somehow, they do. Probably one of the most preposterous things was meeting Yuki, a girl from Osaka, Yamato . Now we're classmates, she's sitting right next to me, and get this: we now live in the same apartment, like in some bad Wish Fulfillment fic written by one of those losers Encyclopedia Dramatica likes to make fun of so much. At least we didn't Meet Cute , that would've been really embarrassing. Regarding my interests, I like to watch Anime, play games, and dream of exotic lands in the far east. Which makes my meeting with Yuki all the more ridiculous. I'm somewhat of an otaku . I even used to look like (sort of) the guy Sasshi turns into on the respective trope page's image. Now I look like the picture for this page, where I happen to be cosplaying as Ikari Shingi (I'm not really good at it, but Dad is an expert when doing Gendo impressions, and he doesn't even know who Gendo is). As a result of a certain incident, I am taking over my writer's position as troper. TB Abrams provides examples of the following tropes: Animesque : Guess what. I actually look like that. Some think I overdosed on watching Anime.

In fiction, this is commonly one of the worst nightmares for students: their bachelor/bachelorette parent dating one of their teachers. Even worse, their teacher becoming their step-parent</. Even if the teacher is a Cool Teacher , it's usually awkward and embarrassing to be involved in their student's personal lives. Many students don't even think of them as actual individuals Teacher/Parent Romance occurs when a teacher courts, or at least falls for, the parent of one of their students. In some areas and time-periods, it's against the law, or at least is socially unacceptable to do so, leading to either a Secret Relationship or waiting until the child is no longer the teacher's student Compare and contrast to Teacher/Student Romance , which is when a teacher outright dates their student and is thus more of an Unequal Pairing . When the parent's new relationship is with a privately-hired tutor</ instead of a teacher, Marry the Nanny may be a closer fit. Related to Hot Teacher . Can happen when Students Playing Matchmaker and Kids Play Matchmaker overlap

It is a pretty good bet that just about any show that features adults and teens interacting in an academic environment will eventually explore a romantic relationship between a teacher

and a student. The basis for this type of relationship — if it's actually</ a romance and not just a Sextra Credit arrangement — can either be the adoration and respect toward the teacher/mentor figure or the teacher's protective and caring instincts or both. The illicit, forbidden, and most often scandalous nature of these relationships can be mined for angst, and generally doesn't cause real-life issues because the actors themselves are generally all above the age of consent thanks to Dawson Casting . But even if the student is eighteen or in college, this sort of extracurricular activity would still be a massive</ breach of professional ethics in most of the world and in some jurisdictions is considered illegal, regardless of age, in some circumstances (some teachers have been charged for relationships with high school students, even if the relationship didn't begin until after the student turned 18 and the teacher her/himself was only a few years older). Even if it was not illegal, the scandal that would erupt from this socially unacceptable affair would be so devastating it would basically cost a teacher or professor his or her job forever There are usually different levels of moral endorsement of the relationship, depending on the ages and genders of the participants. As far as age goes, whether the student is above the age of consent is the critical factor, and after that the larger the age gap, the less acceptable a relationship will be seen. For gender, relationships between male teachers and male students are condemned the most harshly. When a male teacher and a female student are together it results in the teacher being viewed as a pervert and sometimes the student being slut shamed . When it's the other way around, a female teacher with a male or even a female student is taken far less seriously. An even more outrageous double standard is that emphasis is often placed on how attractive</ said female teacher is — the more attractive said teacher, the more acceptable the relationship is. That said, the trope in fiction probably will</ involve a Hot Teacher , if only for fanservice purposes An author might attempt to make this relationship less squicky by having the student fulfill the Wise Beyond Their Years trope, by keeping things to Courtly Love only, or by making both participants older — a graduate or returning adult student falling in love with their</ professor is less likely to cause moral outrage than a high school student doing the same thing due to both participants being adults, though the professional ethics of the situation remain pretty much the same The relationship may be initiated by a Fille Fatale . A subtrope of Unequal Pairing , and also frequently overlaps with Power Dynamics Kink . Compare Mrs. Robinson . See Likes Older Men , Likes Older Women , and Stacy's Mom for young people lusting after older people in general, Precocious Crush for a more innocent variant, Age-Gap Romance for when there's a significant age difference between them, Inherently Attractive Profession when the teacher position is part of the appeal, and Mentor Ship , when fans ship a mentor and their protegee. Can lead to I Will Wait for You if the teacher decides to wait until their pupil has graduated to get together with them. There's a version specific to magic users called Merlin and Nimue , which takes its cue from Arthurian Legend where Merlin formed such a pair with several women. Teacher/Parent Romance occurs when a teacher falls for their student's parent This group of tropes is among The Oldest Ones in the Book . Although generally frowned upon in Real Life today, it's had varying levels of acceptance throughout history . It was most famously acceptable in Ancient Greece , where it took the form of Lover and Beloved

The opposite number to the Team Mom , more often than not the disciplinarian, lead-by-example-kind of character in contrast to the warm, nurturing tendencies of a Team Mom. The Team Dad tends to be the oldest member of The Team , but it's more about attitude than age, because if he isn't The Leader , he's certainly The Mentor . He tends to be strict and gruff, but he never hesitates to put his life on the line for his team members. Sometimes the facade might even crack and he'll show undisguised pride over his "kids", particularly if the team members are True Companions Like the occasionally male Team Mom , Team Dads aren't Always Male , but female ones are</ very rare If a team has a Team Mom and </ a Team Dad, expect them to either play a Good Cop/Bad Cop routine on the rest of the team or come in conflict over their "parenting" philosophies. Cue " Mom and Dad are fighting " jokes from the "kids" if Team Mom and Team Dad aren't a couple, quickly followed by " It's not like that </, we swear." Bonus points if the response is in unison from them (but they're very</ likely to end up together, anyway) Compare Papa Wolf , whose children are his Protectorate ; while the tropes can overlap, the Team Dad strives to make the "children" (who also tend to be older than the Papa Wolf 's, and are less likely to be blood relatives) able to fight and defend themselves. A stern version of The Face since no one's going to argue when he says not to and will take the responsibility of speaking for the group Compare also A Father to His Men

In an ensemble show, especially of the fighting kind, there needs to be someone to hold this Ragtag Bunch of Misfits together before they kill each other or wander off into the woods like so many Player Characters . The Team Mom basically acts as the mother figure for everyone else in the group, regardless of age or family relations. Although the role itself is traditionally female, the Overprotective Dad or older brother can qualify for Team Mom, and the same goes for a Cool Big Sis who grows Older and Wiser . In many cases, she actually is a parent or older sibling to at least one other character Not always The Leader in action or adventure, but the leader The Team needs in everyday life and practical matters. Quells fights, makes sure everyone cleans behind their ears and eats their greens. Can be pretty bossy. Usually, they're gentle , cute , kind, and capable of stern mothering (or papaing , even) Often enough, they're The Medic or The Heart . May be a Nice Girl , White Magician Girl , or All-Loving Hero . If they're a literal mom and a more physical fighter, might be an Action Mom . They are by definition never the loner , and will in fact tend to be the one who pulls them into the cast's orbit as a Sixth Ranger . If anyone can break through and bring about a Heel–Face Turn or Cooldown Hug , it's them While they tend to be less combat capable than their teammates, Beware the Nice Ones most definitely</ applies; if any of their surrogate children or siblings are threatened, they can snap into angry Mama Bear mode and kick some ass. Their absence (be it emotional or physical) will most certainly put the team on edge as their ability to function as, well, a team</, comes into jeopardy. Thus these instances serve as a reminder of their value when the team grows complacent. And by the way? Villains should NOT</ threaten or harm them. Ever. Her family will not be pleased </ The Team Mom is frequently shipped

with the Team Dad , for obvious reasons See also the aforementioned Team Dad , a role that tends to take a slightly stricter, more disciplinary approach. If these two frequently work together, they serve as the Designated Parents . The high school counterpart is the Cute Sports Club Manager . Related to The Face . Compare and contrast Cool Big Sis , Morality Pet . See also Only Sane Man , Only Sane Employee , Harem Nanny , Promotion to Parent , A Father to His Men , and Apron Matron . May be the person holding the Morality Chain Not to be confused with the MTV show Teen Mom </

Most of the time, the Team Pet is comic relief. For obvious reasons their mere presence can ruin a dramatic scene most of the time. More seriously, their motivations for fighting may seem kinda vague, especially when they are Optional Party Members . You wish more of them were If the Team Pet is an otherworldly being, it may end up as an Amusing Alien . It may also be a Pet Monstrosity . In some cases of this, the Team Pet is a unique, "tame," example of a type of creature which the heroes usually fight Team Pets do have their other uses, however. We hear lots of stories of dogs pulling people from burning buildings or otherwise saving their lives, for example. Also, the Team Pet can go get help if its master (or someone else on the team) gets in trouble . And a Team Pet can act as an adorable scene partner for a heartfelt Surrogate Soliloquy . It can be a Sealed Evil in a Teddy Bear if it is a Not-So-Harmless Villain once its Restraining Bolt is loosened Gratuitous Animal Sidekick is a special category of this, often used in an Animated Adaptation of a live-action show. See also A Boy and His X , Intellectual Animal , Nearly Normal Animal , Talking Animal , and Timmy in a Well Tagalong Kid is the human equivalent to this, Robot Buddy the artificial version. Together, team pets, tagalog kids, and robot buddies were an irritating staple of 1980s Saturday morning cartoons , rendering many of them difficult to sit through today

On shows where the main characters are grouped together, goals ranging from winning games to defeating monsters are achieved only by teamwork A useful lesson , one supposes. It might be nice, however, to occasionally see a Too Many Cooks Spoil the Soup episode Also see The Power of Friendship , Save Our Team , Together We Are X

Some viewers are impassive when it comes to what they watch. They've seen it all. No fictional death, sacrifice, emotional display or confession can move them Except these Since most of these involve death scenes, shocking twists, or something just as major, expect unmarked spoilers. However, they can also be as simple as the right imagery, tone, and music coming together - for the sole purpose of working those tear-ducts This being one of the YMMV items, one person's Tear Jerker may be another's Narm , which is often a failed attempt to induce this. Comments such as "If you didn't cry at _____, you have no soul" are welcome here; since this is defined by emotional reaction, what causes someone to burst into tears may cause another to shrug or even laugh, and guilt-tripping people just because they don't experience the emotions you want them to is not cool Many Downer Endings and Bittersweet Endings include tearjerking moments. Either way, make sure to bring the Kleenex. If you want to avoid them altogether, then you might want

to consider heeding the Snicket Warning Label Some tear-jerking moments, especially of deaths, can wind up being horrifying or traumatizing as well. Compare Harsher in Hindsight , which may be a Tear Jerker in and of itself. Contrast Heartwarming Moments , which can induce tears for more positive reasons, although they can overlap

Abusive Parents : Being horribly mistreated by the very people who gave you life is traumatizing.

There are few sights more gruesome than that of a human face with all the skin removed. Something about the absence of eyelids, lips, and the nose combined with the rather bloody results makes this an extremely powerful image. Sometimes, a character will have their face completely destroyed, while other times, their face will be cut off and preserved. The one who does the cutting may end up wearing the face for themselves . Note that simply damaging the face isn't enough - to qualify, the entire face must be removed, leaving only some combination of muscle, teeth, blood, bone, and (usually) eyes . In a more cartoony version, it's probable that only the skull will be left behind the face. Despite having just been deprived of lips, the victim's ability to talk will be rarely impeded Very much the scariest part of Flaying Alive , and often the M.O. of the Face Stealer Subtrope of Facial Horror . Not to be confused with the end of a "Scooby-Doo" Hoax (in that case, it's Dramatic Unmask)

Oooh faced! </

When humans cry, their tears are used to convey various emotions — most commonly, anger , happiness , sadness , and when having a breakdown . But tears also fall if people are scared out of their wits . If this happens, it may or may not be an indicator that they are slipping into insanity or panic as a result of the fear Can be used in a serious sense to show a character becoming emotionally broken or a comedic sense to show the character as a big baby. Never used as a form of Manly Tears . For many, this is Truth in Television Not to be confused with '80s New Wave band Tears for Fears

Sometimes you get the feeling that a series creator is having a little too</ much fun messing with their audience's collective heads This is a creator who loves to mess around with their audience, keeping them hanging for as long as humanly possible. They'll hint, contradict themselves , be deliberately vague and occasionally outright mock the Epileptic Trees offered... only to prove said Epileptic Trees right at the very moment the majority of the fandom gives up on them. It only really counts as a meta-trope though - all stories aim to keep their audience guessing, but this creator does so outside the story itself, be it in interviews, on a blog or at conventions. Shrug of God is their language of choice There's a fine line to walk here. This tactic can create genuine suspense, since the creator is so unpredictable. Or it can annoy the fans, and make them feel like they're being unfairly toyed with by a superior being, perhaps leading to cries of Small Name, Big Ego . However, it can also be a reaction to Fan Dumb :

if the creator makes a concrete statement which is then ignored in favour of speculation, they might decide "screw it" and play along Tends to be most popular in webcomics, since they're one of the few remaining mediums that can genuinely be kept under wraps, spoiler-free Ship Tease is a specific variety of this trope, as is The Walrus Was Paul . Differs from Shrug of God since there is definitely a deliberate tactic being employed, and it isn't always in response to fans' questions - in fact, you get the feeling the the fans are being provoked</ into asking questions. Compare Trolling Creator , when this gets outright malicious

Tech Bros tend to be confident men in their twenties and thirties, and some of them are even charismatic — the social awkwardness of a classic nerd is usually gone. Some of them are keen on partying and getting up to wacky hijinx — they may use the phrase "work hard, play hard". They're less likely to be shy around people they're attracted to than a classic nerd, and may be depicted with stereotypically masculine traits. Rather than being social rejects, tech bros are often in a position of prestige and may see themselves as leaders (or even as visionaries). That said, a Tech Bro's social skills will often be depicted more as manipulation rather than genuine empathy; the idea that nerds don't really</ understand social connection is often still present, and many Tech Bro characters have a bit of sociopathy about them They can differ from classic nerds in appearance and style, too — a classic nerd is generally considered uncool and unfashionable, but a Tech Bro usually shirks the sharp suits of his corporate precursors for a more youthful, business-casual look. They might pay a lot of attention to their clothing and personal grooming — if they have any trace of a classic nerd's unkemptness, it's only as a carefully cultivated fashion statement. They're more likely to live in stylish, airy, bright houses rather than in a dark basement full of old fast food containers , and their office is either the same stark, monochrome minimalist style of interior design or a Wacky Startup Workplace (bonus points for being located in real-life tech hubs like Silicon Valley). Some of them espouse trendy or progressive causes and might believe that their tech will solve all the world's problems. Also, a Tech Bro is often in good physical shape, perhaps aided by fancy health-tracking gadgets, personal trainers, and faddish diet regimes — classic nerds, by contrast, are usually either overweight or scrawny weaklings Many Tech Bros aren't just interested in tech — they're interested in monetizing it. They want to found the next big tech company and are at home in the corporate world. They'll talk about stock options and capturing market share as much as they do about research and coding. They might be a Rich Genius — or they might just be a manager of geniuses. Their marketing department will tell you how they're improving the world by disrupting everything, and they tend to think that "outdated" rules shouldn't be allowed to constrain their new business model The Tech Bro archetype mainly came to public prominence with the rise of tech-focused businesses like Google, Facebook, and suchlike — the founders of such companies are often models for tech bro characters in media, to the point where you can sometimes tell which specific person a character is inspired by Compare with Yuppie , for another, older portrayal of young and ambitious white-collar workers, and Playful Hacker , for another portrayal of glamourized computer geeks. A tech bro who works in social media

may be used for a Social Media Is Bad aesop

Transports. We all know them. Slow. Weaponless. Altogether quite vulnerable. But what if you could fix that little issue? In comes this thing; A humble battlefield bus turned into a substitute front-line tank. Or gunship. And it can still drop off its passengers and cargo most of the time. But who'd want to? Schlock Mercenary </: The Maxim 39</ is technically just a science vessel, but it's a famously moddable hull and has been outfitted with all the weapons and gadgets its Mad Scientist captain could wish for. The Toughs use it as a support frigate, but it's a very well-armed one. To contrast, Shiplord Srabben is stupid enough to think it's still</ just a stock support frigate, and assumes that his own fleet of stolen civilian ships with guns glued on will be able to destroy these military warships.

In Real Life , poison is usually detected and identified thanks to its bitter taste and/or smell. But how can we identify a poison as such in visual mediums, where taste and smell aren't an option? Of course, the color itself! Eastern media tend to portray poisonous substances in a dark purple color , usually bubbling. In Western media, Sickly Green is more common because of the former popularity of arsenates, which really are fluorescent green. There are also other works from both sides of the Atlantic showing poisons and venoms of various other colors. It may be shown melting stone and steaming foul vapors. Thanks to these distinctive colors, the audience can instantly perceive whether a substance is toxic or not . There are instances of this being Truth in Television , as shown below - especially when dealing with organic poisons, where signaling to predators that a particular plant or animal is poisonous is necessary for the poison to provide protection. Seen often paired with Poisoned Weapons , Poisonous Person and Perfect Poison . See also Sickly Green Glow for that iconic pop culture depiction of radiation, Purple Is Powerful for strong things connected to the colour purple in general, and Purple Is the New Black .

A Sub-Trope to the Dystopia , a technological dystopia — that is, a dystopia caused by the introduction of new technology, not just one featuring it — is a Bad Future setting that isn't particularly crapsack . It looks nice and clean, and normal, and progressive — maybe even overly nice and fluffy . Robot servants wait on your every need, death is at an all-time low and everyone looks happy Don't thank the robots and you'll be imprisoned for social rudeness. Death is not a way out. Nobody knows the truth , or Happiness Is Mandatory Everything is monitored , and technology has replaced enough of interaction to give it unofficial control over the world (either literally or figuratively) so much that one update change or unfixed minor bug could shut a country down. And technology, a human invention, is one clever way to explore more of humanity's flaws and how we have brought this on ourselves It's also a useful way to explore if this dystopia could, perhaps, be the world we are living in. It looks like Utopia , but computer says no A twist on the setting is to discover that the humans being oppressed are actually some form of robot or synthetic life form, beginning a discussion on what makes a human What usually makes it is that the people living there think this is the best the world can get when it's clearly designed for

the audience to be appalled at the situation. It usually takes an Audience Surrogate outsider to enter the dystopia or get a knock on the head in order to start up La Résistance Typically features the Mega-Corp , AIs that are crapshoots , the 'i' aesthetic , and Killer Robots , often 20 Minutes into the Future . Compare Cyberpunk , a darker and grittier subtrope which takes this concept and combines it with Film Noir -inspired aesthetics/themes

Modern works are set in modern times, often, and especially so when the creators want to appeal to a young, hip audience. As a means of definitively proving that they themselves are securely young and hip , the creators may highlight how a character, perhaps of their own age or older, is not in any way The greatest way to do this is to have the cool young people using some technology invented since Christmas and the ever-wanting-to-seem-cool older person wanting to get involved but having absolutely no clue what on Earth their gadgets are. Often Played for Laughs when it's the parent who pretends to know what it is before hastily leaving, or trying to punish the kids by confusedly confiscating their... gizmo. May trigger a "back in my day" story Compare Fish out of Temporal Water , when someone is displaced from his own time and so can't possibly know what all the new technology is, rather than that he didn't bother catching up because of any number of reasons the older character may have: The olden days were better , they see it as more trouble than it's worth , or just plain extraneous, or there's no point because the tech isn't necessary and will be replaced by something else in a few days, anyway. Contrast What Are Records? , the inverse. Subtrope of Technophobia . Subtrope of Hopeless with Tech , which is not about any age group See also Pop-Cultural Osmosis Failure

A Technological Pacifist is a scientist, corporation, or organization that — no matter how smart they may be or how many other things they create — will never, ever design, produce, or sell weaponry or military products. Why they may do this may vary, but generally it's given that using their genius to make weapons would go against their core principles Of course, often whatever they create ends up getting used as a weapon anyway by someone who starts to Just Think of the Potential ; alternatively, they might make a Weapon of Peace that inevitably gets used for war Compare/contrast to Prime Directive for groups that have no problem making weapons for themselves, but simply refuse to share them with less advanced cultures The title comes as a pun on Technical Pacifist

In Agent Carter </ , Howard Stark refuses to create inventions for the military, and tells Carter why. He once produced a serum called the Midnight Oil for military application. It didn't go against his principles, because it wasn't deadly in and of itself; it was supposed to allow troops to stay awake for long periods of time. However, it failed and instead turned test subjects psychotic. When Stark found out that General McGinnis stole the serum and used it on Soviet troops, he took a swing at McGinnis and cut ties with the military.

The Sirta Foundation in Mass Effect </ doesn't produce any weapons out of ethical concerns. They will however produce Biotic Amps that can give a user the ability to kill people with their mind</ as well as omni-tools that can be used to shut down people's brains</. Well, they

aren't technically weapons</ , now are they? They also produce the medi-gel that you will mostly use to allow your teammates to continue blasting the hell out of everything in their path.

Inverted by Jerkass Mad Scientist Dr. Nesbit in Supermegatopia </ .

The mutant Jericho, at Whateley Academy in the Whateley Universe . He's working on power armor. But his power armor is for medics and EMTs to wear so they can help people in the middle of wars or superhero fights.

The episode "Blind as a Bat" of Batman: The Animated Series </ marked Bruce Wayne's first, last, and only time developing anything for the military. After the troubles that stemmed from that, Bruce declared that Wayne Corp would never develop weapons again. This came up in several later episodes, but most notably in the Batman/Superman</ crossover event "World's Finest", when Lex Luthor and Bruce work together on a tech project developing robotic spider drones. Lex tries to sell Bruce on military applications, but Bruce forcefully and authoritatively shuts him down.

Tropes pertaining to technology, those who use it, and people's attitudes towards it.

In Hollywood, people seem to believe that technology starts at fire and ends in people turning into energy ; the interim would follow the exact same steps on every possible world . Often, this takes the form of people not from Earth creating exact replicas of Earth technology right down to the last detail — such as interface panels ripped right out of the Apollo missions on an alien space station. These copies are often similar enough that people who are from Earth often have no trouble at all using the device, or even interfacing their own hardware with it Similarly, seemingly distinct and diverse technologies will always develop at the same rate. An alien world with "Renaissance-era" technology in firearms will also possess lenses, ships, mathematical principles and sometimes even fashion</ identical to those of Earth (never mind the odds that an alien world would develop in a manner identical to a historical period that was a specifically European cultural phenomenon involving the rebirth and innovation of classical Greco-Roman civilization) It's only rarely that a civilization will break off the path, and usually as a result of external forces providing them with something outside their capabilities (intentionally, accidentally or incidentally), such as a 1920s planet with fusion power, or a 1700s planet with radios. However, mastering this technology does not actually give them an understanding of related concepts, or even concepts which would be required to use this technology in the first place (thus averting Possession Implies Mastery) Remember, don't think path, think tree </, just as with the evolution of biological lifeforms. Except, in this case the distant descendants of unrelated branches can inspire and influence the future of others. For inspiring viewing, see the James Burke documentary series Connections </ , which shows the sometimes ludicrously unlikely places where inspiration and discovery come from, and the web-like connections between seemingly-unrelated inventions I, for one, can only look forward to the day that crystal-based technology paves the way for our conversion into energy See also: Enforced Technology

Levels , Evolutionary Levels , In Spite of a Nail , and Tier System . Contrast Schizo Tech , Aliens Never Invented the Wheel , Sufficiently Advanced Bamboo Technology , Alternate Techline , Anachronism Stew and/or Fantasy Gun Control This has some actual reference in the real world (how much</ total energy one gets to play with, no matter how</). The Other Wiki used to have a list. See Abusing the Kardashev Scale for Fun and Profit for some fun speculation

So little Timmy is watching a show from the 1990s. In one episode, the characters are all excited because of a new computer game that will be released very soon. A computer game — on CD-ROM! And Timmy says, " CD-ROMs? " You see, Technology has marched on, and things like CD-ROMs and VHS cassette tapes and so on have relatively recently become either so little-used as to be obscure, or obsolete altogether. This isn't Zeerust , which is about futuristic tech becoming old rather than about modern tech becoming old. The important qualifications of this trope are as follows: As far as that last point is concerned, remember that there have been spectacular technological leaps in just the past twenty years — within the lifetimes of many (read: most) Tropers, in fact! For the most part, once a technology is invented, it tends to develop at warp speed. Remember, it took only about 65 years (1903-1969) to go from one rickety plane barely able to get off the ground to putting a man on the MOON! So this can lead to some odd moments for those who grew up watching certain things go from "absolutely essential" to "taking up space in your basement". To clarify, an excellent example would be a scene in a 1995 episode of Friends </ where Chandler gleefully describes all the awesome features of the brand-new laptop that he has received from his company. Then, it really was pretty impressive, the joke being that he'd just be using it to play computer games and type out lists. But now...</ There was a time when these specifications would be mockingly contrasted with a then modern counterpart. However, technology has moved on so far and so fast that Chandler's computer is now unimaginably primitive; within twenty years of the episode's first airdate, even a low-end </ smartphone was multiple orders of magnitude</ more powerful than that in every way, while fitting in the user's pocket and costing considerably less than he would have spent. Because of this, most writers nowadays don't get too specific about computer performance, to avoid sounding dated before... well, before next week, frankly. Somewhat related are those moments during not-so-old films where you realize the entire plot could be resolved with something the world takes for granted today — cell phones, for instance. A perfect example of this would be Home Alone And even if Cell Phones Are Useless , if Kevin had one, unless it was broken, had a dead battery with no way to charge it or had no service , then someone could easily get in touch with him directly or through someone else in the area at the touch of a button on their cell phone via a messaging app, social media or email (among other easy methods) using one of the ubiquitous free airport wifi hotspots as opposed to having to go through the hassle of finding and gaining access to one of the limited number of coin-operated Pay Phones in order to place an international call to Chicago PD to send an officer to the house to check on him. A related and increasingly common source of humor shows down-on-their-luck characters as only able to afford the kind of older technology found in thrift stores today. Additionally, shows set in the past will often lampshade this for humor. A Long Runner might even have its

earlier episodes/books/etc. have one level of technology, and later installments have more up-to-date technology with little or no Hand Wave at all. Often turns a work into an Unintentional Period Piece . Can sometimes be a Trope Breaker : A change in cultural context that affects Tropes. A cousin of sorts to Our Graphics Will Suck in the Future . See Magic Floppy Disk for cases when the tech onscreen in a futuristic series was dated when the show was made</ . See also Science Marches On , Abandonware , Computer Equals Tape Drive , What Are Records? , and some examples of Aluminum Christmas Trees . Contrast I Want My Jetpack , where the writers over</estimated the advance in technology. A fictional world where technology doesn't</ march on despite the passage of time is in Medieval Stasis or Modern Stasis . The question of how "advanced" a piece of technology looks</ to a layman observer, and what that even means, is part of The Aesthetics of Technology .

Except that... the figures stated have been surpassed or near so, and there is significant overproduction. This is largely thanks to the which, in addition to mechanization of planting and harvest, also included breeding a lot of high-yield and drought- or pest-resistant crops. (Not all "technology" is machine-based.) Related to Sci-Fi Writers Have No Sense of Scale and Society Marches On when it comes to population growth; many of these examples have populations in the low billions and treat it as catastrophic overpopulation, not merely in terms of agriculture but in terms of population density. For comparison to many of the numbers below, Earth's population is 7.6 billion and climbing as of this writing. It should be noted that many of the agricultural technologies of the Green Revolution depend on agrochemicals whose precursor chemicals are usually derived from crude oil, which isn't getting any cheaper or easier to extract in the long run, so Post-Peak Oil settings do not fall under this trope. Whether this stays true depends how well various proposals for turning various waste products (ranging from plastic to sewage) back into crude oil pan out. Another thing to note is that even today there's still debate on whether we've hit overpopulation. As noted above those who say yes point to dwindling natural resources and say that we can't sustain this level of food production forever, while those who say no indicate that mathematically there is still enough land to grow food for all 7+ billion people today and</ give each of them a few acres to live, and the issue lies more in logistics. (Those who say yes will retort that one can't just dismiss the whole thing because a model that assumes everything is run perfectly optimally says so, and need to take into account real-world factors.) Can be justified by the world's agricultural breadbaskets having been contaminated by drought, pollution, radiation or disease, leaving too little viable land to farm even hyper-productive crops on</ .

Many civilizations that have access to technology more advanced than modern day humanity in speculative fiction works have some sort of law against sharing tech with "lower" peoples. But then there are those who not only are willing to trade with the local primitives, they might even see it as their "duty" in some way If a work has both a civilization that uplifts and one that doesn't interfere, they can be portrayed in one of two ways depending on the author's sympathies. The uplifters could be exploitative imperialists who use their "clients" for cheap labor, or those who refuse to share tech could be stuck-up elitists who treat less advanced societies like wildlife. Rarely, both sides will be

sympathetic , with no clear right answer May result in Low Culture, High Tech if screwed up. Giving Radio to the Romans is when the uplifted and uplifting culture are temporally rather than spatially separated. ET Gave Us Wifi is kind of an unintentional example. Often involves Imported Alien Phlebotinum . See also Uplifted Animal , when the client race initially isn't even sapient and is modified by their patrons

A "technopath" is someone who can control machines and bend them to the user's will, either through a physical or mental interface link. In some cases, this power also allows them to "hear" what a machine is "thinking" and establish a direct line of communication with the machine. Might be referred to as " Technomancy ." It's not rare to see technopaths bringing formerly inanimate objects to life (e.g. toasters moving around and firing Projectile Toast at disgruntled users), which is much easier to do if Everything Is Online . Closely related to Magic from Technology . Not to be confused with a character who's pathologically bad with technology , or made a psycho/sociopath by technology . In modern-day settings that have many people with superpowers walking around, this is frequently the power given to children, as a magical metaphor for the way that people who grew up around technology are generally more comfortable with it. Compare with Walking Techfix , which is usually not deliberate. Contrast with Machine Empathy , where a character is closely attuned to a machine's behavior simply due to prolonged experience, and Techno Wizard for people capable of only metaphorical</ wizardry. Not to be confused with Walking Techbane , which is when a person is destructive to technology just by being near it.

Marvel Comics

The Techno Wizard is the guy or girl who can make a computer or electronic device do anything Among other things, they know all the Omniscient Databases ; they know how to use the Enhance Button and the Facial Recognition Software for the best results; they can look at a wall covered with Billions of Buttons and immediately figure out which unlabeled one is the one that turns off the Self-Destruct Mechanism ; they can jury-rig an iPod into an Everything Sensor They may or may not be a Mad Scientist as well, depending on how fantastic the show is. They will often have Machine Empathy , especially for devices they use regularly. Expect lots of Hollywood Hacking Compare the Gadgeteer Genius , who is more mechanically inclined than electronically inclined, and the Technopath , who is capable of magical control over technology. Not to be confused with Magic from Technology . When genuine magic is integrated with technology, see Magitek Despite their names, Techno Wizards may not be able to create a Robot Wizard (robots that can actually perform wizardry) Doesn't necessarily have to do with the music genre Techno , though in that case you might be looking for Magic Music

A common western action cartoon format that was very popular in the 1980s and 1990s (after the success of Teenage Mutant Ninja Turtles </ spawned a crop of imitators) and still continues to this day. The format is more or less this: A team of heroic monsters

(aliens, mutants, or magical beings) are somehow created, awakened, or arrived in the modern world. Usually a modern American city. They are honorable creatures who set out to fight crime . The average person fears them for their appearance, and they must hide from Muggles or humans. However, they befriend one or two open-minded humans, usually either children or career women. These women or children end up being the team's friends and guides to modern Earth, and are Secret Keepers , and may also be the Kid with the Leash . Together, they all fight supervillains and evil creatures in a City of Adventure . Since these shows are usually aimed at young boys, expect The Smurfette Principle to be in full swing. The heroes are usually The Last of Their Kind , with no females except maybe The Chick . Consequently, Interspecies Romance will usually be explored, particularly by fans , especially if the Secret Keeper is a career woman. The Secret Keeper will often be hiding them in the beginning, but since the monstrous team is usually a Five-Man Band or Power Trio , they usually get their own headquarters. It's a good thing that Abandoned Warehouse /office building/ornate palace was around! These series tend to be Merchandise-Driven . Not to be confused with Ninja Pirate Zombie Robot , though the Rule of Cool often plays a role.

Any show where the central focus is on teenagers, their angst , pimples, and/or clothes. Best describes shows like Beverly Hills, 90210 </ and Dawson's Creek </ (or anything else on The WB or The CW , really). Most likely place to find the Very Special Episode The kind of show where everyone's too old and too short to be teenagers, they have to bring new people in , the men keep taking their shirts off , there are no more than two non-white main characters , the teens talk much more like adults than teenagers , and anyone over a specific age is bad news See also Kid Com which also features teenage protagonists and many of the same tropes, but generally in a far more light hearted manner. Young Adult fiction is the rough literary equivalent of the teen drama. Compare Soap Opera and Prime Time Soap When the lens is reversed to focus on the flaws of the kids' entire families, it's Stepford Suburbia See Tween Drama for the child-friendly equivalent to the Teen Drama

The Teen Genius is just that: a genius who happens to be a teenager. This character is responsible for coming up with the magical answer to any given episode's problem, while at the same time being generally angsty and teen-like. May be exposed to discrimination by those that don't know them, because they're Just a Kid Oddly, the Teen Genius will not normally have any of the odd behavioral quirks of the TV Genius , even if the series lasts long enough to let them mature into an adult. A version of where smart kids and teens can relate to their maturity, they are Wise Beyond Their Years On a show with an ensemble cast, the teen genius is usually included as a (generally misguided) attempt to appeal to a teen audience. On a show with a teenaged Competence Zone , this is about the only way for the Five-Man Band to include the requisite Smart Guy A Teen Genius may sometimes also be Book Dumb , despite the apparent contradiction. A female Teen Genius may be a Ditzy Genius or Genius Ditz . A younger version is the Child Prodigy

An entertainer who is idolized by teenagers. People have been declared teen idols for as long as being a teenager has been recognized which, by the way, is Newer Than They Think - until the

'50s, anybody under the age of 18 was simply a "child" . Many, but not all, have been specifically groomed for this purpose. They generally have several things in common: The most basic way to tell if a celebrity is truly a Teen Idol is by whether they wind up in magazines aimed at the teenage market (like Sassy</, Tiger Beat</, YM</, Seventeen</, and Teen People</) and by whether they become a poster celebrity. It should be emphasized that Tropes Are Not Bad and many idols, particularly musicians that legitimately wrote their own material, gain critical defenders as time goes on . Often, if the teens of the era have a social conscience, a Teen Idol will be the way The Man Is Sticking It to the Man . This trope commonly overlaps with the Idol Singer , although not all teen idols are singers. See also Boy Band , Girl Group , and Teen Pop . Not to be confused with the Meg Cabot novel, Teen Idol , or Marina Diamandis ' song "Teen Idle" (though Marina is given to playing with the trope).

In their striving to try to be taken seriously, teenagers are susceptible, gullible, and downright dangerous to anyone who wants to manipulate them. They are the best targets for demons, vampires, or The Virus . Sometimes they're just delinquents with no respect, sometimes they are only a hair's breadth of sanity away from shooting up the place and they'll stay that way as long as you don't treat them like a kid Much of this trope is fueled by a distrust of teenagers by the adult population. Also, many parents of young children dread the day that their innocent little angels grow into back-talking, angst-ridden, hormone addled teenagers , which can sometimes even happen earlier than expected . However, television producers are often worried about offending the very lucrative 13-to-17-year-old market, so usually the heroes are also teens , or at least there will be a very prominent "good" one Ironically, the much milder version of this trope occurs with shows aimed toward younger</ children who find teenagers cryptic, pushy, and intimidating for other reasons Some cases of Royal Brats and Military Brats can be attributed to this trope. This trope often has the teenage monsters in question have been previously sweet kids . If teen monsters run society, it's a Teenage Wasteland . See also Big Brother Bully , Kids Are Cruel , and Humans Are Bastards Some teens act this way because they don't know any better. Some others however do, know they will get away with it because they won't get caught, and might have For the Evulz as their main motivation. Others</ may have been taught to act this way by their parents or are even dealing with their own huge troubles at home . Whatever the reasoning, the results are basically the same Of course, this can be — on an individual basis — Truth in Television (ask any high school or middle school teacher/student); there are monster teens in Real Life in the same fashion that we can find some mean kids and cruel adults . The mere fact of being a teenager doesn't make people automatically good or evil; it, contrary to popular belief, does not make any</ given person susceptible to reckless and selfish behavior. There are just as many, if not more, selfless, sweet teenagers as there are selfish, impulsive adults, and age does not necessarily correlate to behavior Compare and contrast Troubled Teen , a usually more sympathetic portrayal though one can develop to a monster

13 </ : With all the drug usage, underage drinking, underage sex (and numerous other illegal acts) that goes on in this movie well... let's just say this film is a parent's worst nightmare on what will happen when their sweet little angels become teenagers.

Sometimes in Real Life , people on the same side don't get along. In fiction, this often occurs when there are multiple villains trying to work together , a mismatched team of heroes , or a situation where former enemies have to team up . The problem with this sort of team is that they have trouble using The Power of Friendship or The Power of Love to win–likely because this is essentially the more cynical version of those tropes. It's still not at the far cynical end of the Sliding Scale of Idealism vs. Cynicism , however, because it still assumes that people can (and should) at least work together Generally, the imperfect teamwork generated serves as both a good source of drama and/or comedy, depending on the situation. It's particularly dramatic if the group undergoes a period of Divided We Fall first. It also helps ensure that the group is interesting and varied without raising questions of why they work so perfectly together This dysfunctional teamwork often takes the form of Family Drama (in cases where the team includes at least part of a Dysfunctional Family). The touchstone of enmity is family, after all The Leader may often find himself demanding an Ordered Apology Compare with Fighting the Lancer , where animosity between teammates actually does lead to a fight, Headbutting Heroes , where the heroes are not necessarily working together, and Can't Default to Murder , where a hero has to force his villainous teammate not to kill Contrast Sour Supporter , who is convinced that the team is doomed to failure, but works well with them anyway. If the series goes on long enough (and becomes less cynical), with enough Aw, Look! They Really Do Love Each Other moments, this might turn into The Power of Friendship or The Power of Love . Conversely, this trope is a good counterpoint to True Companions ; it is a way of introducing some conflict and authenticity into works that would otherwise be too sugary Contrast We ARE Struggling Together , and A House Divided where there's lots of infighting on the same side but no teamwork. An Enemy Mine and Colliding Criminal Conspiracies usually results in this trope. Chained Heat is a more specific version of this trope involving being forced to work with someone by some method of a physical attachment. Frequently a by-product of Jurisdiction Friction . Family Drama usually has this within a family. Not to be confused with teams whose members always clench their teeth , or with pronounced determination shared within a group If they really</ don’t like each other, than usually one side or the other will give them an Implied Death Threat , and depending on who reaches their goals first, they will proceed to carry out a You Have Outlived Your Usefulness Often, this is how Fire-Forged Friends start out. Also compare with Forced into Evil

In our modern day and age, when communication needs to take place, we can do it with landlines, Cell Phones, text messages, and/or The Internet It is a really good thing, too, because when the hero(es) need help, this trope comes into play There's a situation that's too big for our main character to handle on his/her own. But he/she knows a good number of people, perhaps because they are popular and friendly, or just from Walking the Earth . Either way, it's time to enlist their aid, and because the heroes are the heroes, anyone called on the phone is only too happy to pitch in and help. Not only that, but they're willing to call the next person in the chain of phone numbers to help get the giant group effort underway that

much sooner A variation common in older productions: the viewer is treated to a splitscreen as more and more people become involved in sending the message out This trope may be considered the modern day equivalent to Gondor Calls for Aid , though usually it's more friends than Gondor Calls for Aid 's "friends, enemies, anyone the heroes can get to pitch in" Can be subverted, particularly online or in print, by Astro Turfing

Powers like teleportation can be very dangerous if you don't look where you're going. If you teleport into someone else, or someone else teleports into you... splat The term comes from early First-Person Shooter Video Games , where it is possible to teleport or respawn in the same space as another player. But the hitboxes lining up could cause a lot of trouble, so usually what happens is the person who was there first dies, and the person teleporting in is perfectly fine. It's called the "last one standing" rule. Whoever is the last one to arrive, survives This is also known as interpenetration, especially when there is no exploding involved In the cases where this is harmful to the teleporter, the dangers of teleporting into a space currently occupied by air and dust are usually ignored . This can be handwaved by stating that the teleporter is capable of displacing gases, liquids, and minuscule solids therein, or by the fact that compared to about every other substance humans normally deal with, air is very thin stuff The usual aversion is Swap Teleportation . Then, if you appear inside a mountain, a statue appears at the starting position, but you're still Buried Alive unless you can teleport again immediately (bearing in mind that being entombed this way tends to impair one's ability to speak , move , or indeed think clearly .) In this case, any living being who is teleported into</ will be horribly eviscerated, while the one doing the teleporting may be merely psychologically traumatized The opposite of a Portal Cut (a perfect guillotine made by disconnection of the gate's surfaces while someone or something is passing through, or otherwise using partial teleportation to cut something apart). If the teleporter isn't fine tuned, expect a Teleporter Accident to result See also Portal Slam (when there's something in the way when you try to enter</ a teleportal). Can be used to defy Inertia Is a Cruel Mistress by destroying the offending obstacle, or as Weaponized Teleportation . The supertrope is teleporting things to anyplace that's inherently extremely dangerous even if it's not actually inside a solid object, such as into deep space, over lava, or 100 feet straight up. A No Flow Portal may be deliberately designed to have this sort of effect on the unwary Not to be confused with Telefang </

TELEGRAM MESSAGES NEVER CONTAIN PERIODS STOP IT WAS ORIGINALLY A JOKE STOP SO EVEN WHERE IT CAUSED CONFUSION IT DIDN'T STOP STOP COMPARE WALKIE-TALKIE GAG, OVER AND READING STAGE DIRECTIONS OUT LOUD STOP Telegrams charged by the word; therefore, the objective was to make the message with as few words as possible while still being clear. Marks of punctuation, such as the comma, period, dash, colon, etc., are not transmitted in telegrams unless the sender specifically requests it, and then they are counted and charged for, as one word each. From the 1928 booklet, This is a Broken Trope these days, since International Morse Code uses .-.-.- for periods (though telegraph companies would charge extra for punctuation). Or you could just send a text message .

Telepathy/Mind Reading is a psychic power that allows a character to read another person's thoughts and/or communicate with them mentally. Usually, those thoughts are Conveniently Coherent Thoughts . At its most basic level, it functions as a short range radio, allowing the character to pick up the thoughts of those around him. Sometimes, it has limitations such as touch or proximity, or only being able to "hear" rather than "see" thoughts. A common hurdle comes from being unable to probe deeper into the minds of those around them, as well as being something of a Fainting Seer whenever an especially strong-willed or horrifying character is around. Psychic overload is also common in crowds, represented by a Psychic Nosebleed . Being a passive receptor and not being able to shut other people's thoughts out can easily drive a psychic insane, making this potentially Blessed with Suck . More advanced uses of telepathy involve receiving and transmitting thoughts and memories , and probing beneath surface thoughts into memories, or outright going into a Journey to the Center of the Mind or dream travel. Some telepaths may be able to use Astral Projection , or at least see through other people's eyes At its strongest, a telepath will be able to Mind Control others, sometimes even to the point of possessing their bodies , create Fake Memories after applying Laser-Guided Amnesia , create a Split Personality and let it take over , or in general be a terrifying god who can Mind Rape their opponents. It's worth noting that for the above reasons telepathy is one of the most potentially pervertable powers, since it's basically an invasion of privacy of the worst kind. The telepath is the sighted man in the kingdom of the blind, and, provided he's discreet, he can know everyone down to their most intimate detail, and can use them accordingly . This is a lot worse when he's the overlord. Thus, mind readers in Real Life would be complete Paranoia Fuel . This is why in settings with un- masqueraded telepaths, they are often persecuted, policed, and registered . That is, when they aren't used as weapons or killed . Heroic telepaths are thus in a difficult position both inside and outside a story proving Bad Powers, Bad People is not true. An author wants them to be heroes, but has to somehow assuage the reader the character isn't a mental voyeur (or if he is, he's got a chivalrous side) and the character will also have to put their colleagues at ease that they aren't likely to turn into a Mind Probing Hive Queen . To solve this, they often practice what they preach with Mind over Manners . Telepathy comes in a lot of flavors: In a setting where there are telepaths, expect people to use Psychic Static to protect their thoughts, and telepaths to construct a Psychic Block Defense to give each other a Poke in the Third Eye when they're snooping. Usually indicated by the Pstandard Psychic Pstance . When the ability requires physical contact it's Touch Telepathy . Subtropes:

The DCU

A popular way to convey details about people's relationship is to have them sing about their telephone calls. One person is often singing about how much they want to call another person, or for another person to call them. The singer acquires his true love's phone number and has to muster the courage to call her; or maybe he's nervous because she promised she would call him and he's starting to have doubts. The song might convey a call's dialogue with one or two people singing about their conversation. The song could also take place in the aftermath of an attempted telephone

call and describe its emotional toll While these types of Telephone Songs are popular, the genre also covers a wide range of situations involving telephone calls, including gossip, prank calls, and advertisements. As communication technology has evolved, so have songs about them. In many countries payphones and phone booths are disappearing, so songs that mention them are becoming rarer. Mobile phones are becoming more popular, though landline phones are still prevalent in popular culture Often overlaps with Break-Up Song . Super-trope to Phone Number Jingle

When a character needs to travel to where another person is calling him on the telephone from, he will just simply get there lickety-split by entering the receiver of the phone he's talking on, then coming out from the other receiver that the other character is calling from. Often played for Rule of Funny A common variation in cartoons is where characters making a Split-Screen Phone Call simply walk over to the other side of the screen Compare Reaching Between the Lines and Television Portal Contrast Supernatural Phone , where a phone is used to use supernatural powers and other impossibly cool abilities. The difference between this trope and Supernatural Phone is that in that trope it is the phone that is magical. In this trope, the phone is an ordinary telephone, it is the traveler who has the special ability A character who can Ride the Lightning may use telephone wires as a conductor. Not to be confused with Electric Slide or instances of a certain blue police phone box vanishing into thin air

Sometimes characters or devices with the power of teleportation suffer from a specific form of Power Incontinence . They just can't control where they're going. Depending on the range of their powers, they could end up on the other side of the galaxy or two feet to the left of where they're standing. Or inside a wall . Whether this is the result of a limitation of the power, a desperate gambit to get out of somewhere in a hurry when there's no time to properly designate a target location, or plain old human error, sometimes teleportation is just random If it's terrestrial teleportation, it'll have the courtesy never to put the victim inside a wall or 30 feet in the air. It's more believable with space travel, because space is so frigging big that something the size of your average ship named Enterprise need not emerge inside a planet no matter how many times something sends it where it doesn't want to be Sub-Trope of Teleportation with Drawbacks due to a drawback in the area of "control". If you're lucky, you can control when it happens. See also Teleporter Accident , Blind Jump , and Random Transportation , for when it's totally out of control

Tropes about portals, teleporters, and transporters. See also Faster Than Light Index and Time Travel Tropes .

Teleportation is a tactical and strategic game-changer in any setting. Defensive methods become necessary. This trope covers that eventuality. There are a number of ways to limit the power of Teleportation magic/technology to prevent excessive advantage : Compare No Warping Zone . Teleportation with Drawbacks is the opposite way of restricting the power, by affecting the power itself, instead of defending against it.

When in trouble, or in need of opening a file of whoop-ass, a Super Robot 's limbs extend, armor appears, Death Rays will sprout up from nowhere, hatches will open up in various parts of their bodies to reveal missiles (beware the missile codpiece </ and bustier!</) and they become ten metric tons heavier than before. The cooler sequences will qualify as Technology Porn See also Transforming Mecha , Hyperspace Arsenal , Swiss Army Weapon , Impossibly Compact Folding , Retractable Weapon , and Shapeshifter Baggage . Can lead to a Macross Missile Massacre . Human-sized robots with this power are usually Super-Powered Robot Meter Maids and/or Do Anything Robots

Marathon television show, almost always broadcast to raise money for a charitable cause. Can run anywhere from 24 hours to a week or more of combined Variety Show and pointless filler The first telethon, broadcast by NBC in April 1949, was a fundraiser for the Damon Runyon Cancer Research Foundation. (In fact, NBC executive Sylvester Weaver coined the word "telethon" — a portmanteau of "television" and "marathon" — to describe the program, which was a radically different event that he hoped would entice people to buy TV sets.) The Foundation's first big fund-raiser, the telethon ran a then-unprecedented 16 hours with Milton Berle as its host, and raised $100,000. In all ways it was more or less indistinguishable from "modern" telethons, from the stars and celebrities who performed and urged donations, to the big on-screen bank of telephone operators taking calls

The most famous would be Jerry Lewis 's Muscular Dystrophy Telethon</ , which ran on American television annually for 49 years, 1966-2014 (a true telethon aired in syndication from 1966 to 2012, then as a short-form telecast on ABC for its last two years).

My Bride is a Mermaid </: Parodied when Lunar holds a telethon for Mikawa when everybody thinks he's dying .

Americathon </ : In a future America, the country holds a 30-day telethon to repay its debts or risk foreclosure by Native Americans The video for Cinderella 's song, "Shelter Me" deals with a telethon to save rock & roll. Little Richard plays the host

American Dad! </ : In "The Phantom of the Telethon", Stan steals Roger's idea for a telethon to raise finds for the CIA's torture program, leading Roger to try to sabotage it. Roger claims that he actually invented the telethon in the first place, but Jerry Lewis stole the idea from him then too.

All about the medium of television, its sub-categories, and TV-specific tropes that cross those divisions.</ Television "TV" is traditionally viewed on a television set, after the early 2000's people can catch up on their favorite programs via computer and mobile devices. Commercially available since the 1920s (though television as we know it today dates from 1936, as the result of the invention of a key component by Vladimir Zworykin of RCA and Philo T. Farnsworth) Both the first experimental videophone service, and the world's oldest TV channel (BBC One), started in this year , but only really catching on in the 1950s . Home televisions were black & white, analog, heavy, and at 4:3 aspect-ratio; gained color in the 60s; and after the Turn of the Millennium became digital, lighter, and wider with a 16:9 aspect-ratio. Television is what the TV in our

name stands for . But you probably already knew that. See also Camera Tricks and Formats .

Welcome to the Television Portal. Most often a form of Nightmare Fuel ('cause who wouldn't be freaked out by a television image coming to life?) and Paranoia Fuel (do you know how many hours of television you</ watch?). Sometimes results in Up the Real Rabbit Hole , Trapped in TV Land , Refugee from TV Land . May start when The Television Talks Back . A quite literal version of The Fourth Wall Will Not Protect You May extend to coming out or going into a television set or other electronic device with a screen (i.e. a computer) Compare Reaching Between the Lines (the same effect, but used as comedy). A subtrope of The Fourth Wall Will Not Protect You

A television format similar to a series of Mini Series . Rather than airing a self-contained episode each week, long stories are broadcast broken into a number of individual parts. This format derives from the serial format used by the short films once shown before a feature, and, before that, the publication of novels in magazines. (Many of the works of Charles Dickens and Arthur Conan Doyle were originally published as serials.) The modern Cliffhanger evolved from the custom of ending most episodes of a serial with a suspenseful scene which left our heroes in peril (often, literally hanging off a cliff). All the episodes of a story are usually considered as a single unit. In syndication or video release, they may be edited together into a "movie format" which stitches the episodes together, usually removing the Cliffhanger . Differs from the Soap Opera in that the narrative is not continuous throughout the entire series. Typically, each story would last between three and eight episodes then end. Differs from a Story Arc in that each episode is not</ a complete story on its own. Though the format is not mutually exclusive of a Story Arc , continuity between episodes which are not part of the same story is generally minimal (though this is probably entirely a result of arcs having been rare when the serial format was common). Today, the Television Serial is a deprecated format, having been largely replaced by occasional two-part stories in a mostly stand-alone series and the Myth Arc . For some reason, this format was particularly common for British science fiction series. British series: Doctor Who </ (used throughout the 1963-1989 Classic Series; dropped in the 1996 telemovie and the 2005-present revival series, save for 2009's "The End of Time") Non-British series: Rocky Jones, Space Ranger </ Sometimes used as a format for one segment within a Variety Show : The namesake segments of Rocky and Bullwinkle </ .

The symptoms exhibited by real patients are usually signs of common, boring diseases, so when a patient with such symptoms checks in to the hospital, it is these routine diseases that doctors should test for first</ , before considering the remote possibilities of them contracting something rare and exotic. On medical TV shows, it's usually the exact opposite: a disease that a real doctor might encounter only once in his whole career, or even dismiss as an urban legend, could show up on three different shows if it's sufficiently dramatic , and will definitely</ show up if it's made the news recently . The cast usually knows how rare the disease is, and frequently provides a Lampshade Hanging of its rarity. Some of these diseases are: Allergies : In this case, it's not allergies themselves but the strange things characters are allergic to</, especially in comedies . The reactions are also unrealistic, especially in cartoons where an allergic reaction causes the character to instantly puff up

like a blowfish. In live-action, the amount of swelling typically shown would almost certainly be accompanied by anaphylactic shock and the airway swelling shut(a life-threatening condition). Note that not every common condition on TV is an example of this; some are Truth in Television . If every other TV child carrying an asthma inhaler looks unrealistic, consider that the rate of childhood asthma in many developed countries is between one in ten and one in five</ . Related to the Million-to-One Chance and Arkham's Razor ; see also Artistic License – Medicine . No connection to that TV show that literally causes brain tumors .

A Stock Phrase that strikes terror in the hearts of single parents and Parental Substitutes the world 'round. (Can be Gender Flipped , but usually is the father.) Generally indicates that the child, who has no memories of the parent, has an unrealistic view of Disappeared Dad (or Missing Mom). As such, particularly hard on the child with a villainous parent, or even a No Hero to His Valet father. But hearing tales about, or actually meeting , the father, is almost always a shock. However, if the child has heard the parent vilified , it can lead to his learning that his parent was better than he had been told. (If not perhaps all that he had dreamed of.) This may lead to a "Your father would be So Proud of You ." Bonus points if the child has recently done things that were very brave or noble, and, when he asks about his father the response is " You remind me of him " Or, of course, both. As the page quotes show. If the child knew the parent, but Parental Abandonment happened after, the child will want to know about changes since then — as when a father went to war and the child wants to know about his service. A parent or other relative who wants him not to Turn Out Like His Father , especially when it's dangerous , will resist as long as possible . Unfortunately, this usually results only in the mysterious parent taking on the allure of Forbidden Fruit — which may result in a harder than usual crash . In cases of Parental Abandonment , the child is usually curious about only one parent, to simplify the plot . Perhaps he knew one parent but not the other, but sometimes, he is just fixated on one — usually the father. Muggle Foster Parents usually try to evade this, partly because it brings up Secret Legacy , partly because they think his safety lies in being Locked Out of the Loop . If Dad ran off, possibly without even knowing about the kid, Mom is particularly apt to be bitter about it. The child's idealism sets them up for a clash. If the parent is dead, may overlap with To Absent Friends for the people telling the child. Dead Guy Junior may express this about the person he was named for, even if unrelated. Often happens if child is Someone to Remember Him By . May result in How Dad Met Mom . Not to be confused with Tell Me About Your Mother .

In most western animations and anime, you have a character whose e
size can moderately or drastically change for just a few minutes e
as the scene calls it, or even for the whole episode. However, e
when the scene or episode ends, usually the affected character e
will be back at their regular size as if nothing ever happened. e
Characters may either gain weight, lose weight , grow muscles , e
or be inflated with air or liquid according to the script. Rarely e
used in live-action television and/or film since the actor has to e
wear heavy padding and special make-up, which is expensive and e
makes them very uncomfortabl Not to be confused with Your Size Maye
Vary , where stylistic change may make someone merely seem larger e

or smaller without necessarily changing bulk. Contrast Sizeshiftere , Incredible Shrinking Man or Attack of the 50-Foot Whatever . e Compare Balloon Belly . The Heavy Voice is sometimes a side-effecte of this trop e

Some things just shouldn't be said , even in jest. Taunting a monster or Bullying a Dragon is likely to end badly. (Mugging the Monster definitely</ will.) Monologuing will invariably give The Hero the time he needs to defeat you. And then there's this trope Tempting Fate is when a character says something that dares the universe into making things miserable for them, and the universe takes them up on the challenge . Oftentimes, the character is commenting on how they've hit Rock Bottom and how things couldn't possibly get any worse — right before things do</ turn From Bad to Worse . Conversely, they may talk about how things are absolutely perfect, only for their world to come crashing down five seconds later. Also watch out for a Gilligan Cut And sometimes tempting fate can get downright lethal</. For example, that guy in every horror movie who tells his friends "I'll be right back" before wandering off by himself is most assuredly not</ going to be back. Or that guy in every war movie who shows that picture of his family to the others and expresses his hope to get through this and make it back home to them, which all but ensures that he won't</ make it. Or that veteran cop in every action movie who's just a few days away from Retirement , and thus doomed to be gunned down in his final case. This particular variant of Tempting Fate is known as a Death Flag The fate-tempting words may be followed up by a friend saying " You Just Had to Say It ! </ " Of course, whether fate really had a hand in it or not depends on the situation. After all, it's not like fate just magically materialized that guard ambushing you from nowhere, right? What matters is that events pre-planned or not conspire to make things terrible the moment such phrases are uttered For the supertropes to this, see Trope Telegraphing and Be Careful What You Say . Compare Schmuck Bait , Instantly Proven Wrong , Speak of the Devil . Contrast the Godzilla Threshold for where things really can't</ get any worse. See also Too Good to Be True And don't forget the Evil Overlord List , either "At least it isn't raining." — Cue the Rain . Alternatively, a worse type of weather will occur instead

A group of people are invited to attend a get-together, usually held at an Old, Dark House often in the middle of the lush countryside or (more recently) on someone's private island , by a mysterious and/or eccentric host. Suddenly one of the guests (or even the host) is murdered and circumstances prevent the others from leaving , usually a heavy storm or a cut bridge, or even both. Our heroes soon learn that one of their party is actually some manner of villain (typically The Mole , though a random escaped criminal is not unheard of), but, for various contrived reasons, that's all the information they're going to get. So it's up to them to work out which of their supposed colleagues is really The Mole before he can kill them all. And you can't trust anyone until you do . Luckily, however, there's (usually) only one mole involved. Often results in everyone being Locked in a Room . This can be self-imposed, as our heroes can't chance The Mole reporting back to headquarters, but a character may force this upon everybody, which will usually raise everybody's tension. Circumstances will always contrive to prevent our heroes

from getting in touch with the outside world to find out who The Mole is, which may range from the aforementioned storm knocking out the telephone poles, to someone cutting the telephone lines, to outright smashing all the phones to pieces. Accusations are hurled , secrets are uncovered and more murders are committed as the Dwindling Party tries to determine who is the murderer in their midst. General outcomes of this plot: A: One person will seem to actively hinder the investigation. He'll drop the radio, breaking it just before a description of The Mole is broadcast. He'll have a panic attack at a critical moment endangering the group. He'll be suspiciously uninformed about whatever his job is supposed to be. This person is never</ The Mole . He's just an idiot. (See Hanlon's Razor .) In a well-done example, the audience will work out who The Mole is only seconds before the heroes do, though they'll typically be led to an incorrect guess from early on. Non-recurring characters are subject to being killed off one-by-one by The Mole . Of course, strictly speaking, no one is above suspicion, even our heroes, and at least one member of the group will panic, accuse the heroes, and run off to a certain demise. The audience (usually) knows better. Named after the 1939 Agatha Christie novel And Then There Were None </ which was originally titled Ten Little Niggers</ and then renamed Ten Little Indians</ before arriving at its current name. Often the modus operandi</ in a Reunion Revenge . Occasionally a Final Girl or other survivor(s) may be spared, but if the writers are really bloodthirsty, it only ends when they Kill 'Em All (or, if you're at the beginning of the series, Everybody's Dead, Dave); if they're feeling devious, they may also throw in a few instances of Suspect Existence Failure . Newer installments may have this combined with/be the byproduct of a Deadly Game Or a Hunting the Most Dangerous Game Scenario. The actual game</ version of this setup, where it's one or some killers against everyone else, is Social Deduction Game . Don't be surprised if a Mexican Standoff or two pop up, especially for the finale. This trope goes together with A House Divided like peanut butter and jelly.

In the middle of a crisis, calamity, or sheer unadulterated apocalypse, something terrible happens (but not, typically, any more terrible than happens in any given episode) and The Hero completely and utterly gives up. Common lines that go with the phenomenon are "I'm too old for this," " I can't do it ," " There is nothing I can do ," " The best thing to do is to get out of here ," or " Somebody else can ." May even be the follow-up to a Heroic BSoD , which is similar but involuntary. After some kind of epiphany, often accompanied by a "No More Holding Back" Speech , the character comes out of retirement and announces that they are back on the job, typically followed by the show's equivalent of a Foe-Tossing Charge — anything from actual foe-tossing to kicking butt in the school spelling bee. (See also Look What I Can Do Now! , which is similar but involves a character leaving and returning much badder than before.) It's also a common Romantic Comedy trope to have one of the principal couple suddenly decide to quit working with or for the other, vowing to never come back, only to return a few scenes later. See also: Achilles in His Tent , Conscience Makes You Go Back , Changed My Mind, Kid , and We Used to Be Friends . Opposite of Passing the Torch , where The Hero seriously hands on the responsibility to someone else. He's Back is what happens when the character returns to action. Breaking the Fellowship is the equivalent for a whole group rather than a mere individual.

Two characters have been Locked in a Room together by their friends because they think they have a crush on each other. They spend the episode talking, sitting close to each other, coming clean with each other , and usually kissing at the end when their friends charge in cheering for them. A complete Retool of their character relationship accomplished in the span of one episode Used in sitcoms—usually of the teen-oriented variety—when they want to do a somewhat suspenseful episode based on romance, or when the writer wants a relationship to form between the characters but can't do it normally Can result in Slap-Slap-Kiss or An Aesop about meddling in other people's lives Named after the party game (also known as "seven minutes in heaven") where two people are forced to spend time alone in the dark to… "talk" Can easily turn into a Clip Show Subtrope of Romance Ensues . Related to Caught in the Rain . Compare Locked in a Room which is not necessarily romantic. Compare Spin the Bottle , another teen party game designed around romantic tension This has nothing to do with Trapped in the Closet </, which is eighty-something minutes, not ten. Or with that oth er kind of closet

In the book </ , he devotes the entire book to these frameworks, breaking them down even further, giving each five sub-groupings of their own. Many he calls "primal," saying you should be able to "pitch (the idea) to a caveman." Snyder knows his subject well, as he wrote both Blank Check </ and Stop! Or My Mom Will Shoot </ . Snyder's (named) categories are as follows (rearranged somewhat):

One simple rule here: Don't get eaten.</ The three basic ingredients are vital to the success of this tale. Without the , there's no reason they couldn't just up and leave, letting others deal with the problem . Stick the characters in a room, a building, a small village; put them in a spaceship, or on an island, or in a quarantined city. Suddenly there's no place to run. According to Snyder, a is committed, "prompting the creation of a supernatural monster that comes like an avenging angel to kill those who have committed that sin and spare those who realize what that sin is. The rest is run and hide</." He includes movies from Alien </, and Tremors </ to Jurassic Park </, and even Fatal Attraction </ along with just about every horror movie out there. Some movies, such as Saw </ , have monsters that go after the "sin" of ignorance. The archetypal " Monster in the House " tale is the myth of the Minotaur: You're stuck in a maze with a half-man, half-bull guy trying to kill you. You might call this plot the... inverse?... of Booker's Overcoming the Monster </ tale, where the Hero leaves home, gathers weapons, and heads across the world to find and destroy the monster that's been terrorizing the countryside. In Monster in the House</ , the Hero can't leave home, has no chance to build his arsenal before the showdown, and either destroys the monster for his own sake or fails to destroy it at all. This plot deals with wishes and curses . On the wish side, we have a hero who makes a wish that gets unexpectedly granted. Or, less directly, perhaps he needs some help and gets it from an unexpected source - Snyder points out The Mask </ as being another tale following this plot. Then we get a classic Wish Fulfillment tale, although of course there's going to be problems. On the curse side, we have the " comeuppance tales." Liar Liar </ and Groundhog Day </ both count. There " must be something redeemable " about the hero, because he's going to have to change his ways in

order to survive. And, eventually, because he's finally worthy of it, the hero gets what he wanted all along (in Liar Liar </ , it's "the respect of his wife and son"). The three important ingredients are: A that is to be learned from the experience.

Snyder points to Chinatown </ as "perhaps the best Whydunit ever made." It's a walk on the dark side of the city, and once we've unraveled the mystery, we discover "something unexpected... dark and often unattractive" about human nature. This sort of tale makes us take a long look at ourselves and the things we're capable of The Whydunit isn't about the who somewhere, breaking the rules, even his own, in order to get to the bottom of the mystery

Here's Snyder's version of The Quest , which he connects with the Road Movie , a series of seemingly unrelated encounters that cause Character Development for the hero. He may never reach the goal he set out for, but he does reach a different goal: self-discovery Which explains why this sort of movie has always seemed a little disconnected. It's not supposed to be - externally Snyder then lumps in "all heist movies" along with "any quest, mission, or treasure locked in a castle" plot The essential ingredients are a to be won—going home, obtaining a treasure, securing a birthright, etc Compare Booker's version of The Quest

Here, the hero undergoes "pain and torment" from a vague force that turns out to be, well, Life. The hero has to come to grips with the realization that everybody goes through stuff like this, and surrender to reality - accept that there are aspects of reality that he "cannot control or comprehend," yet continue onward with a level of peace about the whole affair Any sort of "life transitions" story fits under here. Also compare Booker's Rags to Riches plot the essential ingredients are a of a hard truth, and the knoweldge that it's the hero who must change, not the world around him For the sixth season of Buffy the Vampire Slayer </, the enemy was said to be). So that probably counts here, too

This is the tale of a group: the mental patients of One Flew Over the Cuckoo's Nest </, the doctors of M * A * S * H </, the Mafia family of The Godfather </ . The story details the pros and cons of "putting the group ahead of ourselves." It honors the group - yet exposes "the problems of losing one's identity to it." According to Snyder, there's always a "breakout character whose role is to expose the group goal as a fraud." But there is also, often, a newcomer to the group, through whose eyes (and questions) we come to understand the dynamics of the group. After all, we're usually dealing with a "crazy... even self-destructive" environment, and unless we understand what's normal and what's crazy, it'll be hard to figure out what's going on. The essential ingredients are a must be made, leading to one of three endings—join the system, destroy it, or commit some form of "suicide."

The theme of this story can be boiled down to "My life changed for having known someone else"</ There are three basic types, as outlined by Snyder: The Boy and His Dog gives us a "catalyst" character who enters the hero's life, changes him, then leaves. The movie ET </ is like this. And stories like Rain Man </ and Lethal Weapon </ give us a main character who changes drastically while the secondary character changes little or not at all. But, in general, the Buddy Love</ plot involves two characters who start off hating each other,

realize that they need each other (and work well together!), hate that</ even more, conflict conflict conflict, have one big final fight... and then "surrender their egos to win." Snyder includes in this category such gems as Wayne's World </, Thelma & Louise </, Butch Cassidy and the Sundance Kid </, and Finding Nemo </ . They all share the dynamic of two characters debating "important story issues."

"Anybody who's ever been shot down at the PTA or sneered at for bold thinking in a meeting at work," says Snyder, can identify with the great man who has to "deal with the likes of us little people." It's the same story, whether it's Gulliver's Travels </, Gladiator </, A Beautiful Mind </, X-Men </, Batman </, or Frankenstein </ . It's all "the plight of being misunderstood" and "gives flight to our greatest fantasies about our potential, while tempering those fantasies with a dose of reality." Compare Fish out of Water .

You ever wake up, look out your window, and realize that aliens are landing on your front lawn? This is the plot that covers how you handle it As a man thrust into a situation you're ill-equipped to deal with , you've got the audience's sympathy almost from the get-go. As you try to defeat the aliens, or escape from the killer robot , or save your wife from the terrorists , we'll be pulling for you. And you'll eventually triumph over the villains - though not through show of force

This goes a step beyond being The Everyman and moves into being the Village Idiot . He's the underdog, the overlooked, the ridiculous, and he's set against a Goliath of an enemy , often an "establishment" bad guy. But they underestimate him, and because he's The Fool , he's got the forces of luck and good nature on his side . He may not fully understand the danger he's in, but whatever his goal, he won't give up - and the villain doesn't stand a chance. This sort of plot pokes fun at things we take too seriously. Snyder proposes that "no establishment is too sacred to be skewered." After seeing Life Is Beautiful </, where a fool takes on The Holocaust , it seems his hypothesis won out. Also, there may be a Straight Man "who is in on the joke and can't believe the Fool is getting away with his ruse." (One example given: Lieutenant Dan in Forrest Gump </ .) This character sees the Fool for what he is - and, if he's "stupid enough to try to interfere," he'll "get the brunt of the slapstick." Compare Blithe Spirit . Sources: </ , by Blake Snyder. Michael Wiese Productions, 2007

It's dark. The guy we're watching is running out of light. The match is burning down. The candle's nearly done. His flashlight's flickering. In any case, darkness is imminent. These are scenes often played for dramatic tension. Directors use them in horror movies. Other times the lack of reliable lighting might be an inconvenience for the protagonist in a slapstick comedy for whom everything goes wrong. A hasty scramble to ignite a Hard-to-Light Fire may follow Ten-Second Flashlight is the "gameplay mechanic" version of this. Contrast with Blackout Basement , where fading light is a level's gimmick

in "Textual Poachers" includes a section about ten different ways a show can be rewritten as a fanfic Recontextualization</ - Filling in the gaps in broadcast material and providing additional

explanations for characters' conduct. See Fan Wank and Fix Fic Of course, these are the rules of fanfic. If you're a pro, just stick 'em on a rocket . If you are interested in more ideas about writing fanfiction see So You Want to Write a Fanfic

An entire ship, city, society, planet or galaxy that depends on a single piece of Phlebotinum to survive. This piece of phlebotinum can take any form: It may be the energy fuel for power generation or Faster-Than-Light Travel , a single all-purpose crop plant or breed of livestock , a Master Computer Or The Internet that sees all and plans everyone's day , a Hive Queen or Fisher King keeping the subjects in a Lotus-Eater Machine , a Genius Loci that maintains a Ghibli Hills Utopia , or a spiritual source of life . Or maybe it's just magically linked to every citizen , or to the land itself . In any case, no one can imagine living without it... or literally</ live without it. It may or may not be sentient , but the point is it's grown completely beyond the control of the people. Even in those cases where it's originally man-made Then it breaks down. Or disappears. Or becomes sentient and decides to Kill All Humans , play games with them , or worse, smother them with love . Or it absorbs all lifeforms into itself and becomes a God. And everyone who depended on it is now doomed. The technology that was used before the machine was invented has long since been forgotten, or the dying life source makes the citizens magically ill, or it's simply grown too strong and humanity has become too weak to fight back. This is especially common when the Phlebotinum is Powered by a Forsaken Child Being doomed isn't always a bad thing, though . Maybe the society simply Ascends to a Higher Plane of Existence , or discover The End of the World as We Know It means their world has simply changed</, not ended. They can survive just fine by giving up the wanton hedonism of their old existence. Of course, it may turn into an Inferred Holocaust if no one knows how to plow a field. Or maybe the good guys can use the energy source to conquer all the bad guys who depend on it Fantasy and Scifi like to use the Terminally Dependent Society in conjunction with a Fantastic Aesop about the dangers in abusing Aesoptinum . This is often paired by having it created by foolishly enthusiastic scientist , you can expect its noxious properties to manifest quickly . Interestingly, a Mad Scientist who designs a dependence causing device in order to take over the world will have it break down/addict him/escape his control as punishment for his pride In sci-fi, these days it's almost always a metaphor for the internet (especially in cyberpunk); or in older works, for computers in general (which, up until the 80's, it was generally assumed would always remain centralized and few in number). Electrical power and fossil fuels are other good candidates. In fantasy, it's generally a metaphor for limited fossil fuel. Generally, these aesops lead to No Blood for Phlebotinum . Expect two or three characters to escape and become the new Adam and Eve. Mind the inbreeding A lot of sci-fi stories predicted the internet, and many of them describe a society completely depending on it. One of the earliest is from 1909 . There's probably earlier ones out there, but in any case this trope is Older Than Television In horror stories, it can close every door , remove air supplies wherever it wants, create monsters or hallucinations , and it probably looks like a humanoid Eldritch Abomination spouting existentialist Author Filibuster once the heroes finally destroy it See also: No Ontological Inertia , Bee People , Keystone Army , Cosmic Keystone , The Magic Goes Away , Multipurpose Monocultured Crop . When people think that the object

in question can save them from some kind of disaster, it becomes a Chemical Messiah . Creating this set up is a common means for an Evil Overlord to try and seize power. Or the creator/controlled uses it to seize power

A character (either heroic, villainous, or both) which bears a large resemblance to one of the various models of Terminators </, whether the mechanical "robotic" versions of the creatures or the versions formed from Nanomachines or metallic liquid Pastiches of these characters typically have at least three of the following traits

Subtrope of Mechanical Lifeforms . Related to The Ahnold , which is more about the other roles of Arnold Schwarzenegger and other 1980s action stars Also, see the pages for expies to its fellow Dark Horse Comics opponents: Xenomorph Xerox and Predator Pastiche

Two warriors are sent back in time . One to change history , one to ensure it takes its established course . Or, at least, to prevent the first one from changing things. A game of cat and mouse ensues Can also be thought of as Evil Counterpart IN TIME! If it does not overlap with Set Right What Once Went Wrong , it will instead overlap with Make Wrong What Once Went Right : In this case, the historical event in question goes as it originally did in the "good" timeline, and is averted in the "bad" timeline Occasionally also occurs with dimensional travel with both the protagonist and the antagonist Trapped in Another World Named, of course, for the Terminator </ movies, wherein a robotic superassassin that looks like a real human is sent back in time to pre-emptively kill the future leader of the human resistance in a Robot War . Paradox schmaradox! Compare Scry vs. Scry , where it's oracles doing this with clairvoyance

People who try Terra Deforming see any area that is not housing humans, catering to humans, or creating resources for humans as wasted and views any effort to convert it into a human-usable space as a good cause. These changes often take place, or are predicted to take place, 20 Minutes into the Future . Because Science Marches On , these ideas have devolved into Zeerust and lead to the almost inevitable unfortunate implication that Humans Are the Real Monsters This is rarely shown as positive, even in cases where having humans leave Earth's environment behind gives it a chance to recover If taken to its extreme, can lead to a " City Planet ", one of the categories under Single-Biome Planet In modern science fiction, evil cultures are sometimes shown adopting this view (providing an opportunity for a Strawman Political), or else human society adopted it long ago and later suffered the consequences ; either way, it's an opportunity for a Green Aesop Compare Horde of Alien Locusts , in which the troublemakers are not Homo sapiens</ In episode 6 of Kimba the White Lion </ , Kimba visits the World's Fair and sees, among other things, plans to melt the frozen polar regions so the space will be habitable

In the original Magnus Robot Fighter </ comic, North Am was a city that covered most of the North American continent.

This is basically the policy of the government in Silent Running </, in which the last remaining forests are housed in satellites orbiting Earth. This of course annoys the Conservationist hero no end, resulting in the film's Green Aesop .

In one episode of Space: 1999 </ the Alphans make contact with Earth, where it's a couple of centuries later due to Relativity or something, and the entire population lives in domed cities because the outside environment is toxic. That exact phrase "Who needs nature" has become something of a Catchphrase , and you get the sense that nobody on Earth is too bothered about the loss of the ecosystem. For that matter, the writers don't seem too bothered either, making it something of an evaded aesop.

The first two verses of by Joni Mitchell .

Sly 2: Band of Thieves </ villain Jean Bison lived this trope. Having become a Human Popsicle during the Canadian Gold Rush and later thawed out due to Global Warming , his mindset is that of a nineteenth century golddigger, consequently wanting to dam every river and cut down every tree for... humanity to use.

When Europeans began exploring tropical Africa, they found that the Africans only cultivated small portions of the land. The Europeans seized all the "unused" land for farmland. Turns out that, because rainforest soil is so poor, it is necessary to leave it fallow most of the time. When the Europeans tried to farm all of it, it quickly depleted and could grow nothing.

A Speculative Fiction staple, the act of turning an otherwise human-unfriendly environment into an Earth-like, or "Terra-formed" planet. Narratively, this is done to give the cast a place to go outside the ship (off Earth) that won't require them dressing in Space Clothes constantly. Within a given setting, it's often done to showcase humanity's drive to explore and colonize new places for the famed trifecta of God, Gold and Glory. (Hey, at least one setting actively proselytizes, at gunpoint!) Often used to explain why All Planets Are Earth-Like . Terraforming itself is an actual area of study right now, as scientists try to design methods to create both self-contained environments (Bio-Domes being famous examples) and species that can survive in a hostile environment and improve it until it has a self-sustaining biosphere that can sustain humans. Easier said than done. Literally,</ because soft sci-fi settings tend to sneeze out terraforming efforts and planets like Martians with a cold. According to the NASA, terraforming Mars is simply not possible with our current technology (see press release). Harder scifi settings can construct entire books about the sciences and engineering involved, not to mention the political and social effort these huge undertakings would entail. Sometimes though, the planet is only harsh to humans, not other forms of life. The planet is plenty alive... too alive </, with man-eating plants , semi- to hyper-evolved sentients, and scores of other dangers. A few old sci-fi serials and pulps would have their heroes' effort designed to create a "domestication" of savage planets, much like The American West was "tamed" with all the attendant heartache and extinctions. Often applied to the Colonized Solar System . As seen in the trope picture, Mars is likely to be a popular target for any terraforming operation in both fiction and reality. It has one of the shortest

travel distances (second only to Venus), and is solid. Venus is also a popular candidate in fiction, being almost completely similar to Earth in terms of size and gravity, but it's second to Mars because warming something up is a lot easier than cooling it down , and unlike Mars, Venus's slow rotation would have to be dealt with. More recently, some shows turn this around by showcasing how terraforming an already-living world can be ecologically disastrous, or ethically questionable, or even weaponized; or just plain pisses off the near omnipotent residents . Some works even turn the concept inside-out, showing how aliens arrive on Earth and mess the ecology up so badly that the planet becomes barely habitable, if at all, for humans (with similarities to Global Warming). This is Hostile Terraforming , sometimes termed xenoforming or un-terraforming. Compare the Genesis Effect , for when an entire planet is actually created instead of just made livable.

This is a trope where the topology of an area of ground is altered by the conscious effort of some person or group This can happen on almost any scale, depending on the way it's made. A molehill isn't very impressive, though making one at the snap of a finger is pretty cool. As cities grow, the ground on which they're built is altered greatly, but because of all the buildings on top we are seldom really aware of how great the change is. Meanwhile, causing a mountain (explicitly volcanic or not) to rear out of a plain is just awesome, no matter how difficult or time-consuming it is The uses are manifold. First and foremost is tactics. Controlling the existence of passages, obstacles, and high ground for allies and enemies alike yields a supreme advantage in battle. It can also be helpful to prevent natural disasters, improve land arability, or facilitate transportation (by extending a river, say). It can be done to separate peoples or forces that shouldn't be so close together, or simply as a sign of one's power, to lord it over, literally, those less mighty The power to do this may be specific to a person, because of some elemental power over earth . But on the larger scales they're more likely to be a Physical God . Alternately, this will be done with the aid of some kind of Applied Phlebotinum , in which case anyone with access to the technology can do it But it can also be done in a more mundane way, with dynamite, earthmovers, and patience. This method is less evocative, but the end results are just as impressive. When thinking about an earthworks project (canals, dams, field-tilling, etc) for this trope, consider the magnificence of the creation or the end result For alteration of a whole planet's ecology, see Terraforming . For the manipulation of terrain for human settlements, see Terra Deforming . For defacement of monuments, see Rushmore Refacement . For defacement of the moon, see Deface of the Moon . A common small-scale form of this in real-life is an Artificial Riverbank . Can overlap with Regional Redecoration Because Tengen Toppa Gurren Lagann </ centers around drills , this naturally crops up. Mostly toward the end of the first arc, where Team Gurren, for example, traps the enemy battleship Dai-Gunzen in a huge pit. The resulting battle causes the nearby volcanos to (predictably) explode

Dark City

As it is a creation myth, this is seen in The Silmarillion </. In the beginning of the world, the Valar tried to shape it according to divine plan, while Melkor came along and undid their work. The end result was that the world was very gradually formed.

In the new Doctor Who </, Rose and the Ninth Doctor travel to the year Five Billion to see the Earth be engulfed by the sun. When Rose questions why Earth's continents haven't shifted, the Doctor explains that the continents did</ shift, but were simply moved back to maintain "classic" Earth.

This is common in creation myths and attributed to a creator god or, often a group working in tandem. The typical ways of creating the earth involve piling up dirt until it lies above the ocean (which is presumed to have always existed), and sculpting it out of primordial matter.

Dungeons & Dragons </

Age of Wonders </ has Level Terrain and Raise Terrain spells in the Earth school.

An episode of The Magic School Bus

Land reclamation has been used to create or extend landmasses into water for various reasons (usually to alleviate overpopulation). A famous example is the in the Netherlands, undertaken to fight the continuous sinking of that country. The resulting island is now, by a certain metric, the largest manmade thing in the world.

A sub trope of the Travelling Salesman Montage , specifically of the job interview iteration. However, that trope focuses on the interviewer, whereas in Terrible Interviewees Montage, the interviewees</ are the problem. They are all dreadfully unsuitable (and often slightly unhinged) leaving the poor interviewer traumatized to some degree. Expect him to say " Get Out! " and/or "Next!" a lot. This may be a job interview, a performance audition, speed-dating , or any number of situations The montage usually ends with someone perfect (or at least, not QUITE so horrible) for the role coming along and being hired. That, or the interviewer calling it a day, only to find the perfect person for the role outside of an interview situation a scene or two later. Alternatively, the interviewer already has someone who would fit the job just fine, but is trying to avoid hiring them for some personal reason. The series of awful interviewees is then a Rule of Drama plot device to force them to hire someone they don't want to have around The advent of speed dating provides an increasingly common premise for the appearance of this trope in any Romantic Comedy If the montage focuses on the interviewer's reactions, it may overlap with Bill... Bill... Junk... Bill... . Compare the Reality Show equivalent, Hopeless Auditionees

A pick-up line is a flirtatious one-line conversation starter, typically used to indicate romantic interest. Well-written pick-up lines are flirty, but not creepy. Delivered well, they can be a humorous way to introduce yourself while making your interests clear Poorly written pick-up lines are none of the above. They may be overly sexual or crude. They may lack nuance or humor. Or it may be an otherwise decent line, but delivered in an off-putting way Some people have a knack for saying the right thing to make a

good impression on someone who attracts their interest. Some people ... don't. The really inept ones spout worn-out cliches, crude come-ons, and regrettable remarks that are more likely to result in a disdainful eye-roll, a quick retreat (possibly with a blatantly lame excuse), or even a Megaton Punch than a romantic encounter. This is almost always Played for Laughs , so it's a Comedy Trope . Expect any pickup line involving an Incredibly Lame Pun to generate a corresponding Lame Pun Reaction See also Compliment Backfire , if an otherwise decent pick-up line is delivered poorly No Real Life Examples, Please! This is not for criticizing people's pick-up lines Examples have been sorted in alphabetical order

In fiction, many character groups possess someone whose (usually self-proclaimed) job is to provide the humor. To be the token goofball who cracks painfully lame jokes, and often annoys everyone But what if someone else comes along? Someone who also likes to play the clown, and can seemingly do it better? In this situation, the group's original clown usually won't be happy about it. They may even think the new guy is trying to "steal" their position as the group's funny guy, and set out to fight for their role. And thus, Hilarity Ensues The challenger to the comic relief's position may be a Foil of some kind, utilizing a different style of comedy (or simply a better delivery) that proves more popular with the group This can also apply to when the comic relief places such importance on their jokes and routines that they react with anger when they see someone else using them Compare with Cast Speciation and Dislikes the New Guy . See also Plucky Comic Relief , The Gadfly , and Class Clown . Not to be confused with Fighting Clown

Teenagers enjoy making out in cars. This is probably because they expect that no one will see them, and they won't see anyone. However, teenagers at Make-Out Point ironically tend to be the first witnesses of the alien invasion, or the zombie apocalypse, or the dead body at the bottom of the cliff . Quite often, they will be brutally murdered to show that the Monster of the Week means business. Why? Perhaps Rule of Funny . Perhaps they are considered Acceptable Targets . (Bonus if they get shot at .) This is something of a Dead Horse Trope nowadays, considering that it is parodied more than it is used. Plus, health and safety prevents such things happening nowadays, with traffic regulation orders enforcing road signs such as "No motor vehicles" at the locations. Truth in Television - the Department for Transport have a fair few enforced at cliff-faces. Nevertheless, as you'll see under Real Life, this has</ happened, as a few serial killers have made it their preferred modus operandi</ . Always involves a Make-Out Point and Auto Erotica , or at least teenagers contemplating such.

There is a common misconception that the use of fear and terror against one's enemies is a cowardly, evil method of fighting . Not to these characters . To them, targeting a foe's psyche is every bit as valid a tactic as more direct methods. To do this, they prey upon a villain's fears, attempting to break them, thus making them easy prey. Often times, said character is either an Anti-Hero or someone who's a more clear-cut hero but isn't particularly nice , who uses these tactics as a way of turning fear on those who prey upon the fearful . Can be a very effective weapon for those with a no-kill code . Alternatively, a hero could just as easily

exploit their frightening reputation as a means of scaring someone into submission. The terror hero typically tries to avoid direct combat unless no other options are present. In order to count, the use of fear and morale breaking must be a standard tactic rather than something used once in a while There are five types of this kind of hero The Cowl The type made famous by modern incarnations of Batman . Specializes in exploiting the primal fear of becoming prey. Uses a scary costume and ambush predator hunting tactics in the dark of night In terms of gameplay, characters who use fear are typically rogues or spell casters with a specialization in illusions. Warrior types are typically limited to the use of mean warrior therapy, intimidation, and dread. Note also that any of the other types can eventually evolve into The Dreaded if given enough time and myth-making Associated with Bad Powers, Good People . A common tactic when Dark Is Not Evil . Related to In-Universe Nightmare Fuel for obvious reasons. Often causes a Mook Horror Show . Can lead to Moral Dissonance if used poorly. Compare and contrast with the Horrifying Hero , who's horrifying to look at as opposed to the Terror Hero who is typically normal-looking but uses tactics designed to turn their foes into blubbering, terrified wrecks. Related to the Guile Hero who uses trickery, cunning, and misdirection to defeat his foes. Heroic counterpart to The Dreaded . The Cowl is a sub-trope dealing with a specific scare tactic

Terrorism is defined by The Other Wiki as "the use of violence, or threatened use of violence, in order to achieve a political, religious, or ideological aim". Some things associated with terrorism include murders, bombings, shootings, hostage-taking, and other threats. There are numerous real-world terrorist groups that make an appearance in fiction and countless fictional ones. They are usually portrayed as villainous While terrorism has appeared in fiction for years, the 9/11 attacks made terrorists, specifically the Islamic Fundamentalist type, as the main villains in Hollywood movies, replacing the Dirty Communists of the Cold War Compare Rebel Tropes , The Only Righteous Index of Fanatics! , and Organized Crime Tropes for another kind of terrorists</

Terrorists in action movies generally represent no organisation, movement, religious sect, or political tendency known to the real world. Even if they are identified with a real organisation (the IRA , the Russian Mafia , Basque separatists, whoever), they will be described as a Renegade Splinter Faction , not the parent organisation. In many cases, they actually represent no identifiable cause at all, beyond making things go BOOM</ Apparently, terrorists are willing to kill, maim, torture — not to mention putting their own lives at risk — merely For the Evulz . These can actually be very dangerous opponents, being ruthless, impossible to predict, and impossible to negotiate with, and generally occupying the place once held by demons throughout world mythology Obviously, this is not a realistic representation of how terrorism actually works. Terrorism, by its definition, is intended to further some ideology or goal. Rather than engaging in random violence, terrorists generally pick their targets based on symbolic or strategic value. Rather than wearing their evil on their sleeves, terrorists generally believe they're the good guys . All of these things are often ignored in media, especially in

propaganda Not only is this done in order to not insult anybody's religion or politics (or earn the ire of people with a known tendency to blow up people they don't like), in many cases, a cause is simply irrelevant to the plot , the macho Action Hero just needs a plausible excuse to kick/shoot at things without a second thought. Moreover, any cause, if presented, runs the risk of actually making sense (if only to some people), maybe even more sense than the hero's animalistic urge to Kill Them All with extreme prejudice They are related to and might occasionally be the literary descendant of Bomb-Throwing Anarchists , who were the main type of terrorism in late 19th century and early 20th-century literature, especially short stories. Terrorism by anarchists was, in real life, mainly committed by Frenchmen, such as Ravachol, possibly explaining why anarchists seem to have mainly been used as villains by British writers. Anarchists however have political motives then and now (absent a few like Illegalists that might fall into this category however, saying crime itself</ was the motive) In addition, these may be confused with terrorist groups that are just plain silly . A real-life example is Comité Régional d'Action Viticole, an organization made up of French wine growers who don't like foreign competition. Not to be confused with Martyr Without a Cause , which is for characters who look for any excuse to commit a Heroic Sacrifice

Writers tend to assume that for some reason most viewers will assume that the protagonist is a guy by default . So to make absolutely sure there's no Viewer Gender Confusion , developers will assign Tertiary Sexual Characteristics to the female characters, and sometimes the male characters as well. The male characteristics tend to be less obvious. Note that many, many animals already have distinct sex-specific characteristics, though these are almost guaranteed to be totally ignored in designing fictional animal characters. (They are</ likely to remember that male lions are the only ones with manes, though.) The writers either didn't do their research , which can end up with Animal Gender-Bender , or assumed the viewers wouldn't know what they are . For animal characters, this is caused by the assumption that the only way to convey gender in such characters is through gender stereotypes in design. Feminizing accessories and traits include: A bow, or, less commonly, a flower of femininity . Masculinizing accessories and traits are naturally far more generic: A baseball cap or top hat. Occasionally, the only difference between a boy and a girl will be the location of the bow If it's a bowtie, it's a boy, and if it's a hairbow, it's a girl. (The bow itself may even be identical.) Human girl characters are sometimes depicted wearing bows on their head, but this is not as pervasive as depicting a female animal character this way. On the positive side, these gender identifiers are pervasive enough to be considered shorthand for viewers who may be hearing impaired. On the negative side, they are pervasive enough to lead to Viewer Gender Confusion for male characters with stereotypically "girly" traits , including many a Bishōnen . Remember though that Tropes Are Tools and that use of these characteristics aren't bad in and of themselves and helps dispel Viewer Gender Confusion in a quick and easily understood manner. A Super-Trope to: Compare Secondary Sexual Characteristics , Group-Identifying Feature , and Non-Mammal Mammaries . For more drastic and often bizarre differences between the sexes, see Bizarre Sexual Dimorphism .

A list of tropes that prove one's worth and competency.

A man has experienced a sensation that something isn't quite right, and the first order of business is to check that his genitals are still intact before anything else A common response to a Near-Miss Groin Attack Not to be confused with testing whether someone else has testes. Compare Man, I Feel Like a Woman

Sometimes, a writer doesn't</ want Protection from Editors . Perhaps they have enough self-awareness to realise that they are as capable of bad writing as anyone else. Or maybe they just see the value in their work being appraised by a fresh set of eyes. Either way, they view the editor's role as a valuable and worthwhile one. But how to be sure the editor is doing their job? Put something in just for them to catch. It could be a plot hole, something that doesn't work, or that the editors won't let past. The point is that the writer has no intention of it being in the final product. They're just testing the editor. Compare Censor Decoy , for when the offending material is included to distract from something the writer actually wants to include. Also see Getting Crap Past the Radar for moments where editors fail the test and unwittingly allow more risque content through the publishing process.

So, you're suffering from Unrequited Love , or you don't know you're in love with your best friend , and you're on a date with someone else. Suddenly, a thought jumps to your mind "let's do that thing I love to do with my best friend/ Unrequited Love ." You know the thing, that quirky game or activity that you participate in with that special someone. Related to, and sometimes involves, the Test Kiss This is a character's way of testing the relationship to see if it can work, even if they don't know it yet. If the date fails this test (which they usually do) they are never seen again Commonly used in romantic comedies or teen dramas, this trope is usually a quick and easy way to show that a person cares very deeply for their best friend/ Unrequited Love . It can also be used as a Love Epiphany for one or both characters A common variation of this trope is for the date involve playing a game in a way that is different than the normal way. Such as playing poker with Oreos instead of clay chips. Normally this will end with the date saying "this is stupid", or, "why can't we just do something normal?" Mysterious Girlfriend X </ has Tsubaki almost try this with his "ritual" he and his girlfriend Urabe do with his previous crush, Hayakawa. He only really blurted it out out of unresolved feelings and it does somewhat lead to a small arc

In </ , Hori attempts this several times with Kashima, and is repeatedly thwarted by her aloof and carefree nature. He is finally confirmed of her feelings not by her, but Mikoshiba of all people. Shows up in the film Made of Honor </ , it is used as one of the clues that the male lead is in love with his best friend:

Appears in Zoey 101 </ , while Chase is on a date with Lola.

In the primeval world of Six Ages </, several cultures dictate that the guy has to prove himself to his prospective wife's clan...even if she loves him back. You see , marriages are as much a business transaction as they are relationships between individuals, and nobody wants to tie themselves to a son-in-law who's poor/cowardly/disloyal.

Worthiness is usually shown by a generous , a display of battle prowess, or positive omens from the gods. In the case of Redalda, a heroine of supreme importance to the world, her clan requires before they will give her up.

A purely platonic version happens on Arthur </ when best friends Francine and Muffy have a fight and break up. Muffy auditions a long list of her other friends and acquaintances for the role of "best friend", but when she finally settles on a candidate, she keeps suggesting things she would do with Francine, only for Binky to be completely uninterested.

The Spear Counterpart to the Estrogen Brigade , the Testosterone Brigade is an enclave of male fans within a traditionally female-dominated (or at least gender-neutral) fandom . While they may dislike the frequency of the Female Gaze or the presence of Mr. Fanservice characters, it's very likely that they were pulled into the series in the first place because of one or more female characters they find pleasing to the eye. Depending on the series, they may view it as a Guilty Pleasure due to the number of female fans. Occasionally, as with an Estrogen Brigade , both sides will butt heads over largely superficial issues , with buckets of opposite-sex awkwardness, which can get defensive. It should also be noted that not all male fans within such a fandom are necessarily of the Testosterone Brigade A Testosterone Brigade is easily attracted by hints of Les Yay or by fanservice from main characters. See also Multiple Demographic Appeal , Guilty Pleasure , Best Known for the Fanservice . When the creators of a work acknowledge this demographic and make a "girly" show that's actually aimed at men, then you've got a Jiggle Show or the trope What Do You Mean, It's Not for Little Girls?

This trope is in play when a work or character is loaded with such absurd/extreme examples of "masculine" stereotypes that you pass into parody. It is, simply, badass made silly. Works with testosterone poisoning are often intentional parodies; characters can contract it accidentally far more easily. While the trope Rated M for Manly employs many motifs, it is first and foremost a celebratory trope played straight: Testosterone Poisoning is about works that parody manliness, or play it for laughs, by taking it to the extreme. Some works which start out as Rated M for Manly can cross over into Testosterone Poisoning territory later; two fairly reliable indicators that it's got a case of Testosterone Poisoning are the presence of the phrase "Are you man enough for...", or something in a similar vein; and a direct statement that the product or work is "not for women". The Darwin Awards website uses the term to describe people who died attempting to pull off absurdly masculine stunts — the sort of things that would end up on this trope page. It was even used in the title for one death where a man lopped his own head off with a chainsaw in an attempt to "prove" to his friend that he was tougher. Compare with Not to be confused with the actual act of putting oneself in harm's way to prove one's manliness: that one is covered by Macho Masochism (although overlap is common). The phrase was possibly coined by Alan Alda for a book on feminism, and popularized in 1984 by Dr. Helen Caldicott, a physician strongly opposed to nuclear weapons. In her book Missile Envy</ ,

she speculates that the arms race is partly fueled by this. Contrast Tastes Like Diabetes . Macho Latino is a subtrope. Spacebattles.com's Let's Play series has featured BLAST HARDCHEESE, name taken from MST3K </ . He has killed men simply by flexing his biceps until their heads explode. Chuck Norris Facts is all about this trope with playing up Chuck Norris as a Memetic Badass . And also heavily robbing from Bill Brasky .

Modern academic textbooks represent a curious duality. On the one hand, people expect them to be a clear, accurate and legitimate explication of the topics contained therein. It is expected that they are written by intelligent scholars with a clear grasp of the information, and the expected seriousness of the learning environment tends to lend an air of sobriety to the proceedings On the other hand, many intelligent people are snarky goofs , and one of the main target audiences for these books is the snarky goofs of tomorrow It is a bit of textbook prose, often appearing in the homework problems, that, while being entirely legitimate, suggests that the author doesn't mind a little breeziness in the discussion of the material, or at least recognizes the difficulty of immediate application of some of the concepts involved A variant of this trope involves jokes sneaked into original research papers Discovering one of these is almost guaranteed hilarity, and often subject to Memetic Mutation inside the classroom Related to Edutainment Show and Easter Eggs Problems will be left unanswered as an exercise for the reader

Tropes that occur in media relating to how letters and symbols appear, from Fonts to title text. Text Formatting Rules for this site are here See also: Para Text all lowercase letters : the letters of an object or person are intentionally lowercase

A list of media originating in Thailand .

Alice is perfectly fine. She's walking along, enjoying herself. Out of nowhere, Bob bumps into her and, by sheer accident (we think), grabs her boob. Alice may forgive Bob, but at the same time she could resent him (even hate him) or use this as an opportunity for blackmail. More often than not, however, she will hit him The Accidental Pervert is contractually obligated to have this happen at least once, if not Once per Episode Subtrope of Suggestive Collision . Somewhat related to Funbag Airbag . See also Not What It Looks Like . Compare and contrast with Skinship Grope

Intelligences created by or dependent on humans, especially robots, frequently view their creators or hosts as deities This often leads to variations on "Thank God" or "For heaven's sake" with "creator" substituted, as a science-fiction variation of Oh My Gods! Compare with Physical God , where the creations' worship is because the creator(s) are</ gods, Living Toys , where the characters are usually inexplicably aware and tend to rely on their owners for meaning in their lives, and Deity of Human Origin , where the act of creating AIs is what make the humans divine. Thank The Maker adherents consider their creators benevolent or at least generally benign See also Robot Religion and Religious Robot Not to be confused with The Maker , although there's an obvious overlap

A character says something innocuous, but it can easily be misconstrued as something really dirty. Different from Innocent Innuendo in that the audience isn't misled—it's just the character isn't filtering their thoughts properly. Other, more dirty-minded characters may make fun of the speaker or chime in with " That's What She Said !" More commonly, the speaker catches herself and, after a beat , acknowledges it with the title phrase or something to the same effect like, "You know, now that I'm saying this out loud, I realize how ridiculous/idiotic/wrong it actually sounds". Several tropes can be used as a result of the things that come out wrong. For example, if a character says something that unintentionally includes Ho Yay in it, then that character often gets Mistaken for Gay as a result. A related phenomenon is this sequence: Verbal Backspace may be employed to select a more appropriate phrase. May degenerate into Digging Yourself Deeper or Freudian Slippery Slope . See also Freudian Slip , Open Mouth, Insert Foot , Lampshaded Double Entendre (which this is a subtrope of, specifically one where the same speaker is also doing the lampshading) and Ambiguous Syntax . Compare Accidental Innuendo , where this isn't intentional on the writer's part. Related to It Seemed Like a Good Idea at the Time in a non-innuendo way, where an idea sounded good in your head but turns out to be terrible out loud. Not to be confused with Came Back Wrong . Basically the verbal version of Not What It Looks Like .

This trope is when a character flatly accuses another of outright This lying. This can be phrased in different ways: "You lie," This "That's a lie," "You're lying", "You are telling a lie," This "You're a lying liar that lies," etc is usually the response This to a trope from the Family Twists Index . This can happen This either while the receiver is speaking or when he is not This speaking. Occurs when a character speaks Blatant Lies and This another character knows that he is lying. Often Played for This Drama . Common in trial scenes when some witness has just This attributed an incriminating remark to another person present. This See also Suspiciously Specific Denial and Villains Never Lie . This Contrast I Lied

A Stock Phrase uttered by someone who's been completely subsumed by their alter ego . The idea is that they have completely abandoned their past lives to the point where they wouldn't even recognize themselves. It's almost always a major turning point for the character, though there are a few cases where it merely emphasizes what the audience has already observed. If a genuine hero utters it (though they generally use one of the variations below), it's because their past life was naive, evil, or selfish, and it's a sign that they've overcome their problems in the beginning and are ready to ascend to the grand finale. If an Anti-Hero utters it, it's to emphasize their dark (or at least rebellious) nature. If a villain utters it to another villain, it's to show that they're Eviler Than Thou . Finally, if a villain utters it to a hero (particularly if they've done a Face–Heel Turn , though usually their past life is relegated to Backstory), it determines their fate: If they speak this line with contempt, then they're irredeemable and will die; if they speak it with regret, then The Power of Friendship will prove them wrong and... well, they'll probably die anyway , but they'll feel better about it. Occasionally, mentioning the old life may be a Berserk Button . If a Split Personality is involved, then it's a Split-Personality Takeover . Very common when somebody is Becoming

the Mask . If they ever purposefully mention their previous life, they will remark that No Doubt the Years Have Changed Me . Commonly, these characters Used to Be a Sweet Kid . Usually this is just speaking figuratively, but Death of Personality , Demonic Possession and More Than Mind Control can make it literal. Variations: It may be inverted when the character gives up his second identity, and embraces his basic civilian life. The quote then is something like "I'm not Captain Righteous anymore, I'm just Joe". May overlap with Artifact Alias . Compare Demoted Memories , Do Not Call Me "Paul" , and Third-Person Person . Don't confuse with He's Dead, Jim ; in that case, someone is quite literally deceased.

Played straight ater

That One Boss is, well, that one boss that falls victim to poor Thplaytesting or was thrown in by especially cruel developers. ThYou're leveling up normally, plowing through every battle, until Thyou reach this particular battle and suddenly meet a nasty road Thblock. Eventually, you Rage Quit , or you go on the Internet Thlooking for assistance . In the event that you stop by the game's Thmessage board, lo and behold, everyone else is having the exact Thsame problem, with entire topics asking "how do I beat That One ThBoss?". Walkthroughs usually list the worst offenders as " the Thhardest boss in the game ", and eventually, such a beast receives Tha reputation for being just that freaking hard . A few of them Thmay be awesome , but that still doesn't mean you won't be chewing Thon the controller in frustration despite it ey are sometimes Thcalled the "brick wall boss", for obvious reasons

Because there are so many examples of this trope, they have been categorized by genre for your viewing convenience. Compare with the non-video game equivalent of this trope, Invincible Villain . Atlus ... no, this isn't</. Yes, this one company made so many</ games with sadistically hard bosses that it needs its own section </ !

Minecraft </ :

A veteran detective is haunted by that case they could never solve (or perhaps it was solved officially, but the guy thinks something isn't right) and it haunts them to this day. Nearly always a serial killer (or at least a very gruesome murder) and/or personal . Even when they are officially off the clock, they will still work the case on their "free" time, because it is that important to them. If they are told to leave the case alone they may get fired over it , but still continue even when they are not a cop any more Sub-Trope of My Greatest Failure . Compare Revisiting the Cold Case Truth in Television : A number of homicide detectives have solved cold cases that were haunting them or are haunted by the still unsolved ones. Generally murdered children cases

There are times in video games where, instead of a boss becoming infamous for being frustrating and/or difficult, a level does. It could be that it is infested with Goddamned Bats or Demonic Spiders , is really long , lacks items or checkpoints , is home to That One Boss , is home to That One Puzzle (or at least one with a Guide Dang It!), has you trying to outrun an Advancing Wall of

Doom or otherwise sticks you with auto scrolling , tasks you with keeping a NPC without any basic survival instincts alive , has a different mechanic in play (often from a level-specific Unexpected Gameplay Change , such as a Stealth-Based Mission or Action-Based Mission), or is The Maze level. If you experience frustration and anger at a level that may have one or more of these things, congratulations: you're playing That One Level Sometimes, these levels are polarizing; a portion of players find it infuriatingly hard, while others don't have much of a problem with it. This can be a matter of general skill, familiarity with a particular control scheme or just plain luck, depending on the level. Game forums are literally packed with examples of this, which often results in discussions about said levels turning into flame wars Although it isn't a necessary requirement, it should be noted that many of these levels are hard on all difficulty settings. If a level is difficult on the highest difficult setting, it's to be expected. Chances are that one level is almost as infuriating on easy as it is on Harder Than Hard These levels might not always have a sign at the start that says " Welcome to Hell! ," but they might as well Escort Missions , Slippy Slidey Ice Worlds , Under the Sea and Down the Drain -esque stages tend be more receptive to becoming these levels. For an optional level that is intentionally difficult, see Brutal Bonus Level See also That One Boss and That One Sidequest . Compare Ridiculously Difficult Route . Often contains the Last Lousy Point . Contrast Breather Level Please note that there is an emphasis on the "One" in "That One Level". If every, or at least most levels in the game are difficult, then you have Nintendo Hard . The level has to stand out in difficulty compared to the other ones in the game to qualify as an example

Card Game Digging Game Edutainment Game The line of Junior Arcades by Humongous Entertainment typically had at least one instance. Full Motion Video Match-Three Game Mecha Game Multiplayer Online Battle Arena Mini Game Game Star Wars Expanded Universe Stealth-Based Game Survival Horror

Tower Defence Games Visual Novel

Tabletop Game

When something big, loud, shaky, or forceful happens, we may hear car alarms going off outside or offscreen to indicate the magnitude of this event. If it's really big, it'll set off all the car alarms in the area Similar to Disturbed Doves , but not (usually) That Poor Cat Loud sounds can indeed shake a car enough to set off the alarm, making this Truth in Television Not to be confused with extreme damage to a car , although sometimes they overlap where the extreme damage also causes the car alarm to go off Not to be confused with The Alleged Car , which is a car with unreliable building qualities or bad safety features

</ Every time a vehicle crashes, trash cans fall over, something blows up , or any chaos occurs off-screen , after the sounds of breaking glass and other Stock Sound Effects , we hear some poor cat yowl, in pain or perhaps just startled. Just like that poor Wilhelm fellow of Stock Scream fame, this unfortunate feline is everywhere</ , attracting disaster and voicing its unhappiness even in areas where a cat couldn't or wouldn't be present. The most used cat sound

is Disc 2, Track 26 from The Hollywood Edge's "Premiere Edition 1" released in 1990 labeled "Cats, Two; Angry Yowls During Cat Fight, Close Perspective" or "Angry Cat Yowls; Cat Fight". Very much an Undead Horse Trope . Often falls under Dude, Not Funny! . On the other hand, depending on Values Dissonance , if you are a sadistic animal hater . Cat might be a tragic version of Cute, but Cacophonic . May also be related to The Cat Came Back , considering it sounds like the same cat each and every time. Avoids Offscreen Inertia by occurring out of the audience's line of sight , no matter how tortured that poor cat may sound, and in several cases, because it's just funny to imagine how the poor kitty got hurt or startled rather than show it. Compare with Kick the Dog , which on rare occasion overlaps. Should not be confused with That Poor Car and That Poor Plant , which are entirely different tropes. Also not to be confused with the movie That Darn Cat! </, or with Cat Scare (which is when the cat is the scarer instead of the scare-ee). See also Cat Concerto , where the cat's yowling is a musical performance on the back fence. While it should not be confused with Cat Fight , someone is sure to punctuate such a showdown with the signature yowl.

Need to show how the Phlebotinum du Jour affects living things, but the character isn't evil enough to test it on an animal ? Well, plants are fair game. Therefore, plants tend to get mistreated a lot in fiction. Are you a scientist who wants to test your new mystery formula ? Just take an eyedropper and drop a few drops in the soil of your philodendron. If it's a miracle cure , the plant will go from wilting to flourishing — and possibly to horribly mutated . If it's deadly poison, as it so often is, it will go from healthy and green to a sad pile of ashen leaves and shriveled vines. (Do note: for added drama, the plant will often wait to transform until you're sure that nothing is going to happen and leave the lab disappointed Then</ it will probably turn into a monster and start wreaking havoc.) Do you suspect that your friend is infected with The Virus or some sort of radioactivity? Do you want to make sure it's still safe to go near him? Have him go near a potted ficus. If your friend is dangerous, the tree will instantly shrivel and die, all its leaves falling off at once. Is your friend a Lethal Chef , but you don't want to hurt their feelings? Do you just want to make sure their cooking is safe to eat? When they're not looking, dump the -er- food into the dracaena's pot. The plant will probably curl its leaves and die at once from the toxic substance meant to be comestible. Good thing you</ didn't eat it. It works with drinks, too. Incidentally, none of these tests would work so well in real life. If you're paying attention at all, you may have noticed that humans and plants are very different living things . It should be noted that most of the plants you see out your window today are the ones that are the most</ resistant to disease and dangerous substances. Houseplants are often specifically marketed as air purifiers, meaning that they are also very resilient to the kinds of things that would easily make an animal sick. And we haven't even touched how long it could take for the substance in question to be absorbed into the soil, and then absorbed from the soil into the plant, and then</ for the substance to actually start killing the plant. Vegetation is also apparently an excellent barometer for magical evilness. Has your character gained incredible nature-based powers and is Friend to All Living Things ? Flowers and plants will sprout wherever she walks . Meanwhile, the Enemy to All Living Things is likely to be surrounded by dead trees and blackened grass . Despite what the name implies, has nothing to

do with either That Poor Cat or That Poor Car . Also please refrain from adding examples where plants are harmed by situations other than those described above. A Sister Trope to Ill-Fated Flowerbed . Contrast Soulful Plant Story , where bad things happening to plants are taken very seriously.

A Stock Phrase : Someone in command orders a subordinate to do something, and adds, "That's an order." It may be to overrule objection, such as More Hero Than Thou , or to show seriousness. It may be worded differently (for example: "I wasn't asking"), but it's always to make clear that he's in charge and what he says goes. Often used in jest, when the commander orders the friendly subordinates to do something extremely mundane, like asking for a coffee, or telling them to shut up, and jokingly adds, "That's an order." May also be worded as "Do you need me to make that an order?" Often paired with a With Due Respect comeback on the subordinate's part. It may lead to Just Following Orders later on if the subordinate is subsequently asked to justify his actions to others. Not to be confused with That Wasn't a Request , which is said by people who have no official command over others but, for the moment, are ordering them around anyway and are about to use force to back up their demand. Can be Truth in Television in the military, but somewhat rare. This is because technically, anything</ a lower ranking person is told to do is considered an order, and both people know it.

The visceral joy one gets from ruthlessly smashing or otherwise destroying some inanimate object, especially if said object (or whatever it represents) has caused you a great deal of annoyance. Implements favored for this kind of catharsis include, but are not limited to: Baseball Bats , Sledgehammers , Chainsaws , Woodchippers, Heavy Construction Equipment, Clubs, and in some cases High Explosives. As a general rule, the more over the top the means of destruction, the greater the satisfaction For obvious reasons, this is rarely something you can do in real life without legal consequences at the least Sister trope of Agitated Item Stomping . Ring Ring Crunch is a subtrope. Compare Percussive Therapy when the item being smashed was unrelated to the cause of the rage. Die, Chair, Die! may also be related to this when used as a Catharsis Factor . Not to be confused with Sickening "Crunch!" , which involves living beings instead

Characters traveling in an unfamiliar area choose to stop at a landmark. They discover that it's not terrain, it's something,</ and much bigger than that something has any right to be. The specific something can vary considerably, but it's typically either a living entity, its remains, or something created by living entities, such as a building, a vehicle or the like. Often accompanied by a Reveal Shot Common Subtropes of this trope include characters finding out that the giant crater is actually a giant footprint , that an asteroid, moon, planet or other astronomical body is a gigantic spaceship or station, that the asteroid cave you're hiding in is a giant space slug , or that a mountain, hill, or island is a sleeping giant / troll / turtle / earth elemental . Sometimes, the elephant is</ the room, metaphorically, and entire world you're on is a giant turtle . Or maybe it's still just the kind of place you thought it was, but alive For ships/stations that may literally be confused with moons

(or planets)</, see Planet Spaceship . See also Big Dumb Object and Dyson Sphere . If it's a real-world location, may overlap with Weaponized Landmark . Whatever the actual object turns out to be the discovery of it can often lead to an Oh, Crap! moment. Contrast No Mere Windmill , Genius Loci

A corruption or misuse of a word or phrase by people who have obviously heard it used, but understand the concept very loosely and have no idea of its origins. This can be Played for Laughs , with the comedy coming from the audience understanding the original significance of the word. Alternatively, the original term might be very significant, powerful or evil but its misuse is incongruously trivial. Finally, it might be insignificant and simply used to set a scene as being related to the real world, or as a throwaway gag when the setting is clearly alien Often used in Future Imperfect settings, where the borrowers of the term are the descendants of the originators The Nightmare Before Christmas </ has Sandy Claws

In the Planet of the Apes (2001) LS" sign on the ship.

In the Harry Potter </ series, the phrase Avada Kedavra</ is the incantation to possibly the most powerful curse known to the wizarding world. Muggles, on the other hand, know Abra Kadabra</ as a nonsense "magic word" used by stage magicians. It is implied that the sheer power of the word has allowed it to filter through The Masquerade .

In the Star Trek: The Original Series </ episode "The Omega Glory", the inhabitants of an inexplicably Earthlike planet retain several of the founding documents of the United States of America, but mispronounce the words — for example, they read the Preamble to the U.S. Constitution as "Eee Plebnista, norcom, forcom, perfectumum..." — and blindly venerate the documents as "holy" without understanding what they mean.

The Fallout </ games have several settlements whose names are apparently derived from corrupted names and degraded signage:

In an Intragalactic </ strip, Captain Benjamin tells the story behind Joelmas , which is a corruption of the plot of Mystery Science Theater 3000 </ .

Futurama colliding with each other. The name illicits a chuckle from Fry whenever it's mentioned.

, the Kenyan superhero/ Memetic Badass was born from one of these. His name comes from a mispronunciation of Dirty Harry's famous phrase: "Go ahead, make my day!</ "

In the middle of a wacky plot, Bob gets knocked out. When he awakens, he tells Alice that he dreamed the wacky plot that just happened. He will then be in for a nasty shock when he discovers that it wasn't</ a dream and typically respond in a comedically over-the-top fashion Will generally be Played for Laughs , but serious examples aren't uncommon. Equally, the realization that it wasn’t a dream could be negative or positive

In a certain context, it sometimes overlaps with Bedmate Reveal , regardless of the nature of the situation Not to be confused with Or Was It a Dream? , which is when it's left ambiguous whether it was a dream, or In the Dreaming Stage of Grief , which is when a character copes by pretending it was a dream

When a lawyer goes: Your Honor, I Object!</ or Objection, Your Honor!</, one would expect them to follow that up with a devastatingly accurate reason, which could either turn the tides of the court, or shut the other side down, hard. But when Courtroom Antics are involved, objections are usually followed by complete non-reasons like: "I object on the grounds that it sucks for me" or "I object for it being objectionable !" Most would expect that such a nonsensical move would get the lawyer doing it a lot of flak, and have the objection overruled, and most of the time that is how it will go down. But one can take this up to eleven by having the objection somehow sustained</ . Objections are used by lawyers in court when they feel the opposing lawyer has asked a witness an improper question that the court should not hear the answer to. In comedies, expect the phrase to be used by someone who isn't a lawyer at all, believing it to be something you say anytime you disagree with someone. Can be a case of I Always Wanted to Say That . Intentionally excessive use of this (see Real Life below) can be a type of Chewbacca Defense . See also Disregard That Statement .

A character refuses something that is offered to him or may even destroy said thing. Afterwards, he learns that the item was his reward for a recent task he successfully or exceptionally completed. In some cases, the spurned/destroyed item was meant as a gift (e.g. birthday, wedding, Valentine's Day) Usually meant as An Aesop or could also be Laser-Guided Karma if the character in question is a Jerkass or arrogant . Also may be Played for Laughs May overlap with My New Gift Is Lame and Vandalism Backfire . Compare Undesirable Prize , which the character knows is meant for them but may actually be tempted to refuse or destroy, and Off the Table , when there's an attempt to claim the gift but it will not be given after the initial refusal A car commercial has the guy sneak into his garage at night at destroy the car with a sledgehammer so his wife will be forced to agree to buy a new one, then slips into bed. The next morning, his wife tells him that he was right after all, and that she'd traded in the car the previous day, the new one is in the garage..

In Burn Up! Excess </, a rich young man, whom the Amazon Brigade assisted, offered one of the ladies 500 acres of desert land. She refused it, because it's just a pile of sand. Then she found out about the oil, but he had already left.

The 1932 Laurel and Hardy short The Music Box </ plays this trope to a tee. While trying to get a player piano delivered, the duo angers Professor Theodor Von Schwarzenhoffen. He turns up at the end of the short and destroys the player piano in a fit of rage - only to learn from his wife that it was intended as his present.

A story by H. G. Wells called "The Lost Inheritance" invokes this trope. An eccentric and wealthy uncle writes dull literature and his nephew, Ted, covets his uncle's wealth. As his uncle is dying, he gives Ted a book to read. Ted lies to his uncle about having read it

(he never does) and the uncle dies. The uncle's will is never found however, but an early will is located. It gives the uncle's fortune to a distant relative who squanders it quickly. Years later, Ted stumbles across that book his uncle gave him and opens it up... only to find the true will that would have given him everything !

One episode of Lois & Clark </ had Lois being harassed by a guy known as the Prankster. At the end she receives a large bouquet of roses which she assumes is another prank and throws it in the trash and pours coffee all over them, then...

One famous legend involves a boyfriend/husband thinking his lover is cheating on him and seeing a brand new car parked outside. Thinking the car belongs to the adulterer, he has cement poured into the car to ruin it. His shocked wife/girlfriend comes out from the house and reveals that car was a gift for him.

In the season 3 of Le Donjon de Naheulbeuk </, after killing the Big Bad , the Dwarf is looting his place for treasure and rips some useless paper in his search... Which turn out to be bearer bonds.

The Raccoons and not only ends up losing on the game show but also refusing the envelope that the tax agent had...which turned out to be a considerable tax refund !

Why did you come to this page? You're not allowed here! And don't click on any of these tropes! They are all forbidden for a reason! Do you not hear me? These tropes are not to be touched! Even one of them can put you in grave danger! Are you comparing this to Censorship Tropes , Did You Just Index Cthulhu? , Lovecraftian Tropes , There Are No Indexes , or Tropes About Taboos ? Stop it! Guards! Guards!</

The 50 Greatest Cartoons is a list compiled in 1994 by animation historian Jerry Beck of Cartoon Brew , along with many others in the animation field. The criteria were that each cartoon be under 30 minutes long and cel animated (with Gertie the Dinosaur </ being the sole exception, since it predates cels). Tellingly, 43 of the shorts are from The Golden Age of Animation with two shorts from The Silent Age of Animation , two shorts from The Dark Age of Animation , and three shorts from The Renaissance Age of Animation ; 17 of those are from the Warner Bros. studio (a full fifth of the list having been directed by Chuck Jones) Compare to The 100 Greatest Looney Tunes </ , which shares many of the Warner Bros. cartoons featured on this list

A Sub-Trope of Gag Dub and a type of Crack Fic , that deals specifically with shortening works of fiction, and making fun of it . The first of these was Yu-Gi-Oh! The Abridged Series </, which posted its first episode on YouTube in 2006 — however, the idea of abridging works for fun started way earlier , dating back to The Complete Works of William Shakespeare (abridged) </ (a play first performed in 1987), as well as Adobe Flash cartoons in the late 1990s and early 2000s. Other YouTubers who liked Yu-Gi-Oh! Abridged</ began abridging other popular series. Originally, abridging was simply a Follow the Leader , but over the years has become a genre in itself . In the mid-2010s, a sub-genre based on " MENT " emerged. Most are on YouTube , but some can be found elsewhere, like Also be aware that different episodes of certain abridged series may be scattered

across different users. Generally, the existence of most of these fall into a legal grey area, at least as far as US law is concerned While all of them are generally parodies, which are legal as per the Supreme Court decision in This has led to YouTube pulling abridged series such as OPA Studios, Sailor Moon Abridged </ and Yu-Gi-Oh! The Abridged Series </ , to mixed success. Remember that this is a genre, not a trope. Do not put a link to this page in the source work trope list. Instead put it under " Referenced by... " in the work's Trivia sub page. Compare Fan Vid and Remix Comic . See also Abridged Series Tropes . Doesn't really have much to do with Abridged for Children , though some may be made more humorous in a manner similar to this trope. For straight</ adaptations of series that shorten the length, see Adaptation Distillation . Before adding something to this section, please make sure it DOESN'T have its own page and thus belongs in the above section. List the source first, then link to the abridged series artist; there should be at least two episodes</ made; please place new series in alphabetical order by title. If there are multiple authors, those should also be alphabetized. Oh,</ I get it, it's... A bri dge! </

The Ace is someone who is ridiculously good at what they do, whatever that happens to be, and everyone knows it. People look up to them, envy them, and are in awe of them. He or she has a reputation for doing the impossible , and may be Shrouded in Myth , as people are unable to separate their real accomplishments from unfounded rumors In a work revolving around a specific activity, any kind of Serious Business , the Ace will be the best at it. Other characters may refer to the Ace as "the best of the best" at this activity. In works lacking that sort of focus, they'll probably be extremely talented at everything</ The Ace is rarely The Protagonist , typically acting as the living embodiment of Always Someone Better . They'll drive the protagonist to greater efforts either out of envy or by inspiring them . As such, if they're a main character, expect them to be either The Rival or The Mentor . If they're a minor but reoccurring character, then they'll almost certainly be Hero of Another Story However, The Hero typically evolves into an Ace by the end of their story by virtue of having the most potential to unlock . By the time this happens the original Ace will likely be hit by The Worf Effect a few times or both will be standing on equal ground. However, The Hero starting the story as an Ace is not unheard of, and it can serve as a reconstruction The Ace is common in the Romance genre, but what they are good at usually has little effect on the romantic plot. Some Dystopian settings feature an Ace, though they tend to be the victim of Tall Poppy Syndrome to show they're also good at dying . Protagonists in role-playing video-games are almost always Aces If the Ace's talent is operating combat vehicles, then they're an Ace Pilot , but note that not all ace pilots are an example of this. If the Ace's private life isn't nearly as great as it seems from the outside, then they're a Broken Ace . Take this too far and you risk accusations of a Mary Sue (especially if the Ace is female). Though this trope is often played for comedy, Ace's impossible talents being the joke. If (s)he isn't really that amazing, then see Feet of Clay or Fake Ultimate Hero . If their talent is due to intelligence instead of simple awesomeness, see Impossible Genius . If they perform exceptionally well within a specific field but are hopeless anywhere else, see Graceful in Their Element . In a High School setting, they're typically the Big Man on Campus Related

to the Renaissance Man , who is capable of a myriad of seemingly unrelated talents. See Ultimate Life Form for a character that is literally</ perfect. See World's Best Warrior where this is solely about combat success. Compare Master of All and Broken Ace . Contrast Loser Archetype and Classical Anti-Hero . Has nothing to do with Asexuality (despite "ace" being a common shortened form of "asexual")

So, you've got a mysterious and strange character that needs a name... Oh, it's a male? No worries, then. Just slap an adjective in front the word "man", place a "the" in front of it all, and bravo! You have a name! For some reason, these characters tend to almost always be villains with a hidden agenda , and, as can be inferred by the name of the trope, almost Always Male (though some cases might be better described as " male-ish "). There's something about the phrase "the _____ man" that just seems to appeal to people. Perhaps it's the right degree of familiarity mixed with strangeness ? Or perhaps it brings up images of strange people we see often but don't know the names of? The implication that it's anything other than a normal man? Or perhaps it's all just a great big coincidence ? No matter the reason, there's just something primal about this wording Different from Something Person in that characters following this particular naming convention aren't superheroes, also there's the "the" in front of the name. Also different from The Adjectival Superhero , where the "the" and adjective are an optional addendum to the name. This trope is surprisingly prominent in Sci-Fi and Horror stories, which may explain why most examples tend to be supernatural and/or antagonistic. Compare Everyone Calls Him "Barkeep" , Mister Descriptor , Person with the Clothing . Not to be confused with The Man . Compare The Adjective One .

The Aesthetics of Technology is a manifestation of The Coconut Effect dictating that if something looks</ more advanced according to the viewer's own personal standard, it is</ more advanced The viewer's own standard will, in these cases, not actually map directly to the viewer's own life-experience, but will be surprisingly weighted toward Zeerust : high technology is expected to look high-technological, so a visually complex special effect implies more technology than a visually simple special effect. Robbie the Robot has lots of flashing lights and moving parts, so to many he looks more advanced than Commander Data , who just looks like a plain old human with a funny skin tone In real life, form follows function, but only up to a point; once the requirements of function are met, the rest is cosmetic. Function decrees that Gizmo-XYZ has to have an outer casing of some sort, but whether that casing is sleek and curvy like an iPod, full of straight lines and hard angles like a 1980's home computer, partly transparent to leave some of the nifty inner workings exposed to view like Robby the Robot , or made of mahogany and covered with curlicue carvings like old-fashioned radio sets (which were designed to look like attractive pieces of living room furniture) is completely arbitrary. None of those aesthetic design choices (except perhaps the transparent one) have any bearing on how advanced the tech inside the device is For fans, this tends to come up with Long-Runners or Series Franchise , where something built to look "futuristic" by a modern design aesthetic does not look "futuristic" by the previous one Note that this is completely inverted by Sufficiently Advanced Bamboo Technology ,

where extremely advanced technology appears deceptively primitive in the form of stones, crystals, idols, monuments or ancient ruins For reasons that ought to be obvious, this fallacy is largely absent among fans of Steampunk . See also Shiny-Looking Spaceships , Used Future , Excessive Steam Syndrome , Raygun Gothic , Everything Is an iPod in the Future and High-Tech Hexagons . See also Cosmetically Advanced Prequel . Compare to Technology Marches On , which has to do with the substance and capabilities of technology, rather than what it looks like

This character is Immortal , but not because they have Nigh-Invulnerability or can regenerate any injury. They are immortal because they don't age, nor do they usually sicken. This character will never die from natural</ causes. However, they are just as vulnerable to injury as a normal person, and any normally fatal injury will prove fatal to them as well. This is frequently a racial trait of elves and almost always a feature of robots and vampires Of course, this trope can be combined with many other Immortality Tropes , particularly Nigh-Invulnerability . Characters that are extremely difficult to kill while also unable to age provides convenience for long-running series , and can also give villains credibility in terms of their threat (an Evil Overlord that can rule the Earth forever</ is clearly more threatening than one with average human lifespan) Frequently overlaps with Immortality Begins at Twenty . Also frequently overlaps with immortality by Healing Factor or From a Single Cell , to the point it's more unusual to find someone with a Healing Factor without</ slowed or stopped aging than one with it. If this trope is combined with Nigh-Invulnerability and taken to its logical extreme , it may become Complete Immortality Compare Long-Lived , Really 700 Years Old . Contrast Life Drinker , which involves stealing lifeforce from victims to maintain immortality, rather than the non-aging being an innate trait to begin with

Downplayed in both Doctor Who</ and Torchwood

The Super Hero genre is best-known in the medium of American Comic Books . But even there, its fortunes have gone up and down, and this has influenced the perception of superheroes in general. Each age has had its own good and bad qualities, its classics and its trash. And the pendulum swings on...

Although a "Platinum Age of Comic Books" is recognized, it was comprised of reprints of newspaper comic strips , not original material. It did pave the way for original comic-form stories, by developing a production-system for such compilations and establishing a market for that publication format.

An Affectionate Parody of 1980s action stars . It could be an actor, or a character based on one of them, or a futuristic killer robot . The most common star used for this trope is Arnold Schwarzenegger , particularly exaggerating his accent (most examples use a Germanic accent, but occasionally one will have a Russian one), hence the trope name. But other stars, like Sylvester Stallone , Jean-Claude Van Damme , and Dolph Lundgren happen as well Common signifiers include a very obvious Fake Nationality (usually Not Even Bothering with the Accent), near- Testosterone

Poisoning attitude, a Heroic Build , fondness for More Dakka in their weapon choices, and a tone of voice that fluctuates between bored monotone and enraged bellowing This is a subtrope of No Celebrities Were Harmed and a supertrope to Terminator Impersonator

Lisa's father in Persona 2: Innocent Sin </ is a carbon copy of Steven Seagal, right down to the martial arts badassery. His first name is even Steven!

WHERE'S MY BOURBON? This person likes their liquor, and in large amounts. They may realize they have a problem, and get on and Off the Wagon , or they may be a Drunken Master , and this is merely a part of their "training", or a result of their — "skills". Sometimes, this character is merely Drowning Their Sorrows and will bounce back later in the series. Other times, they've been this way from the beginning and has no plans to stop anytime soon. Worried friends may try to help by Nailing Them to the Wagon , though this attempt at forcing them to go Cold Turkey will result in </ (hence why it is a tradition in psychology that when rehabilitating someone, do it step-by-step). Real Life alcoholics are not always lying in the gutter — sometimes they are just people who drink alone, or for the sake of drinking, but never appearing to drink to excess (due to tolerance). Commonly, alcohol is drunk due to its effects as an anti-anxiety drug. It is entirely possible that successful people may be alcoholics on the inside. The is proof that sometimes you cannot tell an alcoholic by mere appearance, and they may be in fact be in lofty professions such as law and politics (both highly associated with alcoholism; there are even specialized help lines and recovery networks for lawyers and judges needing help with alcohol and drug use). Hollywood, however, prefers the " Straw Boozer " form: someone wandering the streets in a stupor with a bottle in their hand is more obvious and pathetic than a high-functioning alcoholic who usually stays in their room with a glass in hand contemplating. Many fictional alcoholics experience Pink Elephants — another trope that only loosely touches on the reality. There is no known cure for alcoholism. Someone who has managed to quit the habit is considered a recovering alcoholic , and if committed to it, remains in whatever therapy he or she used to become sober. That said, there are people who quit without therapy, or who stay sober without therapy, as well as some (very) rare people who don't become sober but do become moderate and responsible drinkers (and their mere existence</ is controversial to the point of Flame Wars over whether they are "in denial" or if it really is possible to drink responsibly once having become addicted). Note that making a Real Life actual alcoholic (as in a physically addicted to alcohol one, not just an emotionally addicted one or ordinary irresponsible drinker) go cold turkey is putting their life at risk,</ as alcohol withdrawal can lead to delirium tremens,</ which, if untreated, results in death. Physically addicted alcoholics must</ be tapered off of alcohol, slowly reducing the amount they drink, or weaned from it in a proper hospital setting where if they begin to go into delirium tremens, it can be treated. The Always Female versions are Hard-Drinking Party Girl and Lady Drunk , but alcoholism is only one of her character traits. The Alcoholic Parent is a parent who happens to be an alcoholic . Compare The Stoner , Drunken Master , Vodka Drunkenski , Hard-Drinking Party Girl , Off the Wagon , Beergasm , Quick Nip , I'll Tell You When I've Had Enough! , and Addled Addict . If the whole plot is about

how a character became an alcoholic, it's an example of Descent into Addiction . Oddly, there are "alcoholics" who can get drunk off of milk . The Teetotaler is the direct opposite. We also have a Useful Notes page on Alcoholism and Alcohol Abuse . The Wizard of Id </ has Bung, named after a wine cask's stopper , (and the other characters call him "sot", which is a historical word for "drunk" more often than they call him by his name) who is almost perpetually drunk, although that apparently doesn't (usually) stop him doing his job competently. In one strip, the King describes the most remarkable part of Bung's act as, " he sobered up ."

Often, when someone is suspected of a crime, they can prove they were somewhere else at the time, or otherwise physically incapable of committing the crime. This is called an "alibi." It's a common plot element in the mystery and crime genres, but sometimes pops up elsewhere. Note, however that the term "alibi" is sometimes misused First an alibi is rebuttable evidence that the person suspected of a crime requiring them to be where the crime took place was not there It is rebuttable</ which is a technical term meaning the prosecution can show it's not valid, is wrong or is faked. Second, unless the evidence is showing you were someplace else than where the crime was committed, and</ the crime requires you to be there during its commission, the evidence is not</ an alibi. Catherine Trammel's books describing how she'd murder people in Basic Instinct </ are not</ an alibi; despite the (reasonable) argument that she'd have to be really stupid to murder someone in exactly the way her books describe and her lawyers could easily attribute it to a Loony Fan , they do not prove that she was somewhere else when the murders took place. For some evidence to be an alibi, it must either show you could not have committed the crime and/or show that you were no where near where the crime took place (if the crime requires you to be there at the time). A witness stating you were in Chicago at the time someone was stabbed in Los Angeles is a reasonable alibi. A traffic ticket you signed while you were in Chicago when the murder happened is a great alibi. But again, it's rebuttable if the prosecution can show there is enough time for you to commit the crime and still get to Chicago, or someone's lying. An alibi showing you're somewhere else doesn't help if you don't have to be at the scene of the crime. If you built and/or mailed someone a bomb (knowing it was one) and it blew up, killing them, it doesn't matter what evidence you have to prove incontrovertibly that you weren't there when the bomb went off, no alibi is going to be available, because you don't have to be there to commit the crime, thus proving you weren't there when the bomb went off does nothing to prove that you didn't make the bomb and that you didn't mail it. The only way that an alibi would work in the above example is if it can show it was impossible for you to construct a bomb and mail it or have it mailed, and that you could not have mailed a bomb that someone else made. Any other evidence is not</ an alibi. A common use in fiction is for a Wrongly Accused person to have an alibi, but the one person who could prove it is missing, or for some reason denying the truth. Another is for the alibi to be inherently unverifiable - being at home in bed is a perfectly reasonable and often true explanation of one's whereabouts at the time of a crime committed in the middle of the night, but it's hard to prove, especially if the suspect lives alone - which can cause the authorities to assume that the suspect just made it up and was actually out committing the crime. Alternately, a suspect may have a false alibi, and it's up to the protagonist detective/police to break the alibi. Readers and viewers familiar with the mystery genre

may immediately suspect the one person in a mystery whose alibi is too</ airtight. Alibi accounts for the . A character who is found to have the remaining two (means and motive) will usually have his alibi scrutinized by the investigators. Another use of the alibi in fiction is for the suspect's alibi to be that they were committing another crime at the time (traditionally adultery) and thus being unusable . Conversely, especially in short fiction from the viewpoint of the perpetrator, the ironclad false alibi they set up makes them the number one suspect in a completely different crime. It's worth noting that in many jurisdictions, the use of an alibi defense requires the defense to notify the prosecution of the alibi ahead of the trial so that the evidence can be investigated before the trial begins. (This can save the time and expense of a wrongful trial.) Contrast Conveniently Unverifiable Cover Story , in which the point is to make it impossible to check whether a person was where they claim to have been; and Leave No Witnesses , which tries to prevent anyone from being able to say they saw you at the scene of the crime.

It was cheap, it was affordable, it was there. It's a car... allegedly. And it has many maladies you choose to interpret as charming quirks. It tops out at about 40 miles per hour (45 going downhill). It breaks down a lot, especially during plot-critical moments , and gets parking tickets while in motion</. It needs to have special-order replacement parts since the dealer, manufacturer, and country </ it came from no longer exist. The only parts that aren't about to fall off are the ones firmly rusted in place. It has more duct tape than paint on it, has been in the news more times than on the road, and looks like it came out of a junkyard In other words, it stands accused of being a motorized vehicle, but this has yet to be proven in a court of law The polar opposite of the Cool Car . Often found on The Rez , in fictional foreign countries , or in the parking lot of Honest John's Dealership . Expect My Car Hates Me to happen a lot when driving this junker. Compare and contrast Sinister Car , which is in perfect technical shape, but can be even more dangerous to its driver and bystanders than the Alleged Car Sometimes, though, the owner of the alleged vehicle will become quite emotionally attached to it. Sometimes it's because only the owner knows the car's little quirks and can keep the thing running. Sometimes it's Stockholm Syndrome . Sometimes they've been through so much together, it's hard to let go The Hero's Classic Car is a dated model; it can be Played for Laughs if the car is in bad shape If a horse, a house, or a computer gets this treatment, then you're respectively dealing with The Alleged Steed , The Alleged House , and The Alleged Computer . The subversion of this trope, where a car looks like this but is secretly a Cool Car , is What a Piece of Junk . A Chronically Crashed Car may become one of these if it gets repaired one too many times. A Rice Burner is often an attempt to make one of these look like a Cool Car . Either this or a bicycle (or worse, an alleged bicycle) will be part of a Real Vehicle Reveal . It may have been purchased at Honest John's Dealership Real Life examples have their own page. Two of them. Many, many real-life cars have become inspirations for what you see below; any such real-life cars should be placed on that page. There is a depressing number of them

It's a rusty old computer that takes over a minute to perform a

simple operation. A beaten-up computer that restarts unexpectedly and at the last</ time you would like it to This is The Alleged Computer. This computer, to put it kindly, isn't the most viable to use to lollygag or search. In fact, you could probably benefit using an old mobile phone with internet capabilities over this type of "computer". Their best use is probably a novelty doorstop If it runs overly slowly or breaks with a single touch (or only works properly with a very strong touch), it definitely fits here. If a computer is actually much more efficient than it looks, see What a Piece of Junk Compare The Alleged Car , The Alleged House , and The Alleged Steed for severely underperforming automobiles, homes, and horses. Also see No Backwards Compatibility in the Future and Our Graphics Will Suck in the Future Walking Techbanes turn any computer around them into this trope

There is the Cool Horse ... and then there's , the four-legged equivalent of The Alleged Car , a broken-down nag destined for the knacker's yard or the glue factory — or it would be, if it hadn't somehow wound up in the hero's possession Any member of the genus Equus</ can qualify If the animal's appearance turns out to be deceptive and it's unusually strong or fast , or Took a Level in Badass , then it may be a stealth Cool Horse Could perhaps make more sense being retained than the inanimate related tropes, given that the steed is alive, so disposing of it would be unheroic and they're more conducive to becoming attached to May overlap with Moody Mount . See Horsing Around for healthy horses with attitude problems. Compare with The Alleged Car , The Alleged Computer , and The Alleged House for other items of dubious quality

When All You Have Is a Hammer... meets Running Gag Some people, when facing a problem, any problem, will suggest X, without even trying to consider some of the other, probably better, and usually more rational solutions. Why? Maybe they had a difficult past , maybe they were trained that way , or maybe they just can't think of anything else . The fact is, they have one and only one answer for everything, and it's not like it usually works This is a Super-Trope of Kill It with Fire , Murder Is the Best Solution , Duct Tape for Everything , More Dakka , Nuke 'em , Your Answer to Everything and others. If examples fit better on one of those pages, please list it there rather than here. Sometimes used in conjunction with Percussive Maintenance

The idea of networking computers together is as good as inherent to the idea of the computer itself. The first modern computer networks started appearing in the late 1950s and the early 1960s . From there it was only a short conceptual leap for science fiction writers to imagine a computer network on a global scale It wasn't until The '80s that what we now know as The Internet appeared, and it wasn't until The '90s and the Turn of the Millennium that it exploded into the mainstream. Writers aren't the types to just sit around and wait, however, and many began working Internet-like global computer networks into their fiction long before it became a part of everyday life In the hands of the more prescient among these writers, their fictional proto-Internets are nearly identical to what we now have in real life under a different name. The effects the Internet has had on society and the applications to which it's been put were anything but predictable, however. In the hands of writers whose imagination fell short of — or

just went in a different direction than — reality, this can easily fall into Zeerust territory In some stories set in the future, a variation exists in which the Alternet is a fictional successor</ rather than alternative</ to the Internet we know. This is especially true in stories set After the End , in which the Internet has been destroyed and rebuilt, or in space , in which new technologies that alter the Internet's basic functionality are necessary in order to extend its reach beyond our planet Compare It's a Small Net After All , which is when what is purported to be the modern-day Internet works very differently in fiction than in Real Life No relation to , a left-wing American political news website

The Antagonist is the opposite number to The Protagonist . This is Thebecause the antagonist exists for the purpose of opposing the Theefforts of the Protagonist. They don't have to be a Villain , Theor even morally objectionable in any sense (though they often Theare); they merely have to oppose the Protagonist. For example, Theif the Protagonist is evil , then the Antagonist is the one Thestanding between them and their goals. The Antagonist usually Theprovides the conflict and thus the story. Because of this, the TheAntagonist is about as Omnipresent as the Protagonist, though Thethere are stories that have No Antagonist re's the Sliding Scale Theof Antagonist Vileness for, well, how vile an antagonist can be Thefull list of Sub Tropes is listed on Antagonist Tropes

The Anticipator is a character who (whether villain or hero) can somehow sense the presence, or, without fail, await the supposed-to-be-a-secret arrival of another character. Sneaking up on someone, or trying to get past them, can be an excellent tactic if done correctly. But some people are simply too badass to be surprised. This is the essence of The Anticipator. No matter how hard another character tries, they cannot manage to sneak up on or get past the Anticipator. Because the Anticipator is expecting them to try. Although it seems as if the Anticipator is Crazy-Prepared , usually they are simply cool, wise, or are very seasoned . They expect you to be sneaking through the window, hiding behind that pillar, creeping in the shadows, and even using that Invisibility Cloak of Invisible Fabric... and don't even think about opening a door to stakeout in a room to surprise them later: they'll already be waiting for you there. The Anticipator is very likely to say one of the following: "I've Been Expecting You..." Sometimes, in a tragic-dramatic twist of fate, the Anticipator will be waiting for their opponent calmly and patiently after uttering one of the above phrases, because there's Nothing Left to Do but Die . If they are tired of fighting, then they may enjoy One Last Smoke before the big showdown . This is a Super-Trope of the following tropes. Only add examples here that don't fit in one of these categories: It the character actually possesses real live Clairvoyance or Psychic Abilities, they have Spider-Sense . This type of character may exploit their power to invoke this trope. If the enemy has an unfair advantage due to artificial intelligence, programming, or an ill-placed cut-scene, then it's The All-Seeing A.I. . Compare Out-Gambitted , Crazy-Prepared , and Seen It All . Contrast With Catlike Tread . Compare and contrast Stealth Expert .

Few comedians truly tell jokes. A proper joke seldom fits the format and atmosphere of stand-up comedy, and jokes end as soon as the audience knows the punchline. One joke prevails over all others,

however: </ , a joke comedians keep back to tell each other (or themselves, as a warm-up act). The details of the joke change with every telling (and who tells it), but the basic structure remains the same no matter what: 1) A family act goes in to see a talent agent. While the agent doesn't want to hear them out (because he considers family acts too cute), the father finally convinces him to give them a chance. 2) The comedian telling the joke describes the family's act in as much detail as they prefer. Sometimes, the father tells the agent a blow-by-blow description of the act, while other times, the family performs it live for the agent. The act always</ involves the family performing shocking, heinous, risqué, disgusting, and downright illegal acts. 3) At the completion of the description, the shocked agent can only ask what the family calls their act. The father proudly replies, "The Aristocrats!" In the past, the joke served as a form of satire about the upper class, but that take doesn't really apply these days ; in modern times, it's not particularly funny as a joke anymore (since it's essentially a "Shaggy Dog" Story with a weak bit of irony as the punchline). The real point of the joke these days involves the description of the act itself: anyone who tells the joke must cross the line as many times and in as many directions as humanly possible. Most comedians traditionally invent the act on the spot as they tell the joke, which turns it into an improv comedy exercise. Standard ingredients for the description of the act include incest , paedophilia , rape , death (the messier the better), torture, necrophilia , coprophilia and urophilia , bodily fluids, bestiality , and pretty much every vile sex act and fetish one can think of — and every horrific act of violence, depravity, and otherwise immoral human behavior that nobody wants</ to think of. Extra risqué versions will also try to work in offensive political themes on top of everything, such as racism, blasphemy, sexism, homophobia, etc. (like the family insisting on including blackface and minstrel songs into the act). A variation upon the joke leaves the act completely tame, but gives it a shockingly disgusting name. There is also a documentary for the jokes released in 2005. Do not confuse with The Aristo cats Humorously enough, the documentary has a segment in which comedians discuss making that mistake .

Aristocrats Are Evil : If the punchline isn't taken as ironic, then it would be a straight example of this trope.

The ones in the movie .

Derived from a Latin word for "chest" (see also The Ark of the Covenant), an ark is now best known as a vessel (usually a boat, or at least boat-shaped) in which people seek sanctuary from some great cataclysm This doesn't necessarily mean the people go by themselves. If they're smart, they'll bring flora and fauna with them. And if they're pressed for time or resources, they may not go bodily: The ark may simply contain the distilled knowledge and culture of the civilization, and maybe some of their DNA, in the hope that they will be reconstructed or at least remembered by someone else. In this case, the Voyager</ spacecraft, which possess detailed descriptions of Earth and its people, could be considered arks — except that we didn't build them under the imminent threat of our own destruction The concept of the ark owes most of its form to the biblical story of Noah's Ark (which is itself suspiciously similar to even earlier stories like). Most iterations of the ark today either directly identify with or at

least reference the Noah story, including such elements as: The Great Flood ; the ark builder being divinely inspired to prepare for the flood, and mocked by his neighbors who don't know the cataclysm is coming; the ark housing pairs of animals, implied to be all the animal species in the world, who enter and reside therein compliantly without eating each other; and, the ark builder sending a dove or other bird to search for dry land to signify that the Flood is ended The original Ark still crops up from time to time, usually as a Public Domain Artifact for the characters to hunt down. But new arks are just as common, and these days seem to be as likely spaceships as oceangoing vessels , with the cataclysm necessitating their construction being a supernova or similarly world-destroying event. Any structure which bears the last remnants of an alien race is likely an ark Sister trope to Colony Ship and Noah's Story Arc . Compare Generation Ships and Fling a Light into the Future

Our Angels Are Warriors . The Heavenly Host is organized as a rigid military structure to fight against the forces of evil in the name of God . With the big man being The Omnipotent , this tends to imply a Powers That Be or Have You Seen My God? portrayal that necessitates his servants to fight his battles for him The Legions of Hell are their enemy, and these soldiers will be the ones fighting on the front lines on Earth or to defend their home base when Hell Invades Heaven The Celestial Paragons and Archangels will be the ones in charge of the lower angels, with Archangel Michael typically as the field commander and the one to personally smite Satan The Good Counterpart to The Legions of Hell . See also Valkyries

There are villains that want your stuff, villains that want you to do what they want, villains that want you dead. This guy is nowhere near as wasteful. He wants what makes you you</ , and he wants it for himself When he beats you, he will take your abilities , your uniqueness , your everything </ and make them his own. He usually does this by literally absorbing or consuming you, though sometimes he'll just take the pieces of you he likes and discard the rest. Either way, the more he gets, the stronger he gets. The stronger he gets, the more people he gets. This is his motivation This is a common attribute of zombies ; zombie hordes tend to become more dangerous the more zombies are in them, so by zombifying humans they are essentially adding that human's strength to themselves This trope is about the character, the article about the plot is Assimilation Plot , oddly enough. Sometimes overlaps with The Virus and/or All Your Powers Combined . Distinct from Power Copying as it requires death or injury to the other party. A form of Human Resources , assuming the victims started as human. Compare Cannibalism Superpower , You Are Who You Eat and Unwilling Roboticisation which describes methods for acomplishing this trope. The replacement by assimilation may be part of a plan to make things over In Their Own Image He may fall victim to Assimilation Backfire All heterotrophs are this in a way. By the simple act of eating you are assimilating another organisms biomass, quite possibly the biomass of another sentient creature, into your own with the purpose of using the nutrients it provides to build yourself bigger and stronger to go and do the whole process again. Like a very mundane Thing

Even the stage has its shining examples.</ See also Theatre Tropes
Aeschylus

Once, there was a major villain named Bob. He committed every crime one could think of, and he did it with a song in his heart and a skip in his step. Then, something happened to make him see</ the horror of what he was doing . He realized how much pain he had caused, and he set out on a personal quest to try to make it right. The Atoner is an evil character who has realized the error of his ways , possibly wants to make amends , and has decided that they will do so via heroic deeds. Simple imprisonment won't do , because it does nothing to make recompense for what he's done wrong. Besides, he still has all these amazing skills and resources from the Bad Old Days — wouldn't it be better to use them for good? The problem is, Bob often has to wrestle with the temptation to return to his old ways, along with the massive guilt built up over years of carefree evil. Also, said previous villain skills usually involve killing people in very messy ways , which can result in karmically harmful situations. Other times Bob's evil side won't go down without a fight, and manifests itself as an Enemy Within . Ultimately, it comes down to the fact that morality isn't a book that can be balanced—no amount of babies saved now will bring Bob's past victims back to life. The Atoner usually realizes that "Redemption is the path, not the destination" thanks to The Redeemer and continues for the rest of his life. Sometimes 'the rest of his life' is short because Redemption Equals Death . Generally the only Atoners who avoid this are main characters who are already in the atoning stage by the series' start. Atoners often end up as Knights in Sour Armor . Those who believe redemption inherently </ equals death may well become Death Seekers . A subtrope of this is " Assassin Wants to Quit ". Stories involving them allow us to cheer on the assassin as they battle their former employers using the same murderous skills they honed during their previous career. Atoners sometimes go on a Redemption Quest in order to atone. If their deed of atonement is especially painful, it may overlap with The Penance . Would-be Atoners who are not sincere are trying to Buy Them Off . Not to be confused with The Aloner , though they can both coincide if the character is trying to atone for killing off everyone else on the planet. And especially</ not to be confused with The Stoner (unless they turned to drugs to cope with their guilt). The Atoner may face rejection and hatred from those who don't believe he's reformed, which is Reformed, but Rejected , and more importantly, he must be careful not to run into the Heel–Face Door-Slam . In some instances, however, there are characters who will acknowledge The Atoner's change of heart, but do so in a grudging manner . The Atoner must also beware of one character who actively seeks to end his path to redemption . The success rate of atoners depends on where the work sits on the Sliding Scale of Idealism vs. Cynicism . In more idealistic works, or at least ones that posit that people can change for the better, atoners may have a greater chance of success, as proof that no matter one's actions may have been in the past, it's always possible to change for the better and do good. Genuine atoners have a high chance of becoming The Woobie , especially if they were an Anti-Villain in the first place. See also, Be All My Sins Remembered , where they continue to suffer a guilt complex over their past misdeeds. Contrast with My Greatest Failure — instead of a formerly evil character turning from their past, a good character feels the need to atone

for not preventing a bad outcome (regardless of whether they could have changed anything), and Retired Monster — a villain who has retired from their villainy but hasn't shown any regret or remorse for their misdeeds nor has made any attempt to redeem themselves. The Atoner may have experienced Go and Sin No More , and may enact a Self-Punishment Over Failure or have a Guilt-Induced Nightmare .

Even the stage has its shining examples.</ See also Theatre Tropes Aeschylus

Works for the theatre first produced in the 1940s .

The Phantom of the Opera </, based on the book and play, is considered by many to be one of the best movies of all time due to its gripping combination of drama and horror. The title character himself is very intriguing, being a masked madman with a lot of tragedy and sadness has made him one of the most iconic villains (if not characters) in movie lore. As with most successes, the concept of a "phantom of the X" has since been used countless times since its introduction. In comparison to the original, characters based on the Phantom are often varied. Sometimes they are a Captain Ersatz , sometimes they're a thoughtful parody of their inspiration, but they often share a few key features: Oftentimes people forget the original novel's Phantom had a full black mask; the movies and the play made the popular White Mask of Doom a staple. Usually this mask covers only half of the character's face, but full masks aren't unheard of. The mask usually covers some kind of gruesome deformity, though as with the original Phantom, the derivative characters have gotten Progressively Prettier over the years. If a character like this does appear, don't expect many other references to the original story. The Theatre Phantom may act similar to the Trope Namer in the original story, but often the other characters and the plot of the original work will never be alluded to at all.

Tropes used in Theatre , and tropes about theatre in fiction. See also Musical Number Index and Movie-Making Index (which despite the name, also covers theatre). All Musicals Are Adaptations

Combat choreography is often done using explicit and implicit cooperation by all involved to minimize injuries while doing maneuvers that remain extremely dangerous. To help maintain the Willing Suspension of Disbelief , the person at the receiving end of the dangerous maneuver must appear to show that the move hurt.</ This is the Theatrics of Pain Usually, it is quite easy to tell in wrestling if someone has been injured for real or is "selling" the move by its absence. It is harder in film and television because the stuntmen (whose job it is to do all the dangerous maneuvers) are trained to handle such situations professionally in a contained environment—and such things are all behind the scene anyway When a wrestler pretends to be uninjured by the move, this is the No-Sell . When an actor does, it is The Stoic or Made of Iron Sometimes, wrestlers will hit too hard. This is called "stiffness". Usually, it's harder to show any level of pain other than the true

level, making them difficult to work with. That can happen in film and TV, too; we are less likely to see </ it there, however, because of the magic of editing A common place to find unscripted</ Theatrics of Pain is in Association Football . As the game allows tackling for the ball but penalises reckless or deliberately injurious tackles , it's in an unscrupulous player's interest to sell any physical contact whatsoever as theatrically as the referee can be expected to believe, often including crashing to the ground and rolling around wearing a grimace of agony. Such "diving" is stereotypically associated with Latin American/South European styles of play , but can in truth be found all over the world. Some fans are of the opinion that the game should adopt a rule of "If you're not bleeding profusely, or can still play, you don't deserve the foul", but the sporting gods hold that it's important to deter unsportsmanlike behaviour like intimidation, reckless tackles and shirt-grabbing (plus, multimillion-dollar-losing broken ankles are as terrifying to owners of football clubs as those of racehorses.) For the polar opposite of the stereotypical Fragile Speedster footballer, see Rugby Is Slaughter Compare to Reality Is Unrealistic

A sketch during a Sketch Show that focuses on the actors preparing for the next segment, or just enjoying their downtime. If these are the majority of the episode, odds are the sketches are just a Show With In A Show .

We're all used to heroes winning out over the bad guys . The bad guys get theirs, justice is done, and the heroes walk away happy. Sometimes things are a little more bittersweet , but we at least expect the villain to lose in the end. One can even get away with a Downer Ending where it ends badly for the heroes, but many of these kinds of endings are "nobody wins" affairs where everybody pays the price (fatally or not). Even if the villain wins in these kinds of endings, it's usually at great enough personal cost to the villain that they are utterly ruined as a result Not so with this ultimate of Downer Endings . The Bad Guy Wins is Exactly What It Says on the Tin : complete and ultimate triumph for the villain, and complete and utter devastation (frequently with death or worse) for the hero or heroes who dared to oppose them. A bad guy who wins is a Karma Houdini by definition, and such endings can frequently be depressing as hell itself — even more so than your regular Downer Ending . When this trope is parodied, it is the happy ending stuck on for the villain instead which is despairingly from the hero's perspective History has plenty of examples of this trope, especially in stories of failed rebellions against a powerful empire or recountings of real life tragedies. But in Fictionland, when this kind of ending shows up, it's often used either as a hook for a sequel that will give the hero (or a new hero) the chance to succeed where they failed in the first one, or as a way of showing how much of an utter, hopeless Crapsack World that the characters live in — particularly in the case of Dystopias , where it serves as a warning to those living in the here and now not to let this kind of thing happen for real. There can be any number of other reasons for the bad guy winning: simply for the sake of a twist ending (especially in horror stories, which are often most effective if they leave the audience with

a hugely emotionally negative final shock); out of the writer's desire to be original or to throw in a new twist to keep things fresh or unpredictable; because the writer is really pessimistic and/or believes that True Art Is Angsty ; because the villain is a Well-Intentioned Extremist and in this case The Extremist Was Right ; or just because the writer couldn't find any other way to end the story which suited them. Sometimes it may all just be part of a Black Comedy anyway Doomed by Canon often requires this trope. If the Big Bad 's Backstory involves the Big Bad attaining all kinds of success to get him or her into the position that started the story , the Prequel requires them to win — and kill off any major characters , no matter how sympathetic, who do not make it to the original story, especially when the original story mentions the villain killing them. More generally, Villain Protagonists will benefit from this trope, particularly in video games where the player takes on the role of a bad guy Some stories may attempt to use this trope, yet still try to soften the blow. Perhaps the villain's goal is ultimately a good thing . Or the heroes aren't really that different after all and their loutish behavior keeps us from feeling too sorry for them . Another variant is for the villain to create a Villain World that the heroes must topple in a future story In cases when the hero was particularly well-liked and/or the villain particularly hated, the audience may call for a sequel in which the villain gets a proper comeuppance. Or lacking that, they may decide to write their own The sixth form of You Are Too Late is one technique to bring this about. Another technique to invoke this is to form a Xanatos Gambit : the villain wins something</ regardless of whether the heroes foil their Evil Plan or not. A Last Stand commonly features them Doing this too often or having this happen almost inevitably will result in Invincible Villain This would overlap with Hate Sink , likely the Audience and Moral Guardians would likely increase their wrath and would despise the villains a lot more See also: Downer Ending , Karma Houdini , Industrialized Evil , and Shoot the Shaggy Dog . Dystopias often end this way. Compare Team Rocket Wins , when the bad guys in question are usually so ineffectual the audience may actually be happy</ for them to catch a break. Contrast The Good Guys Always Win . Can overlap with Godwin's Law of Time Travel . May be considered a form of You Can't Thwart Stage One if it happens in a serial work. Also compare Meaningless Villain Victory , in which The Bad Guy Wins, but the victory is rendered hollow or meaningless or actually becomes a defeat due to some technicality or unforeseen chance. Near-Villain Victory is a typical subversion of the trope in which the bad guy does win for a time, only for the good guys to rebound and take that victory away Compare Pyrrhic Villainy when the villain's victory came at a great cost. This is NOT necessarily the same with Karma Houdini and Downer Ending , as there are plenty of happy endings where villains escape unscathed and a plenty of Downer Endings where the villains suffer as much as everyone If the story lacks a villain , nature (or the heroes' own flaws) might defeat them instead </ This is a Spoilered Rotten trope, that means that on this list is a spoiler by default and most of them will be unmarked. This is your last warning , only proceed if you really believe you can handle this list

The Heroes need to lure the Big Bad into a trap. For this you are going to need bait. While you could use a MacGuffin , we all know that the best bait is live</ bait. But who is going to take on this

wonderful job ? If you're the Heroes then you need to look for volunteers. There are two versions that pop up. The first is one of the Heroes agrees to be The Bait risking a Heroic Sacrifice . The other version is for the resident Butt-Monkey or Chew Toy to become a Less Than Willing Volunteer . A common resulting conversation in a Five-Man Band is as follows: Of course, the bait ends up being The Smart Guy (Cue the "Why do I always have to be The Bait?" whining) or The Chick . Occasionally it will end up being The Lancer , which is more likely if he and The Hero are Rivals . Sometimes the argument between Hero and Lancer will get so fierce that, instead of volunteering to be bait, The Chick or whoever will just sneak out and make themselves bait, while the argument rages on. Or possibly the Hero or the Lancer may decide to use Percussive Prevention on the other so they can do it themselves. If anyone insists there is no way</ they will act as the bait, expect a Gilligan Cut to prove them wrong. Villains usually just get themselves a hostage for bait—although occasionally a Mook will get stuck with the job Being villains, they usually are not happy about it. Super-Trope to Serial Killer Baiting . Compare We Need a Distraction . Sometimes overlaps with Why Are You Looking at Me Like That? on the part of the bait.

The flagship of the future that encompasses both artillery and piloting tropes: a hybrid carrier/battleship . Let's backtrack a bit. During World War II, the honored tradition of building more and more powerful gun-toting battleships came to an abrupt halt when naval artillery became largely supplanted by the aircraft carrier . It had none of the battleship's armament and durability, but it could project force hundreds of kilometers away, without ever endangering the ship itself — which made most WWII aerial/naval battles decidedly one-sided. Modern warfare may eventually subvert this trend. Currently, major warships that aren't carriers or amphibious assault ships are missile ships, each capable of launching a relative Macross Missile Massacre , so the other side better hope it isn't Point Defenseless . As missile technology and remote piloting advance, the aircraft launched by the carrier may become unmanned smart munitions , blurring the line between missiles and attack craft. However, warfare largely dominated by purely automated systems can take away from importance of human characters in a war story. Thus, authors are likely to explain that missile combat didn't take for various reasons, such as abundance of electronic countermeasures to disrupt missile guidance, accurate point defenses , or electronic warfare potentially compromising the effectiveness of remotely piloted (or automated) craft. This progression takes us back to the battlestar: It has the heavy armor and big guns of a battleship, along with the fighters and point defense weapons of a carrier. This makes perfect sense, assuming carrying fighters in space makes sense , because: A) Lack of gravity means you don't have to waste the entire top on runways and the entire bottom on being underwater. This trope is named for the Battlestar class of warships from Battlestar Galactica </ (1978), one of the first such depictions to reach widespread audiences. Often part of a Standard Sci-Fi Fleet . May also have a "little brother", the Airborne Aircraft Carrier . Naturally comes hand-in-hand with the Space Fighter ; given that strikecraft are an important part of a Battlestar, see also their Analysis page for some arguments on their use or lack thereof, which may have knock-on effects on the feasibility of Battlestars. As a general rule, the Battlestar is portrayed in one of three ways:

The largest ones may be examples of Mile-Long Ship or even Planet Spaceship . Not to be confused with the 1981 game show Battlestars </, the elite Autobot fighters from Transformers: Return of Convoy </, or John Walker's former sidekick . Compare/Contrast with its primary competing/companion trope, The Dreaded Dreadnought . Both fixtures of a Standard Sci-Fi Fleet , but both can and do appear in other settings. Both usually occupying the slot of "scariest thing around," but while the Battlestar is about the vessel's combined aircraft carrier/battleship nature, The Dreaded Dreadnought is about the tendency to call the scariest vehicle in a setting a "Dreadnought."

A character who pretends to be another's Significant Other in order to perpetuate a deception.

Most often seen in the sitcom A man dated by a lesbian to make her appear straight is known as "a frock" in British English. A frock makes a woman appear feminine much as a beard makes a man appear masculine Gay men who marry The Beard do this generally as an elaborate refusal to come out of the closet . They "prove" it to themselves and others that they are not gay because they have a wife (that they never touch) so they most definitely are not leading a gay lifestyle . Other times, it's an open arrangement with the wife in order to abide by social standards — sometimes the wife herself may be a lesbian Occasionally, someone's Beard will have to be someone they're in a Will They or Won't They? situation with. It usually ends up pushing them closer, but gets a Snap Back at the end Not to Be Confused with Growing the Beard , where a show significantly improves at some point. Nor is it to be confused The Beard and The Suit setup of a technology startup, the Beard who handles the technology, and the Suit who handles the business side and stops the Beard from walking into traffic or excitedly explaining his proprietary secrets to the first person who expresses an interest Subtrope of Fake Relationship . Supertrope of Undercover as Lovers , Operation: Jealousy , Citizenship Marriage , Girlfriend in Canada , Shock Value Relationship , Boyfriend Bluff , Romantic Fake–Real Turn and Wedding Ring Defense . Compare Emergency Impersonation , and Sorry, I'm Gay . When this trope is inverted, see Faux Yay

In team sports or other team games, if there is a given limit of how many players are allowed to participate (either on the field or in the game itself), it is not unusual to have reserve players in your team. Actually, it is often necessary to have those. If one of your players is unable to participate because e.g. of an injury or from being absent, the reserve player comes in play to takes their place. But why aren't they main players? The most common reason for being a benchwarmer is simply that the player is lousy at the sport, or at least worse than other players on the team. The rest of the team considers this character The Load . Other times, the player may suffer from Crippling Overspecialization , or have a rare skill that is only occasionally useful in the game. More rarely, the player may be skilled, perhaps the best on the team, but is being benched to tactically conceal this fact, or to invoke Put Me In, Coach! to pull off a surprise, last-minute victory. There could also be other

reasons why someone sits on the bench. Maybe it's their personality or the way how they play, maybe it's their relationship with other player, maybe they have a deeper purpose for sitting on the bench, etc. Sometimes, a character might be Demoted to Extra because a superior character has taken his place and the former main player is now degradated to a benchwarmer. However, in other cases, a character might become an Ascended Extra , ranking up from a benchwarmer to a main player. Importantly, the benchwarmer has to be a . Compare and contrast Benched Hero , when a main player sits on the bench because he is injured, exhausted or ill, not because there are too many main players. When the benchwarmer is allowed to play and wins the game, see Put Me In, Coach! and Miracle Rally . Closely related to Picked Last . In role-playing video games with a Player Party , this trope often overlaps with Lazy Backup and Can't Catch Up if there is no Leaked Experience .

The Bermuda Triangle is a popular place for works of fiction to place mysterious events, especially the disappearances of ships and airplanes (sometimes in connection with other Stock Unsolved Mysteries , such as the fate of the crew of the Mary Celeste </). Often, it will turn out that something really</ weird is involved with the area, such as aliens, paranormal activity, Eldritch Abominations , Atlantis , or something even weirder. If the events are of human origin, it's still something weird like an Ancient Conspiracy or the work of a dangerous Cult Part of the Hollywood Atlas . The Bermuda Triangle is a region in the Atlantic Ocean, much of which is south-west of the coast of Bermuda. Before it became popular in pure Speculative Fiction , the triangle started out as an Urban Legend . Although that legend has since been discredited , it continues to live on through its popularity in fiction

Arrow: Rebirth </: The location of Xebel, Atlantis' rival kingdom. Upon learning about them and their Fantastic Racism , it doesn't take long for the Justice League to figure out the real</ cause of all those mysterious disappearances.

The Berserker is a character who throws himself into a fight with such reckless abandon, it seems like he wants</ to die. It could be over - enthusiasm , overconfidence, Unstoppable Rage , or the desire to die (in battle) . Whatever the cause, it's usually accompanied by a bellowing warcry . Sometimes with total obliviousness to whether he's actually fighting the enemy . And he never, ever retreats . For extra points of terrifying spectacle, oftentimes the Berserker is inexplicably immune to pain and/or injury . It's one thing for the screaming, frothing lunatic hacking people down left and right to simply be too savage to get near, but when they take so many arrows they look like a porcupine and it just pisses them off even more it is quite another. When they shrug off a cannonball with little more than a feral scream, that's usually sufficient for the opposing army to collectively shit itself and run . </ Berserkers are equally capable of being good or evil. If they're good, then out of battle, they will likely brood about whatever it is that causes their berserk fits or remorse about losing control of themselves. Most end up one of two ways: being taught by their teammates to control themselves after a particularly close call, or dying in a dramatic fashion while lamenting that they died without completing their mission. Good Berserkers are also very prone to Heroic Sacrifices , for very

obvious reasons. When this is not played for drama, the Berserker may have a Boisterous Bruiser attitude when not in his battle rage. An evil Berserker, on the other hand, is generally just unrepentantly Ax-Crazy and very often Chaotic Evil . The trope's title refers to the berserkr </ of Viking Age Scandinavia : Warriors who are said to have thrown themselves into battle wearing only animal hides for armour and with no regard for their own safety. Their 'battle-madness', whose exact nature is presently unknown (some say it came from ingesting weird mushrooms or some other mind-altering substance before a battle) is said to have been a gift from Odin. The word "berserkr" means "Bear-shirt" in Old Norse, referring to either their going into battle with the ferocity of bears or for wearing bear pelts into battle. Their effectiveness in battle is up for debate, but they were an imposing and terrifying nightmare to the continental Europeans — and, if The Icelandic Sagas are to be trusted, to their own civilization. Some Norse societies would eventually outright ban the practices of the berserker, no doubt influenced by its people converting to Christianity. With terms used in sources that speak of the Norse berserkr also occasionally giving off some implication of Shapeshifting (or at least stating their ferocity was like</ they became savage animals...), it's a possibility the tales of the berserker would later inspire that of the Werewolf . Berserkers that truly do wish to die in battle are better known as Death Seekers — those who don't often overlap with the Blood Knight or Barbarian Hero instead. When foolishly done without any regard to strategy or planning, the Berserker becomes a Leeroy Jenkins . Because of its historical root, berserkers are likely part of a Proud Warrior Race . Compare Berserk Button , which is when pressing a character's Trigger turns them into this. Compare Hulking Out for cases where the berserk character changes physically as well as mentally. If the Berserker fights this hard so that no one else needs to help him, he might also be a Martyr Without a Cause . Contrast Blinded by Rage , where a berserker's blind rage proves to be his undoing. When the Berserker is pitted against an ace who matches him in combat, but also has a much cooler head on his shoulders, see Arrogant God vs. Raging Monster . This trope should not be confused with the recurring character title of the Fate Series </, the now-disbanded Australian grindcore band The Berzerker , the Berserker </ universe, the manga franchise Berserk </, the classic arcade game Berzerk </, or the 1967 B-horror movie Berserk </ .

Some people will do just about anything for a bet, so wagers are a great excuse to have characters do just about anything. Just have someone bet them they won't. Regardless of how crazy the challenge, and how disproportionate (or nonexistent) the reward, they will go to any lengths to win. Maybe they want to show up their rival or make a point or maybe they just want to win the reward. Either way they're sure to have a whole lot of adventures trying to succeed, especially if their rival is trying to sabotage their efforts. And just maybe they'll end up learning that there are some things that are more important than winning the bet Examples only count when the bet is a major part of the story, if not the whole reason for the plot. So if The Hero and The Rival have a bet on who will win the sports tournament they've entered, that doesn't count because winning the tournament is the objective, the wager just adds to the rivalry. It doesn't have to be the main characters who make the bet though, they could equally be the ones being bet on, so long as the bet is the reason for the plot. May be

made by the Professional Gambler or The Gambling Addict , or be part of an Absurdly High-Stakes Game . More minor examples may count as a Side Bet A common Romance or Romantic Comedy version of The Bet is when a character is bet that they won't/can't win over/date/sex up a certain lady. The guy will almost inevitably end up developing genuine feelings for the girl , and the girl will just as inevitably be pissed off when she finds out about the bet, thinking that she is some prize or object (in most cases, was not completely wrong, at first). Trust is lost and she wants nothing to do with him. This may lead to The Grovel when he asks for her forgiveness Compare to On One Condition , which is essentially a dead person betting their estate that you won't fulfill the conditions of the will. Also see Humiliating Wager

A straight-A student has just received a report card... along with some distressing news: there is a B in one subject. This makes the student disappointed at having their perfect record tarnished, while others wonder what the big deal is since they'd usually be content to get a B. When they truly understand how upset the person in question is, there usually is a pep talk reminding them how great they are and offering An Aesop about how an occasional stumble is nothing to be ashamed of . Their overreaction is often caused by an Education Mama Frequently this trope happens with grades of "A-" as well A case of Truth in Television , as anyone who has seen high school A.P./I.B. students receiving their grades can attest. With the onset of the Internet and teachers posting grade updates online, this usually happens well before the report card actually arrives. Also pops up in Video Games with end-of-level ranking systems, especially when multiple scores are given across an entire stage; ending with twelve S-Ranks and one A-Rank means an A-Rank for the entire stage The bane of The Perfectionist . If someone else got a higher grade, it can be a case of Second Place Is for Losers and if it happens often it can become a case of Always Second Best . What Do You Mean, It's Not Heinous? is often the character's response to "It's just a 'B.'" If your character isn't bright enough to be traumatized by this trope, then perhaps they'll balk at their F-- . On the other hand, if even a B is too high</ of a grade for them to be happy, see Deliberate Under-Performance . A similar attitude regarding reviews of works, particularly video games, is known as 8.8

A display (whiteboard, blackboard, chart, map, 3D hologram, whatever) can serve the dual purpose of establishing that the characters are evaluating information and providing quick exposition for the audience This trope includes tabletop maps where people use a "croupier stick" to move around counters. The Strategist , Insane Admiral , and The Brigadier tend to argue standing around this variety while in The War Room . General Ripper has a bad habit of breaking the pieces that stand for enemy troops. Chessmasters may use a literal chess board It also includes "vertical plotting boards". That's the clear piece of glass or plastic that, in the real world, is written on with a grease pencil backwards on warships. In fact, transparent versions are way</ more common in fiction than in reality—in the real world, their use is limited by the fact that they're hard to read, but in film and television they're frequently used as a way to get the standard "actor's face behind a sea of equations" shot. Also included are dioramas, which are simply models of buildings or areas May be used as an Exposition Diagram or Spreading Disaster Map Graphic Note

that Reality Is Unrealistic and most examples of this look far more dramatic in media than in Real Life Compare Holographic Terminal , Ominous Multiple Screens , Room Full of Crazy , String Theory , Model Planning , Planning with Props Not to be confused with Big Bad , the game board used on the game show Press Your Luck </, or the level of the same name from Wario Land 4 </

A kiss that is Serious Business , with all the spectacle that entails. In all probability it's a First Kiss that finally puts an end to Unresolved Sexual Tension and/or other typical obstacles that get in the way of True Love. The scenery will be epic , the camera will go wild , the music will swell . The most straightforward way to telegraph a They Do which isn't an actual wedding Some tropes, such as Smooch of Victory , Hollywood Kiss , Concert Kiss , Beach Kiss , and Lip-Lock Sun-Block , are almost always examples of this as well. If a kiss is built up to be this but fails miserably, it's probably an Awkward Kiss

Usually has nothing to do with Big Damn Heroes . However, if the heroes do a Smooch of Victory , then it does qualify Eureka Seven Renton and Eureka finally have their first kiss in what they believed to be the final act of their respective lives , only to be saved by Nirvash's sacrifice so that they can enjoy the third epic kiss as they float down from orbit

In any decent team , someone's gotta be the powerhouse. Like the name implies, they're usually the largest or the strongest member of the team, in charge of heavy lifting. If someone needs to bust open the door, hold the line against the enemy, break down boulders, or help you move your furniture , you turn to them. In a fight they're often the one who holds off the mooks while the others challenge the Big Bad . While The Leader and The Lancer fight side-by-side , The Big Guy can be a One-Man Army . Against stronger enemies they might end up suffering The Worf Effect ; getting trounced to set up the villain as a credible threat. While most are passionate and unflinchingly loyal, what holds them back from leadership among the core team is being Dumb Muscle . They know how to knock heads together but don't do much in the way of strategy. Despite this, as renowned warriors , they may still exercise authority over the support troops . : The Big Guy may not</ necessarily be the strongest in the team, (and usually isn't by the end.) They just have to be the one who specializes</ in fighting or physical duties. Traits common to the Big Guy include:

More women are filling this role, which used to be a rarity unless the whole team </ was composed of women . Since physical strength is usually a masculine trait, she may be a tomboy, Lad-ette , or mannish . But you can flip this on its head by making her the Amazon: big , and beautiful . If she's playing the tough guy straight, her softer side is often a secret cache of girlish habits which she finds embarrassing . On rare occasions, she may be revealed to be a Butch Lesbian , a Tsundere , or even a Violently Protective Girlfriend . When there are Two Girls to a Team , the Big Girl and The Chick commonly form a Tomboy and Girly Girl pair. Most of the time, the Big Girl is the tomboy and the Chick is the girly girl. Not to be confused with The Strongman (though overlap is not unheard of) or that other</ Big Guy . Can have some overlap with Scary Black Man , The Strongman and the Proud Warrior Race Guy especially when dealing with dwarves. Often a victim of Big Guy Fatality Syndrome . DC Universe : Marvel Universe :

The story (or a segment/side plot) is about a race, or races in general. This works as a plot device for several reasons: The concept is readily understandable with little explanation required. Say there's a race in the offing, and you can immediately move on to explain the terms (i.e. the course, the prize, the rules). A common feature is a long race with several "stations" where the racers go to rest. These stations often have a Good-Guy Bar . Races like this can go across unusual and difficult terrain and have the advantage of being able to dominate an entire movie. Super-Trope of Chariot Race , Wacky Racing and Epic Race . See also Tournament Arc and Big Game . Nothing to do with racial stereotypes .

The pathogen , is to this day synonymous with both "widespread threat to society" and "lethal contagious disease": The Plague . It's believed that an outright majority of Europe and Asia's population was killed by this outbreak. In terms of absolute numbers, with anywhere between 75 million and 200 million deaths, it was the absolute deadliest pandemic ever recorded and proportionally the single deadliest event in recorded history.</ Keep in mind that the disease is not called the "bubonic plague"; it's simply "plague". "Bubonic" is merely one way the disease plays out: by infecting the lymph system and colonizing the lymph nodes, which swell up into "bubos". In coastal areas, the most common form of plague at that time was pneumonic plague, which affects the lungs. Septicemic plague affects the bloodstream. The difference? Pneumonic plague kills all but a handful of sufferers, mostly within a week of the first symptoms. Septicemic plague is always fatal and can kill within hours of the first symptoms appearing, and may even kill before any symptoms occur Bubonic plague victims, on the other hand, can take days or even weeks to die, and around one-third actually survive</ with long lasting traumatic damage to their internal organs and immune systems- with the effect of making these victims the most noticeable and horrifying. The disturbing explanation for the disease's alternate name, the black death, is that in both the septisemic and bubonic presentations, the victims are left in a horrific swollen and decaying state due to a combination of ruptured lymph nodes and frostbite-like patches of black gangrene — before they die</. Following the plague pandemic, this image was so burned into Europe's psyche that it spawned our modern visualization of The Undead , a stark contrast to the prior depictions of liches and kin as unusually pale but otherwise unremarkable , animalistic , or totally skeletal . There have been many other outbreaks of plague other than the 1348-1350 pandemic. The most recent occurred at the beginning of the 20th century, killing tens of millions in India and China, and the earliest outbreak for which we have definitive historical evidence (at least according to some historians) is The Plague of Justinian in the 6th Century. The growing use of antibiotics, the invention of vaccines centuries later, and the improvement of hygiene conditions have ensured that no plague pandemic of such scale can happen anymore in most modern countries, but there are still limited outbreaks in the areas where there's a lack of these. When this appears in a story you know things are quickly going to go downhill for the heroes (if there even are heroes). Due to its transcending memories of death, destruction, and desperation, such stories generally have a Downer Ending . It tends

to be used because to most cultures, death is feared and a reminder of our own mortality is chilling. Compare: The Spanish Flu , COVID-19 Pandemic . See also The Plague for devastating pandemics in general As a Death Trope , all Spoilers will be unmarked ahead. Beware.

The Twilight Histories </ episode “Mask of the Plague Doctor” takes place in Medieval Florence in 1348, the year the plague arrived in Italy.

The human brain is hardwired to recognize faces. Humans will even see faces where there are none, such as The Man in the Moon . So there is something very disturbing about a person without a face. Meet The Blank The Blank is a humanoid character with no face. Perhaps it is a disguise to unsettle opponents. Perhaps they were a victim of some entity that steals faces , a common form of Transformation Trauma . Or perhaps they're just that good at poker . How the character is able to see, breathe and talk without eyes, a nose or a mouth is not likely to be resolved While The Noseless or No Mouth characters often have part-time facial features with Sudden Anatomy , this seems to happen less often with The Blank. Presumably, The Blank is generally done for dramatic impact, while those others are sometimes simply for creator convenience Not to be confused with The Faceless , which is where a character's face is hidden from view rather than nonexistent. Compare Faceless Eye and Eyeless Face . The Nondescript might as well not have a face, given how tough theirs is to recall. See also Malevolent Masked Men and its extra-blank subtrope White Mask of Doom Has nothing to do with Story of the Blanks </, or with Warhammer 40,000 </ Anti-Magic

A universal trope , most often spotted in comedies and Author Tracts One character, in desperate need of advice on a pressing matter, solicits the help of a second character claiming to be an expert on the subject. Hilarity Ensues when it is gradually revealed that the person giving the advice is a far cry from an expert, and in fact may know even less than the person they were supposed to be helping. More often than not, neither character realizes this, and the first character, after a devastating failure, often ends up wondering what could possibly have gone wrong Compare Little Known Facts . Frequent result of consulting a Know-Nothing Know-It-All . Related to Hanlon's Razor

Largely associated with Mystery of the Week television series, this is an episode that is wholly or in part structured around the sport of boxing. These episodes tend to crop up most often in action/adventure and crime solving series , but they can also be played for laughs in sitcoms The episode may simply take place in the world of boxing, where the characters must interact with boxers and coaches to solve some problem. In these cases, one character will often reveal a detailed knowledge of boxing that will only exist for this one episode. Another style of the trope is for one character to, by choice or not, step into the ring. Comedic examples usually make a wimpy character struggle to harness his inner badass to survive, while dramatic examples more often showcase the fighting skills of a tough character Mixed Martial Arts may be used as a substitute for boxing. May involve an element of Fight Clubbing , Gladiator Games or a Forced Prizefight . Often

this will be the result of a former boxer falling on hard times and entering a world of underground fighting to make ends meet , provide for his ailing child/wife/etc , or as an attempt to hang on to the limelight Compare with Pro Wrestling Episode and Baseball Episode . For films and other works that are actually about boxing, see Sports Stories

Any senior military person in a sci-fi drama who is a good guy. Will sometimes be skeptical of the existence of the Monster of the Week . When convinced and facing the current menace, Five Rounds Rapid is usually his default response to deal with it. However, when that fails, he is generally ready to admit when he is wrong and is immediately open to other ways to handle the situation. By senior, we mean someone above the rank of Colonel or naval Captain . Often, The Brigadier is also a Reasonable Authority Figure Often paired with a Technical Pacifist main character, either to prove that violence wouldn't solve the problem anyway, or to allow the Technical Pacifist to have someone else fire the guns A natural employment for an Officer and a Gentleman . See also: Four-Star Badass . The law-enforcement equivalent is The Commissioner Gordon . Contrast General Ripper , Insane Admiral In the rankings of Authority Tropes , the next lower step is Colonel Badass and The Captain . The next steps up are are the Four-Star Badass , The Caligula , The Good Chancellor , Evil Chancellor , Standard Royal Court and Decadent Court Note that The Brigadier is not necessarily a</ Brigadier (as in General), but may have any number of stars

Someone</ has to be the true powerhouse of the villains; this would be Evil's answer to The Big Guy . A Giant Mook with personality , the Brute is huge, all muscle, loves to fight and is very</ good at it. However, while he may at first appear to be The Hero 's equal or even superior in combat, subsequent battles will in all likelihood establish the Brute as being a constant jobber to the Hero He is usually a bully with a hot temper , and more often than not, also pretty stupid (though there are exceptions). Super Strength and Nigh-Invulnerability are common among powered varieties . Female brutes are rare outside of all-women groups , although not unheard of If The Dragon isn't the one that gets sent out to antagonize the heroes on a regular basis, it's this guy. He is usually the lowest-ranking member of the inner circle's hierarchy, and his abrasive personality means he generally gets little respect from them, though he may exercise authority over the mooks He is often the first opponent the heroes face after their successes require that someone more capable be sent to take care of them. He tends to be either blindly loyal or just too thickheaded and incompetent to ever stand a chance of overthrowing the leaders. Despite his role as the primary brute force of The Evil Army , he is rarely ever as strong as The Dragon One thing to keep in mind with this character type is that it's the role</ and rank</ as opposed to just the personality that defines it. Pete from the Disney canon is a classic example of the Brute personality type: a big dumb bully that just loves to throw his own weight around. However, he's generally used as a Big Bad (or, in works like Kingdom Hearts II </, The Dragon). As such, in most appearances, he is not technically a Brute Considering his aforementioned general role as the mean, stupid, and disrespected meat shield for his team, the Brute tends to be especially susceptible to

Humiliation Conga and The Worf Effect . A Brute whose demeanor becomes implacable will quickly ascend to the status of Juggernaut , while the more emotionally volatile risk becoming The Berserker . Be wary too, recruiters, of a Brute who pets the dog , lest he prove to be a closet Gentle Giant and, if you mistreat him once too often, may very well eventually pull a Heel–Face Turn (if not a Humiliation Conga of his own) on you. The Dog Bites Back , in other words Compare: Smash Mook

The Super-Trope of Jerk Jock , Alpha Bitch , and other bully characters. This is the Schoolyard Bully All Grown Up in his heyday. The guy who gave you wedgies and tied you to a flag-pole. The girl who humiliated you in front of the entire school and broke your self-confidence on your first day in. In Western Animation , it is required by law for the bully to refer to his victims by last name only , because, well... you're not exactly their friend. Like dangerous creature predators, it’s not always the case that bullies are villains; they typically just act antagonistic, and are often considered neutral characters A bully is simply defined on as "A person who is cruel to others, especially those who are weaker or have less power." This sums this character up in a nutshell. They will target anyone who is less popular than they are, those who are unable to fight back, or anyone who won't fight back . Comes in different flavours as listed below Because Adults Are Useless , frequently students have to take matters into their own hands to deal with these characters, leading to a Bully Hunter . Alternatively, the bully may not get his comeuppance from his victims or their protectors, instead running foul of a bigger villain and having to be rescued by the very people he used to torment. Can lead to a Reformed Bully , if the bully is willing to admit to it. Otherwise the status quo returns to normal despite past events Particularly thick bullies will often try picking on the (currently) pacifist superpowered or extremely strong kid who simply isn't very sociable . This is called Bullying a Dragon , and it always</ ends badly, unless the dragon ends up saving the bullies and thus shutting the bully right up. This doesn't always happen Bleach </ : When Ichigo expresses concern that Ichika has wandered away from her parents without their knowledge, Rukia tells him not to worry because a Soul Reaper has nothing to fear from human opponents. This merely increases Ichigo's worry because he interprets Rukia's words to mean that Ichika likes bullying helpless humans

After a main character gets explicitly written out of a story , we often never see them again. This trope is about when they return once again, to work with the current main characters This works several ways: we may get to find out what they've been up to, and then they go back to whatever it was; or it's used as a way to advance their character development even though they're no longer on the show. At the end of the episode, the character generally ends up on a different, longer bus In rare cases, the character in question returns for good and resumes their major role. This can happen when the character's been an Ensemble Dark Horse and the authors are either trying to fix the removal that was controversial in the first place, or simply attempt to win some favors from the fans . In this case the character has all the chances to turn into a Spotlight-Stealing Squad . Or it might be that it's the show with

Loads and Loads of Characters and this particular one simply was Out of Focus , if maybe a bit too long. It may also occur when an actor recovers from an illness, finishes work elsewhere or when legal issues are resolved. Actresses who go on maternity leave may have their characters Put on a Bus only to be written back in once the actresses are ready to return Often The Bus Came Back is invoked as part of Gondor Calls for Aid , where the main characters bring characters back from the bus to help in a dire situation. Sometimes this even involves bringing back former villains to fight against the current Big Bad , because Even Evil Has Standards . If the returning character suddenly has a new personality or a new actor from the one showcased before, it's respectively either a case of Not as You Know Them or The Other Darrin Compare with Commuting on a Bus , where a former major character turns into a recurring</ guest character (regularly getting on and off a bus). If the character takes the bus and returns in the very same episode (or, despite his plans, never manage to actually take the bus), then he was simply With a Foot on the Bus . Back for the Dead , which is the subtrope where the character dies at the end of the return episode; and Back for the Finale , where a character returns expressly for a show's final episode. If, on the other hand, a character never</ comes back even though it'd be easy for the character to return for at least one episode, then it's a Long Bus Trip Not to be mixed up with He's Back , which is when a mainstay character recovers from a personal crisis

One of the most familiar clichés of Mystery Fiction The stereotypical example is that a bunch of people are invited to a dinner in a wealthy man's house, and the wealthy man is poisoned while they are all eating dinner. All the guests debate who among them is the killer, only to discover during the climactic summation gathering that the guilty party is none other than... the butler , who nobody bothered to think twice about ; he's just part of the furniture, as if the table was the culprit The butler is the avatar of the most unlikely suspect that turns out to be guilty because the author wasn't creative enough to come up with a better way to surprise the reader. It's the mystery writer equivalent of the Ass Pull , except that you can see it coming a mile away, making it, for modern readers, The Un-Twist . Ironically, because this trope is so well known, when an actual</ butler is involved he rarely "did it", or, when he did, it's often a parody and Played for Laughs The expression "The butler did it" is commonly believed to have been coined by mystery author Mary Roberts Rinehart in her 1930 novel The Door</, although this is actually a real-world example of Beam Me Up, Scotty! . The actual plot device goes back still further, and was already regarded as hackneyed even then; the earliest verified</ explicit statement of disapproval regarding its use dates to S.S. Van Dine's 1928 essay . (It might be noted that these rules would disqualify the authors who defined the genre, including Wilkie Collins , Edgar Allan Poe , and Arthur Conan Doyle — indeed, rule 20 says that a good mystery should not include certain types of clues that Doyle introduced into the mystery genre on the grounds that they were now overused — and Van Dine's essay could more accurately be titled "Twenty Rules for Writing a Fair Play Mystery ".) article explores in detail the origin of this strange semi-existent trope. It's possibly related to the Real Life stereotype that, if something goes missing in a home, the hired help likely stole it This is a Dead Unicorn Trope in murder mysteries, essentially a form of The Dog Was the Mastermind that's

too well-known to use. It is okay, however, for a butler to be a suspect, primarily to mislead the reader Not to be confused with A Wizard Did It , which is a form of Hand Wave (and doesn't have much to do with actual wizards) Obviously,

Parodies, subversions, Lampshade Hangings , etc Ace Attorney </ :

In a hereditary monarchy , every so often the throne is inherited by someone completely out of their gourd . Maybe it's the fault of that lead-lined plumbing, or those mercury-laced medicinal elixirs, or maybe it's genetic (in which case you're in some deep trouble). Whatever the cause, the sovereign is still given the full power and support of the state despite their obvious insanity, with inevitably disastrous consequences. The Caligula will be wildly irrational, violently moody , extremely debauched, will never tolerate being told anything they don’t want to hear, and are probably afflicted with a god complex . In short, they will be a Psychopathic Manchild with the power of life or death over everyone whom they can reach. They may be a sexual deviant, or they might take pleasure in the pain and suffering they cause . They may indulge in renaming cities or even the entire country after themself or throwing out increasingly ridiculous decrees with brutal punishments in store for anyone who breaks them . Whatever form the madness takes, one thing is certain: to do anything the Caligula finds displeasing is to inevitably be dragged off to a grisly death or worse . Of course, any number of things might trigger their rage , and they might even decide on a whim to punish those who have not done anything at all. And while all of this is going on, the land over which the Caligula rules is rapidly going down the drain due to their neglect Here, in particular, they have a decided advantage over most other crackpots when it comes to messing things up: they can start wars. Be it for the perceived personal glory or their obsession with perceived enemies , the Caligula's country will probably be in a constant state of war. Due to their continuing close proximity to the Caligula, members of the court (decadent or otherwise) will be the primary targets of their fits of rage. Nobody within reach is safe from them, whether they be nobles, servants, bureaucrats, foreign ambassadors, or even members of their own family. The Caligula is very definitely a Bad Boss . With any luck, thanks to The Starscream and/or La Résistance , a conspiracy will eventually develop to remove the crazy sovereign from his post... permanently . This is not limited to sovereign heads of state. The Caligula can be anyone wielding great power within an organization while being completely nuts. Named for what is probably history's best-known whack-job, Roman emperor better known as Caligula (Little Boots</, his childhood nickname); remembered for talking to statues, locking granaries, declaring war on the god Neptune (and "winning", then commanding his soldiers to collect seashells as war-prizes), making his horse a consul (admittedly, this one may have simply been a gesture of spite towards the senate), and boning his sisters . (Though the veracity of some of these claims is in question, the reputation persists. See here for all the details.) In terms of the ranks of Authority Tropes , the tropes that are equal are The Good Chancellor , Evil Chancellor , Standard Royal Court , and Decadent Court . The next step down is The Brigadier . The next steps up are The Evil Prince , Prince Charming , Prince Charmless , Sheltered Aristocrat , Warrior Prince , The Wise Prince , and all Princess Tropes .

Mega Man Zero </: The first game's Big Bad who made a recurrence in Zero 3. It's a shame that in order to do that, he decided the easiest thing to do was to genocide reploids on even the flimsiest excuses for being Mavericks in order to conserve energy and resources. Also, in the same series, we have Dr. Weil in Zero 3</ and 4</, known in history for starting the Elf War, which resulted in the annihilation of a large percentage of humans and reploids and the creation of the Crapsack World the series takes place in, and he's incredibly insane . This resulted in him being sentenced to exile in the wastelands he created in an undying mechanical body. Once he succeeded the Neo Arcadia throne Even his Dragon , Craft, realized how insane he was that he fired Ragnarok on Neo Arcadia in a (failed) attempt to kill Weil.

This is a classic urban legend horror scenario: a young woman who is home alone. Often she is a babysitter. She gets a creepy phone call asking "Have you checked the kids?" She calls the police. They trace it and they tell her "The calls are coming from inside the house." A Discredited Trope from the early days when residences had only one phone line. The terror comes from the fact that the "caller inside the house" would presumably have to be using the house phone line, so most people couldn't call someone else in the house - inside the house was the last place expected. The sense of dread that a phone call is coming from the very building you are occupying may be lost on people who are used to being able to call anyone from anywhere at any time. However, learning that instead of being safe in your home, you're actually locked in the building with the psycho who's been making threatening calls, can still be pretty scary, cell phone or not. This trope predates the adoption of 911 services, (as well as Caller ID and Call Waiting,) especially as the original version of the legend usually highlights that the victim has to "call the operator". For the modern variant, see I Can See You . See also Short-Distance Phone Call , Evil Phone , Disconnected by Death . Not to be confused with The Call Knows Where You Live .

A brief appearance by a well-known star or other famous person in a role that would otherwise be an extra or walk-on . Most often used today as a surprise or punchline of sorts. It can be accented with a character's leitmotif . Can also indicate a similar surprise appearance by an animated character — often as a Continuity Nod — in a production in which they play no real part. The term originated with producer Mike Todd, when he was describing the literally hundreds of Hollywood and foreign movie stars who made brief appearances in the original 1956 film version of May be a One-Scene Wonder and/or a Big-Lipped Alligator Moment . See also Special Guest , Stunt Casting , and Tuckerization . When a movie or show only appears</ to have a cameo after some years have passed, that's Retroactive Recognition . Cameo appearances may often go uncredited .

Told from the criminal viewpoint, a group plans and executes an elaborate crime. The criminals are usually more rounded than the opposition, or at least more colorful. When the crime is a robbery, the plot is called a "heist." The Caper is more action-oriented than The Con . It often revolves around a brilliant Gentleman Thief who

Just Got Out of Jail hoping to do One Last Job , usually by Putting the Band Back Together (in comedies, a Ragtag Bunch of Misfits). However, almost any type of protagonist can be found planning a caper, often out of necessity when their usual methods won't work or aren't available . If one or more of the crew works for the target, it's an Inside Job . Can lead to Just Like Robin Hood as a way of Caper Rationalization . The crew's leader will inevitably present the job as A Simple Plan that is certain to go off the rails due to unexpected variables. The members of a Caper Crew fall into standard roles. For targets, see Bank Robbery , Armed Blag , The Casino , Train Job . See also Impossible Mission , The Infiltration and Double Caper . Not to be confused with The Cape . Can contain an A-Team Montage or Avengers, Assemble! sequence. Heist Episode is for when works that are normally not about thievery pay homage to the Caper genre for an installment, usually by having the characters steal something. Not to be confused with the webseries Caper </. One of the reasons heist films may be so popular is that conceptually,

The Captain — from the Latin caput</, meaning "head" — is in charge . The Commanding Officer of The Squad or the Command Roster . It's good to be the Captain . Whether this character is the Mission Control or actually working in the field, he/she is clearly the one running things. Any Cool Ship must have The Captain — no matter whether it's a Cool Boat , a Cool Starship , or a Cool Airship . He is expected to stay with that ship no matter what . And any Captain must have a Captain's Log The Captain will almost always hold said actual rank, even if their performance would allow the Captain to move up the chain of command. (Also true in non-naval branches of the armed forces (Army, Marines, etc.), since Captain is the highest of the Company Grade ranks, i.e. the officer ranks that participate in actual combat. From Major onward, officer ranks are more administrative.) This is sometimes confused by the naval convention that anyone in command of a given ship is referred to as "captain", no matter their rank (for most vessels smaller than a cruiser, the Captain is Commander , and smaller vessels like minesweepers can be commanded by a Lieutenant) — and all other "captains" receive a promotion for the duration of their stay. Horatio Hornblower </ becomes a captain while still a Midshipman Regardless of actual rank held, however, under most modern and historical laws the captain of a naval vessel is the Omnipotent Being on it when out in sea, since it is his</ personal responsibility to return to land with his crew complete and his ship in one piece. And not even the God-Emperor of the Universe can give orders past him in this case. To this extent, portrayal of The Captain as a Reasonable Authority Figure , an Officer and a Gentleman (sometimes in contrast with officers from other military branches) is undoubtedly Truth in Television Assuming he is a part of the main cast, The Captain (often along with his senior officers) is often depicted doing things that really should be delegated out to lower-ranked, more expendable personnel in order to have some tangible things to do (unlike in real life where officers are often doing lots of important but boring "office work"). However, since there's no drama in conferences, meetings, and paperwork, most writers would rather have him behave unlike a real captain and hope no one notices . Often his participation in minor issues serves as Character Development , so that when a grave decision has to be made , he will be able to say " I Did

What I Had to Do " without alienating the audience in the process Sometimes, however, The Captain is instead a background Reasonable Authority Figure , while the narrative focuses on people under his command. It's a road less taken because it's dramatically tricky to carry off, at least in a visual medium. Star Trek: The Next Generation</ tried a form of it in the early days, leaving Picard on the bridge and having Riker be the 'field guy'. While it made sense, it just didn't work in regards to drama. Indeed, this approach works best when The Captain is considerably older and noticeably unsuitable to physical action for reasons such as age or infirmity. This leaves a younger, less mature character to act as the "deputy" who is allowed to run around, get in and out of trouble, make mistakes, get involved romantically, learn valuable lessons, discover new things about himself, and do all sorts of things that The Captain would have already done to be where he is today, the general perception being that by the time a character reaches the point of becoming The Captain, his character has little room left for development. This approach is occasionally taken in anime but in many such cases, The Captain is often fated to die sometime before story's end so that the younger character may truly develop into a mature character and live up to the hope his mentor had for him A median approach between the two is to imply that available personnel are in a relatively small number, thus forcing and justifying the presence of the Captain and senior officers in field situations, or to outright establish that The Captain's skill and experience are just that indispensable due to Authority Equals Asskicking , thus making him the best one to handle the Monster of the Week Compare The Hero , The Good Captain , Supporting Leader , Commanding Coolness , Colonel Badass , Majorly Awesome , Captain Superhero . Contrast Da Chief . Do not confuse this with the Captain in Commedia dell'Arte , who's a Miles Gloriosus This trope concerns captains of ships and vessels of all kind and is almost exclusively a Navy trope. A Captain in the army is a lower-level officer who might at most command an infantry company of 120-160 men, or a tank squadron, or an artillery troop. He is higher than a lieutenant but lower than a major, and the rank equates to a Navy lieutenant (a few grades below a Navy captain). An Army captain might be viewed as a with five or six years practical experience, and it is the highest level to which a British Army officer is automatically promoted: promotion to higher ranks is by competitive selection

A Forgotten Trope in which a good, Puritan girl is captured by Indians and has to resist their culture, the Captivity Narrative was pretty popular in America from the 17th-19th centuries. These were often folktales that were made up long before the printing press and other forms of culture were readily available in remote settlements. These, oftentimes, exploited The Savage Indian archetype for the sake of Rule of Cool or Rule of Drama . Many of the early examples were based on true-life stories, fictionalized a bit to tell a more exciting story, but later they became more overtly fictional A variation of this trope—a white woman is kidnapped by Indians, but chooses to stay with them because they are Closer to Earth noble savages —has become common in modern romance novels The trope has its roots in a much older mediaeval one where virtuous European Christians were kidnapped by Muslim corsairs and offered to convert to Islam over the course

of their captivity. Unlike the later American version, this would virtually never end with the protagonist joining the natives. Per the dogmatic religious mores of Europe at the time, the aesop of those stories was the nobility of persevering through suffering to hold to your beliefs Contrast Going Native , in which assimilation to the native culture is framed as a good thing rather than a bad one. See also Damsel in Distress and the more hazardous version of this trope, Captured by Cannibals

The ladykiller, the player — a man who relentlessly pursues, lands, loves, and then abandons members of the opposite sex, a skill bestowed upon him to demonstrate just how attractive he is. Sometimes comic, sometimes sinister, always successful, this character leaves behind a string of broken hearts, and occasional vows of revenge that are rarely fulfilled. Casanova's only motivation is indulging his lust and desire, sating them with the bodies of his completely willing conquests Contrast with the unsuccessful Casanova Wannabe . Compare with the inexplicable Kavorka Man . A guy who gets the girls like a Casanova, albeit unintentionally, is a Chick Magnet . If kind-hearted, may overlap with Chivalrous Pervert . The Charmer is equally charming but less sex-obsessed. If they really get around but want to settle down, it's Looking for Love in All the Wrong Places . A Handsome Lech has more negative connotations and a sparser scorecard than the Casanova The trope is named for Giacomo Casanova (1725-1798), an Italian soldier, spy, diplomat, adventurer, and librarian whose extensive but unreliable autobiography (in which he almost literally described himself as God's Gift to Women) established his eternal fame as a lover. It should be noted that the historical Casanova was closer to a Chivalrous Pervert who really was looking for love... just with women who were locked in loveless political marriages — and also achieved his successes despite being famously ugly . (he was) Interestingly, he was one of the few 18th-century men who bathed almost daily and asked the same thing from his partners For the juvenile version — all of the above without the sex — see Kid-anova . Contrast the Serial Romeo (who falls in love with a long succession of women, one at a time and for reasonable periods). If the guy is actually only rumored</ to be a Casanova and has no evidence onscreen, it's the Urban Legend Love Life . If he develops feelings for one of his conquests (or someone who refuses him), he's a Ladykiller in Love . See More Friends, More Benefits for when the mechanics of a game encourage the player character to act this way. If he's malicious, he may be an Intentional Heartbreaker Note: It should be mentioned that even after the affairs were over, most of Casanova's ex-lovers still liked him, and he was reputedly quite the gentleman. This trope would probably fit (the fictional) Don Juan better Finally, a warning: Despite Maneater being a redirect, this trope should be confused with I'm a Humanitarian or the Literal Maneater Super-Trope to Spies Are Lecherous and Really Gets Around

Some screen actors have talents other than acting—singing, dancing, what have you —and the show they're in will want to make use of it at some point. In most cases, this doesn't derail the story (much), often leading to viewers exclaiming, "I didn't know [actor/actress] could [sing/dance/whatever]!" However, it's not unheard of for the plot to stop dead just to allow such an

actor (usually the lead) to show off The line between this and Cast the Expert can be quite thin indeed. Contrast Irony as She Is Cast (in which an actor who is good at something [singing, dancing, etc] in real life has to play a character who is not good at whatever the talent is). Show-offy moments that center around brazenly exploiting star's beauty or sex appeal are usually classified as Fanservice

A specific form of Memetic Mutation , it is the cultural effect that a runaway hit show can have on everyday language. Characters' personal vocabularies often seep into the real world, especially if they give a name to a phenomenon that didn't have one before Compare Person as Verb . Related to Defictionalization

The favorite era for the Swashbuckler , the 17th Century is the age in Europe when lusty musketeers dueled with each other and got sucked into intrigues involving dauphins, Corrupt Churchmen and vampish courtesans. Hats with large feathers and big bucket-topped boots were in fashion for men. Also The Golden Age of Piracy on the High Seas , when eyepatched and peg-legged buccaneers buried stolen gold, brandished cutlasses, and tied up buxom, bodice-wearing maidens and then forced them to watch as their hapless boyfriends walked the plank Somewhere in the middle, Britain had a civil war . Dashing Cavaliers fought dour Puritans the length and breadth of both islands, and the son of the King hid in an oak tree. The Puritans won, and abolished Christmas, then the country abolished them. The surviving puritans left England and founded the United States, Charles II climbed back out of the oak tree, London burned to the ground, women were allowed to be actors on stage and Isaac Newton invented gravity. Somebody named Pepys kept a diary Later still, King James II, a believer in absolute monarchy, was run out of Britain in a Glorious Revolution. Parliament's invitation of Stadtholder William III of Orange as the new King made it real clear who was really in charge of the island from now on as modern democracy took its next step toward fruition. Meanwhile, in the Bahamas, this was the best kind of news to the pirate, Captain Blood and his crew, who were enslaved by James II, as they accepted the new king's commission to join the British Navy Across the Atlantic, English settlers of all codes and creeds took over a patch of land along the eastern coasts of the New World Back on mainland Europe the Thirty Years' War was fought; France, Sweden, and Austria contended over the Holy Roman Empire , hastening its long, painful decline. East of Germany, rowdy Polish nobility alternated between fighting in perpetual wars against Sweden, Muscovy and Turkey, and generally making a mess around themselves. More to the west, the Dutch had an economic and cultural boom, ushering in their Golden Age which lasted a whole century, and France became a militaty, economic, and cultural powerhouse starting with the reign of Louis XIV Then things settle down a very little, and The Enlightenment kicks in. But there’s a lot</ of overlap between the two periods, what with pirates, highwaymen, exploration, colonialism, and so on Sometimes explicitly called the Age of Exploration, especially if pirates are involved. If you want to do the pirates thing on land, remember that after the Restoration in England was the heyday of The Highwayman , so adventures featuring Dick Turpin and Claude Duval will be set at about this time Writers and

artists of the first half of the 19th century LOVED this era , as a reaction against the Industrial Revolution and The Enlightenment of the previous century See also the Edo Period of Jidaigeki , the Japanese equivalent coinciding with this era. Also coinciding in this era are The Thirteen American Colonies across the pond. The later years of The Protestant Reformation overlaps with the time period, and religious warfare is often a background feature in the swashbuckling plots of this setting

When the police/military/other supporting group arrive at the scene only after the hero has defeated the monster, killer, or Big Bad . Sometimes this is played for humor, or to play up their uselessness compared to The Hero . Often, though, it serves the same purpose as No Ontological Inertia — while the hero has to defeat the Big Bad alone for the purposes of the story, The Cavalry is necessary to sweep up loose ends and ensure a happy ending, especially in real-world settings where the hero is on the side of law and order. Thus, they'll arrive just too late to interfere in the big fight, but just in time to handcuff the crooks... and to ensure that the hero isn't anticlimactically killed by a stray remaining mook or some other logical but narratively unimportant danger that wouldn't necessarily have gone away with the Big Bad's death. It also makes Post-Victory Collapse less hazardous for the hero, or allows the After-Action Patch-Up to go on without worrying about clean-up. Usually signified by the growing sound of sirens in the background. On occasion, the knowledge of their approach is what makes the villain's attacks especially frantic, or especially powerful, or what have you — he has to finish the hero and flee. (Note that this is really about cases where the cavalry arrives, as it were, just after the nick of time. If the hero defeats the killer, then phones the police to come to mop up, and they turn up 15 minutes later in response to the phone call, that doesn't count.) Contrast Big Damn Heroes and Just in Time for when reinforcements arrive before the villain is defeated, and You Are Too Late for when the good guys</ are defeated before reinforcements arrive. For moments when it's the hero</ coming to someone's aid, only to find they've</ got it taken care of, see Non-Protagonist Resolver . As this is generally an ending trope, beware of

Things are looking bleak for our heroes: they gave it their best, and may have even briefly looked like winning , but in the end, the villains were too strong, the heroes too few, and all that's left is just enough time for some last words and a Last Stand ... ... Wait, what's that? Did I just hear a bugle? It's The Cavalry, riding in to save the day! Maybe they're some minor characters who've banded together to mount a rescue, or maybe they're the local Men of Sherwood , or maybe they are characters Not Quite Dead after all, but ultimately they exist to storm in at the last minute , save the heroes and convert a Downer Ending into an out-and-out win for the good guys. If done badly, this trope represents the ultimate example of the Deus ex Machina . If played well, it can be an immensely satisfying climax to the plot and a nice reminder that the heroes aren't in this alone . In some cases the entire reason for the heroes' heroic stand may be that they know the cavalry is coming, if they can just hold on long enough. This and other related tropes are named for the classic Western trope of the US cavalry charging over the brow of the hill just in time to save the beleaguered settlers from the Indians in far too many Westerns

to count. When it is specifically a vehicle with heavy firepower, it is also a Gunship Rescue , and when undead forces are used to save the day, it is a Cavalry of the Dead . If the heroes are part of a larger organization, the cavalry is usually led by a Hero of Another Story . Compare with the Big Damn Heroes , where the heroes are</ the cavalry for someone else, Gondor Calls for Aid , where the heroes put some thought into it and call in the cavalry ahead of time, and Always a Bigger Fish , where the cavalry are morally neutral and usually a monster of some kind. If the heroes have asked for the cavalry's help before but were turned down, it's Changed My Mind, Kid . If the heroes are fighting in a Mecha Show or happen to be Ace Pilots , then this may dovetail into I Got You Covered . See Gideon Ploy for when no cavalry is coming and needs to be faked. The expectations that accompany this trope can be subverted into providing a Hope Spot . The cavalry could turn out to be a Redshirt Army , utterly useless and readily destroyed by the threat Alternatively, the heroes could find themselves victims of Cavalry Betrayal , where the supposed cavalry are also</ hostile to the heroes. If it's clear who is supposed to be the cavalry, yet they refuse to help the heroes for some reason, that's a Cavalry Refusal . Both the Betrayal and the Refusal often lead to a Bolivian Army Ending . Not to be confused with Calvary, a place outside Jerusalem where The Roman Empire performed crucifixions (including Jesus 's). Compare Come with Me If You Want to Live — in which the cavalry show up to spirit the hero away rather than to win the battle — and Conveniently Timed Attack from Behind . Occasionally, the cavalry will show up after </ the heroes have managed to turn around their "hopeless" situation.

It is well known that the second act of any story is one of the most important parts and one of the hardest to get down right. So to keep everyone enthralled during this period you come up with the Centerpiece Spectacular The Centerpiece Spectacular is a point in a story that is certainly not the climax, but it is situated during the middle of the story or sometimes even the beginning to really get their attention Now, there can often be a downside to this. It isn't a bad thing to make the centerpiece the high point of the story, but if the climax doesn't even come close to approaching it then it can end up being a let down. And if the running time of the story has too great a distance between the centerpiece and the climax, you can run into Ending Fatigue The placing of the Centerpiece Spectacular can vary wildly, though it is never the climax. If this sequence happens towards the beginning of the story, it can overlap with an Establishing Character Moment . In early Act 2 it is intended to get the plot flowing fast. In late Act 2 it is a set-up for the climax

A very messed-up theory as a variant of typical karma . The basic premise of karma is: "Don't do something bad, because later on something bad will happen to you</ ." This, on the other hand, is quite different. As a scenario, a man running a company is under a great deal of pressure from his superiors to produce the product faster. He's just been yelled at. Obviously, he can't talk back to his supervisor since he'd get fired, so what does he do? He yells at his normally best worker on something small. Well, the target man doesn't want to be known as a guy who beats his wife , so he shouts

at her when something wrong happens. Because of the marital strife, she screams at her kid all the time. The child has no weaker human to take it out on, so the kid beats the family dog, which bites the nearby cat. And so on. The strong harms the weak, who gives similar treatment to the weaker, who in turn harms the next weaker. This theory has a number of assumptions: The act of abusing someone weaker or lower-ranking than you to displace frustrations because of similar treatment from someone stronger or higher-ranking than you is often known as Kicking the Dog , but that term has a different meaning on this wiki. Contrast to Cycle of Revenge , which directly targets the person causing harm. Compare to Revenge by Proxy , Delegation Relay , and Troubled Abuser . Breaking the Cycle of Bad Parenting is an effort to avert or defy this. If you were looking for examples of people using chains to harm others, see Chain Pain . See Freudian Excuse when this is used in a villain's backstory as an explanation for their behaviour now. Sometimes played as An Aesop (e.g. "Don't be mean to someone because someone was mean to you, or it will go on forever").

A sad form of Real Life Writes the Plot and the Logical Extreme of Written-In Infirmity : a character is written out of the show or even (and usually) Killed Off for Real because the actor who portrayed them has left not just the show , but the mortal coil itself In other words, the Grim Reaper himself arranges an (obviously long) bus trip . In these circumstances, don't expect the character to be Put on a Bus to Hell , but rather an episode directly (and often respectfully) dealing with the death and deceased This often causes major changes in the cast dynamic. If the character was a big enough part of the show, it could be derailed or even ended altogether. It's usually</ seen in Anime, Western Animation , and Live-Action TV , but this can happen in film as well if the movie is a series (see Indiana Jones </ below) The inverse is Character Outlives Actor , when a character is taken out of a show and is still alive, but the actor who played them has died and sometimes in the case of animation, replaced with a soundalike This is a trope, as the event affects the narrative. Contrast Died During Production which stops the narrative cold. However, outside of the narrative, it may prompt an episode or credits nod In Memoriam . Fans may do this preemptively via Death Fic If a voice actor dies (or otherwise stops being available) but the character simply stops having voiced appearances, it's Actor Existence Limbo Because this is a Death Trope , unmarked spoilers may be ahead The Blacklist </ : Following the death of his actor, Clark Middleton, between seasons in October 2020, Reddington's tracker Glen is revealed in early Season 8 to have died offscreen. They even take it a step further and mention that he died in-universe from the same cause (West Nile virus)

Ahhh... ice cream. What prevents us from being parched during scorching hot summer days whenever the ice cream truck comes to the neighborhood. And looking at the stickers you see... that one of your favorite characters is featured as a popsicle! Since the late 1980s or earlier, ice cream bars themed after cartoon characters have been popular as a feature of ice cream trucks and convenience store ice cream cases. Now kids can enjoy eating their favorite characters' heads or such. These often have a tendency to look only somewhat like the character when taken out of the packaging. Subset of The Merch

The Chessmaster gets their name from their ability to manipulate events (that is, they cause events to develop in the way they want in order to produce a desired result through planning them out) as if they were pieces on a chessboard. Chessmasters tug at their strings of influence, patiently move their pieces into places that often seem harmless or pointless until the trap is closed, and get innocent Unwitting Pawns (who else?) to do all the heavy lifting. The best will also have layers upon layers of misdirection and backup plans in case some unexpected hero appears to gum up the works . Chessmasters can sometimes be on the side of good , but if so they'll almost certainly be the Anti-Hero (the Pragmatic Hero variation) at best or the Well-Intentioned Extremist at worst, as it's very hard to plan a Chessmaster scheme that doesn't sacrifice a few pawns along the way . Heroic Chessmasters are very often introduced as a Mysterious Employer . The Svengali , in acting for the (supposed) good of his protégés, will often be this (and if he isn't, he'll pretend). Chessmasters can occasionally or can always denoted be The Strategist , although given the volatility of war, most Strategists will only ply their schemes one campaign at a time, with an emphasis on short-term goals (and an eye towards all possible future contingencies). The Game Master may be a Chessmaster also, but many of them prefer to give their orders more directly. Many chessmasters are Villains With Good Publicity , but they can also be someone no one has ever heard of . Almost all Ancient Conspiracies are led by a collective of chessmasters , silently working toward their goals over generations. Chessmasters also tend to be overconfident and usually panic when their "perfect" plans fail — unless they just start laughing instead. This is also usually averted when Magnificent Bastard and Chessmaster overlap, since a Magnificent Bastard is quite good at rebounding from defeat . Fond of a Battle of Wits . Of course, actual chess ability is implied, and some Chessmasters take it literally , mapping their plans out with an actual chessboard, occasionally with pieces shaped like the main characters. Don't ask how this works, or where they get pieces . This is most likely a result of Smart People Play Chess . Compare the Manipulative Bastard who tends to be more personal and controlling in her/his manipulations. Compare/contrast Opportunistic Bastard as well. Contrast Spanner in the Works , though it's possible for a character to be both of these. Chessmasters are usually (but not always) non-physical and unsuitable for action due to age, infirm, or simply being a thinker, not a fighter. If the chessmaster is the villain, when the hero defeats them it's usually via the one move they didn't plan for . Not to be confused with The Chessmaster, a long-running series of chess videogames.</

An odd sort of polar opposite to The Woobie , The Chew Toy is a character the audience loves specifically because</ their misery amuses them so. The Chew Toy is roughed up or messed with on a constant basis... and is always, always</ used for comic effect and treated with a light touch , generally glossing over the meaner undertones of the idea Whatever the reason is, these characters just can't catch a break. Did they do something wrong in a previous life? This life? Or are they just Innocent Bystanders who look as if they'd blow up in a more amusing manner than anyone else in the crowd? Who knows. Either way, the powers that be tend to inflict punishment on them for seemingly no reason, generally but not always of the slapstick physical variety Unlike

Woobification, Chew Toys are generally designated as such in the series proper, and often have a tendency to bemoan their fate. If they're lucky, the writers will Throw the Dog a Bone a time or two. If they're unlucky, they'll Yank the Dog's Chain . It can sometimes be a delicate balance. Throw too often and the character can be Flanderized into The Eeyore ; Yank too much and the audience may no longer find it funny . The latter will happen mostly if the character is both deliberately and unfairly mistreated by other characters If a female Chew Toy is regularly used for physical comedy she probably is also a case of Slapstick Knows No Gender Compare with the Butt-Monkey (a character who is mistreated regardless of audience opinion), and The Eeyore (whose depression is usually in excess of their actual mistreatment), and the Iron Butt-Monkey (who seems to suffer injury and accidents more frequently than anyone should, but is capable of taking it). Contrast with The Woobie , whose suffering inspires sympathy and a desire to make things better for them instead of amusement . The polar opposite is Karma Houdini , where characters do horrible things while karma (and occasionally the other characters) sits back, watches, and eats popcorn . Villains and Unsympathetic Comedy Protagonists , though, do make good Chew Toys as they bring the bad stuff on themselves. Also by making it a self-inflicted role (most often because of a character's stupidity and short-sightedness) it also makes the torment more palatable If the entire cast is made up of Chew Toys of some kind or another, then you're probably watching a Sadist Show . Compare Humiliation Conga

The " feminine ", " spiritual ", and " heart ", aspect of the Five-Man Band ... and generally the only woman It's the people she gathers and keeps at her side who'll do a lot of the heavy lifting. She'll encourage loyalty and teamwork, give them the courage or hope to unlock their true potential , be a Token Good Teammate that keeps her friends from Jumping Off the Slippery Slope . She's usually a Nice Girl , but her demeanor can go anywhere from shy and demure, to brave and adventurous. She is rarely The Heroine of a story Her functional role will often be The Heart , the social influence of the group. Sometimes this means she'll serve as the Team Mom , taking care of the smaller details, both within the group and in the world outside. She looks after innocents, delivers The Aesop , mediates the arguments , and slaps some sanity on The Lancer before he ends up getting too dark . It's not the coolest job in the world, but it's helpful Yes, we understand that a male can fill this role, but this trope is a component of a Five-Man Band , which specifically uses women for this role. Examples of male characters acting in this way can be found in The Heart

Only you have been deemed worthy to describe the secrets of... The Chosen One. </ Take it for granted that they are The Only One . These characters have been chosen by some force and they are now the only ones capable of resolving the plot. The methodology may be imprecise, and bonus points apply if "chosen one" is actually used in the work The key here is that these characters are held in esteem for their expected potential, occasionally determined by past accomplishments That said, always be wary about what the character has been chosen for</. If their job description involves "defeating the darkness" and involves long years of danger and struggle, chances are good

that they've been made The Hero . If, on the other hand, their job description involves getting pampered by half-naked temple virgins, then chances are very good that they've been chosen to be a sacrifice instead! And woe betide the world should the Chosen One be chosen to be a villain</ instead of a hero...

Compare Giving the Sword to a Noob , where someone obtains a powerful weapon, but is not able to wield it properly. See also Stumbled Into the Plot , where the protagonist instead of being chosen is simply someone who found the Inciting Incident by chance.

If the fans conclude that the writing team will never resolve its plots, then they will probably stop following the work.</ It's said that no one ever went broke underestimating the taste of the viewing public , but sometimes a show comes along that promises stories so complex and subtle that they'll make War and Peace </ look like " Frog and Toad Are Friends ". If it's done right , then this is catnip to a certain sector of the viewing public , who will often give such a show a surprisingly long time to set up its plot arcs before getting antsy for a resolution. The catch for the creator is that, the longer an arc runs and the more complicated it gets, the more awesome its payoff must be for it to feel satisfying to the fans. It's much easier for a writer to keep kicking the can — piling mysteries on top of mysteries — rather than finish storylines This trope was invoked in the British TV serial The Singing Detective </ , in which mystery novelist Philip Marlowe asserts that fiction, like life, should be "all clues and no solutions." That said, most audiences are savvy enough to recognize a framing device when they see one. Plots resting on a single Driving Question (Where is the Sunflower Samurai? Who is Mrs. Mosby?) are allowed some leeway ; otherwise, the production team would be out of work and the story would end. The Chris Carter Effect happens when a work is wholly focused on twists or not building up to a satisfactory resolution, or the plot gets so bloated that there no longer can</ be a satisfactory resolution (see Ending Aversion). Another contributing effect could be the unsatisfactory resolution of long-running side-plots. At this point, even the most ardent fans will start to feel jerked around, or perhaps even channel flip to something else. Sometimes, the lack of a resolution is not the writers' fault: the network might have pulled the plug early or compromised the original vision by having it focus on more merchandisable elements or to keep adding to or expanding on the author's intended story. See also Kudzu Plot and Commitment Anxiety . Specifically, the combination of a Kudzu Plot with Webcomic Time can have a similar effect on the audience, even when a finale is in the works, if the piece stretches out long enough that the fans lose track of the original premise of the series. Arc Fatigue is this trope on a smaller scale, in which just a single story arc goes on for too long without any resolution rather than the entire series. Can be connected to Franchise Original Sin in that the Myth Arc is successful at first before devolving over time into less-successful territory. If fans doubt that such a show will even survive</ to finish its story and don't bother tuning in, that's The Firefly Effect . Compare Writing by the Seat of Your Pants , which does not focus on how the audience reacts to it. Named for Chris Carter , creator of The X-Files (not the baseball player(s) or the electronic music pioneer) which some believe to be the godfather of this trope It has nothing to do with the former Minnesota Vikings wide receiver, Cris Carter. Note the missing "H" in his name. It also has nothing to

do with Beatles DJ and former Dramarama member Chris Carter. Contrast Fan-Disliked Explanation .

One of the oldest storytelling devices in history, the climax is the point, usually in the third act (sometimes the second), in which the story reaches its very height, where the Conflicting forces collide in a manner that resolves the conflict — one way or another — with the Dénouement sweeping up the pieces. When the Big Bad and The Hero duke it out over the MacGuffin . When the detective has his showdown with the murderer. Etc Climaxes are often associated with a big fight of some sort (which frequently occurs in the action genre), but more low-key stories can have climaxes via The Reveal or other devices. It depends on the nature of the conflict that the story has been running on since the Inciting Incident In an arc-based TV or radio show or comic book, it is common to have a minor climax in each episode, and build up to a major climax at the end of the season or the series . Additionally, the final episode or two frequently make up a Grand Finale , a massive climax which wraps up all (or at least most) dangling plot threads In soap operas , each story line tends to have a climax which brings together most of the characters involved, and is the dramatic high point of the arc. This climax often occurs in the middle of another arc ; thus, when one climax is resolved, the show starts building up to another, separate one Often accompanied by Climactic Music The subversion of this trope is known as an Anticlimax If you're looking for that</ kind of climax, we would like to direct you to Sex Tropes

The Coconut Effect describes any sound effect, special effect, or design feature that is unrealistic, but still has to be included because viewers have been so conditioned to expect it that its absence would be even more jarring . The trope namer is the traditional foley effect of using hollow coconut shells to recreate the sound of horse hooves in theater, and later radio, film and television. Horses hooves do</ sound like a pair of coconut shells being tapped together... when the horse is walking on cobblestones or some other hard pavement. However, it's fair to say that the vast majority of depictions of horses are upon dirt, grass, or other unimproved terrain where the sound would be muffled to inaudibility Nevertheless, filmmakers and radio producers stuck the coconut sound on the audio track even when the horse was on grass or gravel (rarely even in synch with the movement of the horse) until audiences came to expect the specific audio cue. Real recorded hoofbeats on later, more sophisticated productions sounded "wrong" to test audiences (or more likely, clueless producers). Many other Stock Sound Effects are prime examples: This trope does not apply exclusively to sound, but to any instance of an element that is used simply because the audience, consciously or unconsciously, expects it to be included, and/or because Stock Visual Metaphors allow writers to avoid long expositions via Show, Don't Tell : This trope has a sister trope in the Rule of Perception , which explains why one would bother with any of these effects at all. The color version of this trope is Stock Object Colors and Typical Cartoon Animal Colors . See also Reality Is Unrealistic , Artistic License , Science Marches On , Common Hollywood Sex Traits , Mickey Mousing , Radio Voice , Vinyl Shatters , and the semi-related Extreme Graphical Representation . Related in concept is The CSI Effect and Eagleland Osmosis . Nothing to do with Coconut Superpowers (except insofar as both relate to Monty

Python and the Holy Grail </). Thankfully, this won't be causing any real-world casualties . We hope. Compare Aluminum Christmas Trees and Small Reference Pools . Also see Necessary Weasel .

Also regarding typewriters, some of the early computer word processor programs in the 1980's had an option to produce a typewriter "click" sound for each key pressed for those who weren't used to silently typing. Now, if included, it's merely a cute nostalga thing were mechanical and did have plastic buttons that clicked into place when you pressed them (hence the nickname "clicker"). In the earliest remotes (like the one linked), the clicking sound wasn't just a result of a mechanical button being moved, it's how they sent the signal to the T.V. Each button flicked a different time, setting it resonating (like a tuning fork), and the T.V. was able to detect this sound; different tones would trigger different functions. Naturally, there isn't a lot of bandwidth there, so these early remote controls did little more than adjust the volume, power, and sometimes change the channels. Said limited bandwidth could be sometimes problematic, with random noises (such as a toy xylophone's overtones) triggering the T.V., and the ultrasonic signals could be heard by (and annoy) some a la "The Mosquito". It was only later that televisions began to be signaled electrically, first by wired remote and later wireless (via infrared or radio-frequency)

Just because a character's as jolly as a sloth with major depression doesn't mean they can't be funny. A Comically Serious character's lack of reaction to embarrassing, undignified, or just plain bizarre situations can subvert our expectations of embarrassment, hysteria, or insanity and make for comedy gold. When they're not serving as the 'straight man' for all the wacky hijinks the universe throws their way, the character is likely to be a Deadpan Snarker , The Stoic , The Killjoy , or The Quiet One Typically works as a Straight Man in the cast, although they may have a quirky Achilles' Heel . They may also serve as an Only Sane Man , and oftentimes become the victim of Not So Above It All Comically Serious characters often turn up in Brit Coms Bizarrely enough, has a very similar comedic style to the certain kinds of Cloudcuckoolander , in that the Cloudcuckoolander's comedy often comes from serious reactions to their own oddities, while The Comically Serious's comes from serious reactions to other peoples' oddities. Might also be the Butt-Monkey in settings where being serious is seen as an offense A Sub-Trope of Bathos . A Sister Trope to Serious Business , Comical Overreacting Compare No Sense of Humor ; So Unfunny, It's Funny ; Narm . Contrast Laughably Evil ; Dude, Not Funny!

A character — more often than not female — is revealed to be a traitor She however has a "Get out of Jail Free" Card . Her love interest, family member, child, woman's equivalent of a mistress , or cat has been arrested by the Secret Police in Commie Land and unless she helps them, they'll be finding a very familiar severed head in their mail. Maybe it's Martians that want a human to do their probing for them, or it's a crack dealer who wants his arrest records off the books, or maybe it's a needlessly complicated plot for love This may lead to Always Save the Girl

when this person ends up committing a misdeed, or helping the villain doing it, that leads to mass amounts of casualties in the name of saving one (or a few) Somewhat of a Truth in Television , as death threats to loved ones does often provide incentive to do one thing or another. However, in a world of common sense, most incidents like these would be reported to the police. Hopefully Compare to I Have Your Wife , only more versatile . Subtrope of Forced into Evil WARNING: Due to the nature of this trope, everything below is a spoiler and may not be suitable for everyone

The ugly truth is, not all Knights Templar are human. Some are artificially-intelligent computer programs that have been programmed to "stop war" or "safeguard mankind" and then took things either a little too literally or not literally enough . As a result, they rule mankind with an iron fist (literally). Because they aren't human, the computer tyrant sees nothing wrong with killing as many people as necessary to bring about its primary function...which is to safeguard humanity, remember? (You remember the old saying about making omelettes and breaking eggs , don't you?) There is no arguing with one of these beings; their sense of logic has convinced them that their actions are just and fall in line with the entire purpose of their existence. Thus, anyone who opposes them must also be eliminated. Emotional appeals are useless, because generally they have no idea what emotion is or means anyway. Occasionally, one of these computerized guardians of humanity actually proclaim themselves gods . A Sub-Trope of both Knight Templar and A.I. Is a Crapshoot . Compare Three Laws-Compliant , especially the Zeroth Law . Can tie in with Big Brother Is Watching . For when the computer is actually, unironically your friend, see Benevolent A.I. . Named for a frequent Catchphrase from the game Paranoia </ .

Yes, this is basically the act of pickpocketing , except that instead of having dexterous hands, the confidence man has a silver tongue . Sweet-talking the victim might take only a few moments (where you're probably only getting the money they had in their wallet and maybe not even all of that), or they might take place over the course of several days and weeks (in which case, you'll probably need some help to keep the scam going, but you're looking at a much bigger payday). A short con ("Hey, can I hold your wallet for a moment?") by definition doesn't take very long and establishes the conman's credentials. A longer con can form the basis of an entire storyarc, pulling an elaborate theft by multiple members of the crew gaining the trust of their victims and betraying that trust in a critical moment. A fictional version of the long con may involve a payday of millions of dollars for everyone in on the scam. Other roles in a confidence game include: Not to be confused with a Fan Con vention , or with someone who is in jail due to being victed of a crime; though an unsuccessful confidence man might end up there.

A Number Two who is the Number One's voice of reason. Their advice is valuable to the boss because they're usually right, which puts them in a unique position to "Speak Truth To Power" when other staff might be scared to contradict the boss. This kind of job security is largely self-reinforcing— the boss won't fire him because he needs his uniquely honest advice , but he only has the freedom to be honest because he knows the boss won't fire him. Often the smartest guy in the room , or just a calming influence to a Hot-Blooded boss. There's a high likelihood of his being a

retained lawyer Similar to The Mentor , but usually the same age or younger than their charge. Possibly, but not necessarily, the Only Sane Man . Might be the Chessmaster Sidekick if it turns out that he's actually the one in charge , or the Hypercompetent Sidekick if their boss would be useless without them. If he uses Obfuscating Stupidity to get away with Brutal Honesty , he's using Mirth to Power (and might be a Court Jester himself). Contrast with Evil Chancellor ; compare and contrast The Good Chancellor Sometimes, he'd make a better ruler than the real one, but he doesn't want to be in charge for some reason. His boss may even recognise this , which could be a source of jealousy or mistrust This position isn't only reserved for employees. It's not unusual for the wife of a powerful ruler or businessman to take on this role, particularly if she is a Proper Lady or Yamato Nadeshiko . They will have the Silk Hiding Steel necessary to point out problems without undermining him. This might overlap with the Lady Macbeth , if her husband is of a less-than-scrupulous character Named for the Mafia position made famous by Tom Hagen in The Godfather </ (so any self-respecting Don will keep one on staff as a matter of principle) In case you were wondering— con-sill-YEH-reh</ . Sort of. It's Italian for "counsellor" or "advisor" The Higher Self is the voice of reason as a character facet, while this trope is that as an external character See also Commander Contrarian

A stock plot in Caper movies, where some kind of store is right next to a bank or jewellery store criminals wish to rob, so they will rent that property for the purposes of tunnelling through to their target. Sometimes, in more humorous examples, the crooks actually become competent at their front business and will eventually pursue that legitimately in opposition to the Cut Lex Luthor a Check trope. The Ladykillers (2004) </ has a group of criminals posing as musicians who practice in the cellar of a boarding house, while tunnelling from the cellar to a vault they intend to rob. (In the 1955 original , the robbery is a straight Armed Blag , and the boarding house is just where they meet to plot the job beforehand and regroup afterwards.) Older Than Television : The Sherlock Holmes story The Red-Headed League

An episode of Car 54, Where Are You? </ was based around an eatery next to a bank. A single scene at the end of the episode replayed the entire plot with the buildings' next owners, who were posing as stamp dealers.

Chip 'n Dale: Rescue Rangers

For the Gunpowder Plot of 1605, the conspirators needed a way to get a great amount of explosives inside of the parliament. Conveniently the basements right under the kings throne were for rent, making any tunnel digging attempts unnecessary.

Pretty much any Police Procedural will at some point note that the person who "finds" a body is usually a pretty good first suspect. However, this is simply a starting point for the investigation, and the evidence will usually lead to someone else - if it didn't, there wouldn't be much of a story In other genres, though, the first suspect is the prime suspect. End of Here's the scene: Our

hero, usually someone Walking the Earth , arrives in the Adventure Town late at night when some intrigue is going on. Suddenly, he hears cries of alarm, and, being a hero, rushes off to see what's happened. He finds a hapless Red Shirt , recently killed by this week's murderer/monster/freakish otherworldly phenomenon. He stoops down to check the body and see if there's anything he can do to help Approximately two seconds later, the authorities arrive on the scene. Often, they will be led, unknown to everyone, by the Real Killer . Since the hero was found hunched over the body , he is instantly assumed to be the murderer, and it will be damned hard for him to convince anyone otherwise In Speculative Fiction , it will usually turn out that on this Planet of Hats , the local justice system is sufficiently ill-conceived that being found hunched over a dead body is considered absolute legal proof of guilt , unless the suspect can produce the actual killer himself In some instances, this can be justified as racism: in works taking place in a racist society, a nonwhite or foreign person will automatically be considered the murderer, because these people are corrupt, white/local/superior race people are obviously righteous and no person of that kind would murder someone This trope is often (and cheaply) accompanied by a sub-trope: "Don't pick up the knife!"</ The person standing over the corpse feels inexplicably compelled to pick up the bloody knife, smoking gun, or gory fireplace poker lying next to the victim. This makes it easier for the writer to justify the police ignoring all other evidence and possible suspects, but is counter-intuitive: what instinct or rationale could cause a normal human being to touch such a horrible object, let alone pick it up? With embedded knives, this is worse as removing a knife from a stabbing victim can actually cause more harm by unplugging the wound A related scenario (which sometimes but doesn't have to involve murder) is Possession Presumes Guilt , where if someone has been burgled/mugged/kidnapped/the victim of vandalism/etc, whoever is first found with the victim's belongings (or pieces thereof) in their possession is assumed to be the culprit A special case of Wrongly Accused . Compare Red Herring As a Death Trope , all Spoilers will be unmarked ahead. Beware

Not to be confused with The Corruption , which is more of an impersonal force, this character's primary role in the story is to bring out the worst in everyone around them. Often, their ultimate goal is getting the hero to do a Face–Heel Turn They fulfill this role willingly and knowingly — perhaps they are doing it For the Evulz , or because they seek validation by dragging others down to their level. Perhaps corrupting the hero advances their own agenda in some way — perhaps opening the hero to recruitment as an ally , perhaps something more subtle . Or maybe they just think that Humans Are Bastards and are trying to prove it In any case, do not expect these guys to get a whole lot of development themselves — they are less characters in their own right than they are the metaphorical devil on someone else's shoulder given physical form. If they do</ get much Character Development , they will probably be a Shadow Archetype for the character they are trying to corrupt. Expect them to be very smooth and clever, though precise competence level will vary This character will almost always be a serious villain, though they can be parodied by being made particularly inept. If they're not</ the Big Bad , expect them to still be an important villain with a lot of screen time — this trope doesn't work too well if you can't interact with the

characters you're corrupting Do not expect these guys to pull a Heel–Face Turn ; they are more likely to go into a Villainous Breakdown if they are definitively rejected. If they fail, it will probably be because they cannot comprehend good . Perhaps they want to rule with the hero , though this is by no means a universal trait, and not everyone who makes that offer is an example of this trope. May offer a Deal with the Devil at some point, but is just as likely to use mental and emotional manipulation to force their victim's hand without any sort of formal bargain — see Break Them by Talking and "The Reason You Suck" Speech for some favorite tactics Sometimes the Corrupter cares more about turning the hero than his own life, and invites them to Strike Me Down with All of Your Hatred Can be of any evil alignment; a Lawful Evil who wants a new minion , a Neutral Evil who wants an apprentice to continue their work, or a Chaotic Evil who just likes screwing with people. If it turns out that it was all a Secret Test of Character or otherwise necessary, see A Chat with Satan Closely related tropes are Manipulative Bastard , The Chessmaster and Toxic Friend Influence . See The Vamp or Lady Macbeth if female. Will often overlap with an evil Warrior Therapist , an Evil Mentor or Treacherous Advisor . See The Corruptible for the typical victim of this kind of villain, and Incorruptible Pure Pureness for those immune to their wiles. Contrast The Conscience , which tries to put someone on the right path, and The Redeemer , who brings someone to atonement The Shoulder Devil is a literal version of this trope, though these days is one more likely to be played for comedy Not to be confused with the movie with the same name

The Corruption is a force of chaos that gives some of its victims a Superpowered Evil Side before (or while) it mutates them into mindless monsters. The Body Horror transformation progresses gradually, and the final result tends to be a hideous, slithering creature which looks like the spawn of an Eldritch Abomination , an Enemy to All Living Things capable of inflicting the Corruption on any creature falling into its tentacled clutches In the standard plotline, it will usually infect The Hero at some point. While seeking to cure himself , the infected hero must struggle with malign influence and limit use of the evil powers granted by the Corruption, since using them tends to corrupt him further This often works by an interesting rule: Mooks and Red Shirts tend to be turned into raving, mindless beasts/monsters. If the hero or the villain catches it, they get Cursed With Awesome superpowers. Heroic Willpower is probably the reason for this temporary(?) emotional stabilization . Named villains and extras will usually give in to it much more quickly for the powers, and quickly betray humanity because of it. Expect them to get Drunk on the Dark Side and suffer a Super-Power Meltdown because of it. Remember, Evil Is Not a Toy Nastier versions require a Mercy Kill . They may, in Dying as Yourself , recover just a few moments, but only if mortally wounded. Contrast with Power Degeneration , where the cause of eventual death is overuse of superpowers, or simply having them In video games, a Non-Standard Game Over may occur when the player is corrupted too much. You can tell you're getting too close to the edge if the PC gets Tainted Veins and Undeathly Pallor Often related to The Dark Side . Compare with With Great Power Comes Great Insanity and Evil Makes You Ugly , and contrast The Corrupter , who also does their best to turn other characters evil, but is also a character in their own right, rather than an impersonal force. It's usually represented visually by gaining Volcanic

Veins , a Red Right Hand , and a Game Face or even a full on Slow Transformation . Someone with Incorruptible Pure Pureness may be immune to its influence or may become a victim of a metaphysical variant of The Worf Effect , succumbing to show how powerful the Corruption is Due to the Body Horror involved, it's a potent source of Nightmare Fuel For when the evil force corrupts a location</ instead of a character, see Evil Tainted the Place Not to be confused with the third game in the Metroid Prime Trilogy </ (even though it uses this trope as a critical story element). Nor should it be confused with corruption of the political variety . Or the corporate variety . Or the visual variety

What's a Dom Com without a couch? It's usually center-stage and positioned so that anyone sitting there is facing directly into the audience; presumably it's right in front of the Fourth Wall . Sometimes a TV is set between it and the audience. The couch is typically set in the center of the room, rather than pushed against a wall, so that standing characters can converse with sitting characters while both are still facing the audience And everybody</ sits on The Couch at some point during each show. Even the dog. They probably sit in the same place every time , too If you can remember the show, you can almost certainly picture the living room (or coffee bar) and the requisite couch The couch is, of course, prepackaged in Standardized Sitcom Housing (however, you do have to buy your own TV), and can often be found in a Social Semi-Circle . (That said, don't put two gamers on it) See also Local Hangout

Useful Notes

Tropes pertaining to anything the creators of a work seemingly abandoned or forgot existed.

"The _____ Job" is a standard titling template for crime stories, especially caper stories. Often — though not always — the blank is filled in with the location where the crime is going to take place; as a result, the most common version of this is probably "The Bank Job" Compare Mad Lib Thriller Title . May be used to title a Heist Episode

The Nut Job </ , in which squirrels rob a nut store.

The Bank Job </

The Agent Carter </ episode "The Atomic Job".

Barenaked Ladies has a song called "Bank Job".

Train Job

One of the trailers for the DC Universe Online </ MMORPG depicts a mission called "The Job".

The Kim Possible </ episode "The Big Job", where Señor Senior Junior tries to pull off an impressive crime as a birthday gift to his father.

A particular form of Reality Is Unrealistic wherein a particular work is shaping the ways that crime is perpetrated, discovered, and prosecuted. It shows up in a number of ways:

No, this isn't true, but in some stories it is a Self-Fulfilling Prophecy . It was first reported in the news media in 2005. The Trope Namer is CSI </; it, its spinoffs , and its imitators have led juries to refuse to consider any evidence trustworthy except for the most comprehensive, and to equate its absence with reasonable doubt Whether or not this is actually true, or that CSI caused this if it is, doesn't matter to us. It is what the trope is called, that's all. Interestingly, the Season 15 opener of CSI</ was called "The CSI Effect"! Collecting this super-evidence takes much less time In-Universe in CSI </-like stories than it does in Real Life because of time compression — both to make the show fit in an hour with ads and to let a season take less than a few years In-Universe . In the show, DNA tests work in hours; in Real Life , it can take months (a DNA analysis can take a few days to complete and American crime labs are infamously overworked and backlogged). Unfortunately, jurors are frequently unaware of the time difference; getting evidence beyond a reasonable doubt by the CSI</ measure can conflict with giving the defendant a fair and speedy</ trial. And heaven help the prosecutor if the jury wants evidence of a kind that doesn't exist yet! At least one of the CSIs has had security camera footage rotated to see the back of something, for instance. Most of the trouble comes from forgetting the "reasonable" part. You don't need ironclad proof of someone's guilt to convict them; you just need enough that there is no credible scenario in which they're innocent. For example, it's possible that Defendant X didn't mean it when he said he wanted the victim dead, picked up the murder weapon just to look at it, left his DNA at the crime scene before the murder, and Googled "body disposal" out of morbid curiosity. But all that's a little much to ask a jury to swallow. On the plus side , some say jurors who expect forensic evidence are less likely to place excessive trust in the accuracy of witness testimony, and that this may reduce the risk of wrongful convictions. Witness testimony has been thoroughly demonstrated to be one of the least reliable forms of evidence and one of the most frequent causes of wrongful convictions. See the Real Life sections of Fake Memories , Laser-Guided Amnesia , and Weirdness Censor for just a few reasons why some groups advocate for the elimination of testimony as evidence altogether in favor of purely forensic-based trials. See these stories from </ </ and

These steps are usually relatively simple, such as picking up spent shell casings, or wearing gloves. Some criminals have deliberately planted DNA samples from other plausible suspects to derail any investigation. In Jermaine McKinney of Ohio committed a double murder, then cleaned the crime scene (and himself) with bleach to destroy DNA traces, bundled the bodies before transporting them and lined his car trunk with plastic to prevent fiber and blood contamination, collected his cigarette butts and took numerous other steps; he was only caught because he was unable to dispose of his murder weapon (a crowbar) in an unexpectedly frozen lake and simply left it sitting on the ice Note that some law enforcement officials believe this can be a good thing, as many criminals end up generating more evidence by trying to dispose of it . Max Houck, director of the Forensic Science Initiative at West Virginia University, gave the example of a man who would not lick his

envelopes to avoid leaving DNA, only to leave hair and fingerprints in the adhesive tape he'd use to seal the envelopes

This helps make up for the second effect One British kid, remembering something he'd seen in CSI: Miami </ , managed to preserve some evidence in a case — and got in the papers for it This phenomenon predates CSI</ by quite a bit. For example, during the Manson murder case, a kid found a gun in a field. Having watched Dragnet </ , he knew to pick it up by the muzzle to preserve fingerprints. Unfortunately the cops didn't, and grabbed the gun by the handle, obliterating any fingerprints Some CSI labs have complained that more police officers call them to crime scenes and submit much more evidence to them. Yes, that's right; real-life CSI techs are complaining about being expected to help solve more crimes. This is because real life CSI labs these days tend to have a month or two of backlog before</ they take on new cases. Making them take relatively minor cases hurts more than it helps

This one, when it happens, severely annoys defence attorneys. This happens even though the science behind forensics is constantly evolving, and many labs are using methods no longer considered certain. One notorious case down in Texas involved a man who was convicted on the basis of his lip prints — a method of identification that hasn't been widely considered reliable for decades. Even worse, a man in Oklahoma spent almost two decades on death row</ for a crime that it was later proved he didn't commit. The primary evidence against him, aside from blatantly specious interrogation tactics? The shape of his hair follicles, a mode of identification that was proven useless in 1885, over a century before the murder took place. Another notorious case in Texas has been the actual execution of a man accused of setting a house fire which killed his children. This one is very touchy for people on both sides of the issue of the death penalty for obvious reasons, but one fact which is beyond dispute (amongst experts not directly involved in the prosecution) is that the investigator used apparently clear signs of arson that research since the original trial has been demonstrated to not be ironclad proof of arson at all. The arson-evidence controversy later was explored in the Law & Order: SVU </ episode "Torch," portraying two fire scene investigators arriving at opposing conclusions about whether a man had set fire to his house, killing his family. The first investigator, near retirement, relied on outdated methods of interpretation of the evidence; the second investigator (with the help of a District Attorney played by Sharon Stone), recreated the scene and demonstrated that the other investigator's interpretation was flawed. The episode is discussed in See 24 </ for a similar phenomenon. Compare The Perry Mason Method , which inspired a similar problem in the 60's where some juries wouldn't convict unless the accused confessed in court.

The Cutie is a character who is known for being sweet and lovable, more comic relief than anything, who likes nothing more than to pet little puppies. They provide many Heartwarming Moments . They make you adore them, root for them and love them. Or they can make your teeth rot . Or both They are known for being very idealistic , cute and innocent. Some of them even may act in a childlike manner to emphasize their innocence with an upbeat and positive attitude. They also tend to be genuinely nice, loving , caring, and kind to

whoever is with them. They tend to take the most peaceful solution to a conflict and hardly ever (if ever) harm others in any way (though you really ought to watch out). They're most often female , though younger boys can also be this Their innocence and purity draws the sympathy of the audience for them. For this reason they tend to become The Woobie when bad things happen to them Related to Break the Cutie , Kill the Cutie , The Fake Cutie , and Corrupt the Cutie , but if these things happen they don't need to be mentioned here, except when the things go back and Heal the Cutie . Compare Moe , The Pollyanna , and All-Loving Hero . Also referred to as a "Cinnamon Roll" in the slang of some media fandom circles. If the Cutie Took a Level in Badass , they're Badass Adorable

A character who believes that the world is, to put it lightly, a bad place. Whenever they describe something, expect them to Accentuate the Negative . If someone puts forward an idealistic or optimistic premise, the cynic is about equally likely to respond with ' That's moronic ,' as 'That's a nice idea in theory, but it's never going to happen', probably pointing out all the flaws as they go. This character may be angry or indifferent to their (perceived) Crapsack World , or may be heavily critical and sarcastic Note that a cynic differs from a pessimist - while pessimists may not necessarily see anything bad in someone else, they tend to be either nervous wrecks or just sad and depressed because they've been put through a lot of pain and hardships . Cynics, on the other hand, are typically abrasive and grouchy jerkasses who find it hard to get pleasure out of things and put every single negative aspect of everything first, especially when it comes to other people and their motivations An extreme version of The Cynic is the Straw Nihilist , who always expect the worst out of everyone and everything (Anything that can go wrong will go wrong, the world tends to maximum entropy , Humans Are Morons and/or Humans Are Bastards , and that morality is grey and grey , grey and black or black and black). If used badly, you can expect them being called out as wangsty The Trope Namers , the Greek were not especially cynical as we now understand the term - they believed that people should reject all conventional notions of happiness, like those that involved wealth, power, fame, idealism, etc., and live a simple, natural life with no possessions, sharing some similarities with Buddhism. However, many of the Cynics (such as) took the philosophy to its extreme, criticizing Classical idealism while also preaching poverty and ugliness ('cynic' is from the Greek word kynikos</, 'dog-like'). Which is why the Cynics are depicted by the Enlightenment as hateful Straw Nihilists This character is likely to show up in either a Crapsack World , where they are always right, or in a Sugar Bowl , where they exist solely to be proven wrong . Of course, in more realistic settings, more nuanced forms of cynics can also turn up, their rightness index varying Polar opposite of The Idealist . Compare/contrast The Stoic . See also Cynicism Tropes , Sliding Scale of Idealism vs. Cynicism This is a Super-Trope , so examples should go to the relevant subpages if possible

A character whose name is clearly taken from the actor/actress portraying them. This shows up in TV a lot in shows designed as a vehicle for an actor's fame. By lending their name to the fictional character, there's some familiarity created already. The

most obvious way to spot this is to see if the title of the show incorporates the lead actor/actress' name, but not always. This seemed to hit its peak in the sitcoms of the late eighties and early nineties. A good majority of sitcoms were based on a stand up comedian's routine (Tim Allen , Roseanne Barr) and many of these comics already were developing fanbases. Creating the Danza was a way to leverage their fame as a comic into success as an actor Another common reason for doing this is that if an actor is famous enough, people will always refer to them by their real name even when discussing them as a fictional character (unless, of course, the character they are portraying is even more </ iconic , with the exception of said character being played by different actors and/or in multiple media). To avoid the annoyance or awkwardness of this character being constantly referred to as "[Famous name's] character", it's often best to just give them the same first name Sometimes this is used for child actors, to make things a little less confusing around the set. Also sometimes used for token ethnic minority characters, where it seemed that the program's staff were frightened to think up an original name and just used the name of the actor. In rare cases, it's an accident - the actor chosen to play the character just happened to share a name with the character From a directing point of view, using this trope also reduces the number of filming errors, since the actors all go by their real name (or at least, real first name), so the very real (and surprisingly common) mistake of accidentally addressing their colleagues by their real name instead of their character's name is ruled out, cutting down the need of retakes. This was the main advantage of the trope back in the day where film (which cannot be reused and have to be disposed or archived if a mistake was made) was the main recording medium, and has since been lessened with the advent of erasable magnetic media and later, digital. However, it does still save time and effort with the minimization of retakes It's not a Danza if the character already has the name from an adaptation; in such a case the character is not being named for the actor Not to be confused with an actor or celebrity actually playing themselves. That's As Himself (if they're a main character) or Special Guest (if they show up for a single episode). How to differentiate? Is Bob the Actor playing Bob the Actor? Or does he just happen to be playing a character that's also named Bob? The second one is The Danza Compare Character as Himself , Adam Westing , Ink-Suit Actor . See also Name's the Same and Author Avatar . If The Danza is the writer, then it may be Write Who You Know as well as Author Avatar Named for Tony Danza , whose frequent portrayal of people named Tony (see Taxi </ and Who's the Boss? </) has made him the butt of a few jokes, for example, for April Fools Day from Teevee.org. See at IMDB for another list

A common Horror Trope . A character is surrounded in darkness, aware that there's something lurking just in the shadows. They stare inquisitively into the abyss... and then a pair of eyes appears and returns the favor Usually, this is used for Rule of Scary , but there's many other uses. For example, a comedic effect could be that the entity shrouded in shadow could be invisible except</ for their eyes By the Lights of Their Eyes is a Sister Trope . A typical trait of Things That Go "Bump" in the Night . Compare Glowing Eyes of Doom The trope title refers to one of the many philosophies of the eternally quotable Friedrich Nietzsche , as seen on He Who Fights Monsters

The Evil Counterpart , corrupted version, or evil side of a morally good Sentient Cosmic Force ... and a considerable number of non-sentient, non-cosmic forces as well. Evil is addictive; the more of its power you rely on, the more evil you become. The Dark Side is when the temptation to fall has an added oomph.</ It's more than just the cumulative result of one's actions; there's an active corrupting force that speeds things along . This is often the Phlebotinum -powered justification of Jumping Off the Slippery Slope , which results in the Fallen forgetting why they fell in the first place . The Dark Side often promises pleasure with power and respect. Sometimes, the Dark Side even offers itself as the efficacious means to do good, leading to the hero falling into a He Who Fights Monsters situation. Once it gets you, there's an odd tendency to accessorize accordingly Like More Than Mind Control , it accelerates the more suppressed urges and wrong choices it has to work with May be fueled by an Artifact of Doom . May grant Black Magic and work through The Dark Arts . May result in The Heartless . Once it starts to taste good there's no turning back The trope is named after the dark side of The Force from Star Wars </ It's a component of Psychoactive Powers ; protective instinct is harder to tap on demand than righteous fury , but anger tends to feed on itself, resulting in Power Incontinence Of course, there are often also social, mental , moral , and sometimes physical costs that no amount of subterfuge can fully hide but by the time these aspects appear, it's too late Contrary to what the Well-Intentioned Extremist and Anti-Hero might say , you cannot</ "fight the Dark Side with the Dark Side" — Heroic Willpower notwithstanding, the consequences will inevitably lead to the user's Pyrrhic Villainy Compare With Great Power Comes Great Insanity . Often leads to displays of Drunk on the Dark Side and shouts of " Screw the Rules, I Have Supernatural Powers! " Also compare Evil Is Not a Toy , where the danger is not moral, but physical. The Dark Side tends to be, but is not always, associated with Discipline in Harmony Versus Discipline for its dominating aspects. Contrast Dark Is Not Evil . The Dark Side comes with its own built-in Aesop about the ends not justifying the means. See also The Dark Side Will Make You Forget , a scenario where a once well-meaning good guy uses the dark powers for good ends, and over time becomes a villain in the process

We would be honored if you would join us.

Tropes listed in the Wiki Tropes index are being discussed at the Trope Repair Shop . Click the link to join the discussion. You have just finished writing an article. More specifically, it is the masterpiece that TV Tropes has been waiting for. When you suggested the idea in , the number of replies was astonishing. Seriously, this article would move any troper to tears</ . it's so good! But, being the savvy troper that you are, you know better than to just go submitting it without a care in the world. You smite the Data Vampires , because right as it is about to send, you press the refresh button with lightning fast reflexes, saving your trope entry from a terrible, untimely demise. ...or so you think, as right as you have hit that refresh key, you see the following message: What happened? Surely this can't be right! After all, you took every step to stop the Data Vampires in their tracks! Well, unfortunately for you, you have not met the Data Vampires, you've met the database, and

it hates you. We're sure you're a very nice person but the database doesn't think so. Never mind the more probable impossible answer that TV Tropes is glitching, because TV Tropes is perfect and does not malfunction . You can't get to this page because you suck. It's that simple. But to avoid this sort of thing, write your article in Notepad or TextEdit before sending, or at least copy and paste your hard work before pressing 'save'. There, I finished that article on The Database Hates Me. Good thing, too, because at least three pages link to it . What? What do you mean it puked up an error? What? I have to type it ALL AGAIN? NOOOOOOOOOOOOOOO! For a more TV Tropes-specific version of this trope, see TV Tropes Wiki Hates Me

There are tons of dark prophecies of doomsdays and master plans that take a long time to put into action. The Day of Reckoning is the day that all the prophecies speak of... the day that the Evil Overlord wins, goodness and mercy are overthrown, and a new Dark Age arises on Earth.. At least, until the hero shows up, defeats the villain, saves the day, and returns everything to normal (usually with one or two characters sacrificing themselves to do it). This trope is about the final confrontation between the heroes and the coming evil. The long-awaited and foretold apocalypse. When the heroes finally get out from under the Darkest Hour and put a stop to the villain's plan for world domination A specific type of story Climax . See also Darkest Hour and Final Battle And nope, this trope has nothing to do with Universal Soldier: Day of Reckoning </ despite its title As an Ending Trope , expect massive unmarked spoilers ahead

There was a point when the Uncanny Valley was theoretical. Today, we have proof. Horrible, horrible proof. Computers have given producers incredible abilities to manipulate images and create breathtaking effects for film and television audiences. However, this power has a very controversial dark side Famous but long-dead celebrities have been digitally resurrected to lend their endorsements to numerous commercial products. Photographs or scenes from their filmed appearances are digitally processed to show them interacting with various products or people hawking those products. These appearances aren't limited to film and TV stars. Historical figures have given their digital support to numerous products and services as well The use of dead celebrities' images has diminished over the past decade, especially in North America. This is in part due to the public's growing distaste for the trend, but another influence has been the implementation of inconsistent personality rights laws across the continent that leave advertisers unsure as to whether they need to obtain expensive permission from a dead celebrity's estate to use the deceased's image. Twelve states (and Quebec in Canada) have laws on the books that prohibit the unauthorized use of such images, but the length of time these rights exist after death varies from jurisdiction to jurisdiction, and in most states the use of an image in a "work of art" is excluded - but in most cases nobody has defined whether advertisements are works of art. It's easier just to hire a double There have also been ethical and taste concerns raised about digitally resurrecting people who were murdered such as John Lennon and Judith Barsi A variation of this is to use historical footage of said celebrities from when they were still alive

The Dilbert Principle is a counterargument to The Peter Principle . It states that, generally speaking, the least competent workers are systematically and swiftly moved to the position where they can do the least damage: management. In other words, the persons who least deserve promotion (or most deserve to be fired) will be promoted instead of the competent Reasons for this range from good, old-fashioned cronyism to attempts to subvert the Peter Principle to... well, cronyism — though it's not uncommon for individuals to rise within a bureaucracy on the basis of superficial traits that have nothing to do with their effectiveness on the job (good looks , impressive height , etc) or skills that are more relevant to getting</ a job than to doing</ it (manipulation , flattery , etc). In any case, the human roadblocks are thus removed, leaving the employees who actually can</ work to get on with it... but if they wanted</ the promotion, their morale will take a hit The name of the principle was coined by cartoonist Scott Adams — naming it after his comic stip series Dilbert</ — who identified this trend as common in businesses. He wrote an article for The New Yorker describing the principle in detail, and later included the article in a book (also titled The Dilbert Principle</) detailing various similar office phenomena Compare Kicked Upstairs

One of the most important steps towards starting or growing any kind of business is the simplest, yet one of the most difficult to actually pull off: getting your name and product out there, and making sure people remember who you are. That one truism explains so much about the commercials you see on television: yeah, that commercial may have been stupid and annoying as hell, but if you remember it...well, mission accomplished. Of course, there are other ways to get people's attention that don't involve annoying commercials or manufactured viral ad campaigns; you could just create something that people don't see every day, and use that as an attention-getter. Something like...say, a van shaped like a 6-ton version of your new snack cake. It'll certainly get bystanders' attention and maybe some exposure on social media, and with a good marketing acumen and a bit of luck, you could parlay that into a successful ad campaign. Using vehicles as billboards to advertise products is nothing new — just look at any commerical bus or public transportation — but takes the idea to its logical extreme: the food item is not on</ the vehicle, the food is</ the vehicle. It refers to vehicles that are actually shaped</ like a piece of food — a hamburger, a hot dog, a carton of milk, and so on. While The Dinnermobile is most commonly used as a real-world advertising trope, the general concept (with or without the advertising bent) is also popular in visual media aimed at young children: cartoons, picture books, and so on. Even when they're not trying to sell food, food-shaped cars are memorable, whimsical, cute, and even funny. Some fictional media even take the idea a step further, making the food-based vehicles out of actual</ food that may or may not be wholly or partially eaten by the end of the episode. While most foods could theoretically be designed into a vehicle, things like hot dogs, hamburgers, and fruits are among the most common design choices for Dinnermobiles. This is partly a matter of precedent — after all, the iconic Oscar Mayer Weinermobile popularized the concept — but it's also a matter of practicality. These foods tend to have shapes that are relatively easy to design a vehicle around: they're fairly symmetrical, compact, proportionate, and three-dimensional. Or, more to the point, they're

not flat, ridiculously wide or tall, full of appendages sticking out of the sides, or anything else that would make them impractical or even unsafe to drive as a vehicle. That's why a sausage-shaped car makes sense, but even the idea</ of a car shaped like a thin-crust pizza would give any automotive engineer a migraine. Subtrope of Shaped Like What It Sells . As an advertising device, compare and contrast Anthropomorphic Food , where companies advertise food by, uh, giving it sapience ? In more fantastical fictions, Dinnermobiles may be driven</ by Anthropomorphic Food , or a regular character for whom the car resembles a Trademark Favorite Food . If a video game has a Level Ate , then it's highly likely that at least one of these will make an appearance. If the car is especially delicious-looking but not actually edible, a character might go Extreme Omnivore and devour it anyway . Likewise, driving one of these cars may result in being chased by any number of assorted stray animals . For cases where the food-shaped item is a stationary building, see Bizarchitecture .

The Ditz is a character whose defining characteristic is profound stupidity or quirkiness. In fiction, female ditzes tend to be sweet and naive, while male ditzes tend to be oafish but lovable (whether if they were inverted or not gender-wise). Either way, they're almost always friendly and sociable (or very kindhearted, honest, & humble in some instances), something that can't be said for the polar opposite side of this trope . The Ditz is written to appear unintentionally funny or humorous. In a drama series, they provide comic relief Unlike The Fool , The Ditz is seldom in any real danger and, even if they were, luck can often be counted on to save them. Though darker, or more cynical stories , tend not </ to favor them A good looking Ditz (of either sex) might be a Brainless Beauty . An independently wealthy Ditz is an Upper-Class Twit . A Ditz that's a Mighty Glacier (Most commonly as The Big Guy or The Brute) is a Dumb Muscle . A Sexy Secretary of this class would be a Ditzy Secretary A more competent if lucky Ditz will often become The Fool . Taken to its weirder extreme, the Ditz can evolve into a Cloudcuckoolander One reason you can find The Ditz on so many TV shows is that it gives the audience someone to feel superior to . No matter how stupid one might be, you are still smarter than The Ditz. In certain settings, this trait may also leave them suspect to be accused of having an Ambiguous Disorder to justify their general behavior See also: Asian Airhead , Genius Ditz , Obfuscating Stupidity , Dumb Blonde , and The Klutz (who can relate with having a foolish persona). Can overlap with This Loser Is You , but isn't the same thing In extreme cases, if the character dies because of their stupidity, see Too Dumb to Live . If the character puts others</ in danger because of their stupidity, see Lethally Stupid . May overlap with Idiot Hero

The "Male" Jessica from The Hot Chick In This is Spın̈al Tap </ , none of the characters are particularly bright, but nearly everything Nigel Tufnel says is, as David St. Hubbins puts it, confused.

When the villain is dispatched by an abused member of 'his' side when an opportunity for revenge presents itself. It's all gone to hell. The base is collapsing about your ears , your Evil Plan is unraveling , the heroes are lining up for the Humiliation Conga — what

more could go wrong? Well, remember that mook you humiliated in front of his friends? Or that victim you blackmailed, chained up, or enchanted? Or that member of your crew you abandoned to the cops when they came knocking? It doesn't matter who it is, but what does</ matter is that he's the one that you've hurt or abused one time too many , and he's been waiting for just the right moment to pay you back. And he's got a knife . Yes, that's a knife. Unlike the Bastard Understudy and The Starscream , this character attacks as a crime of opportunity. There is no danger that he will take over the villain's place in the grand scheme of things. There is, however, a possibility that he will menace the others as a True Final Boss . The backstabber often ends up dead, but this is usually not Redemption Equals Death because their motive is not noble. Innocent victims who turn on the villain typically do it only for revenge , while evil victims prove that they were fine with all of the Big Bad 's crimes except the one committed against them</ . In short, when a villain has underlings who aren't willing or loyal , there's no reason for them not</ to pile on when his doom is certain. The mistreated character can also betray the Big Bad passively by deliberately NOT helping when his wounded and powerless master calls for aid. This can sometimes feature an Ironic Echo if the Mook uses the Big Bad's own Villainous Demotivator lines as the reason he can't step in. Especially likely for the villain who doesn't give a damn about anyone but themselves . The Mole and/or Fake Defector may launch similar attacks, for similar motives, but in their case, the attack was planned, or else the plan was to look for such openings. Losing control of a Tyke-Bomb or a Psycho for Hire may result in this as well. Can result from a backfired attempt at Being Tortured Makes You Evil . One use of this trope is to spare the hero from the burden of personally dispatching the villain, similar to a Disney Villain Death or Bad Guys Do the Dirty Work . The hero may have tipped the balance, but ultimately the villain was brought down by the toxic work environment that he himself created . Often occurs in the form of Bodyguard Betrayal . For situations where the abused character defects to the hero's side, see Mistreatment-Induced Betrayal . Subtrope of Hoist by His Own Petard and Karmic Death . See also Nice to the Waiter . If the dog biting back does some puppy-kicking of its own, it's He Who Fights Monsters . If it's a pack biting back it's La Résistance , and The Revolution Will Not Be Civilized if they fall into evil themselves. If the hero deliberately leaves the villain at the mercy of his former henchmen, it's Do with Him as You Will . If the villain's original motivation is that the ones he served mistreated him</, it's Then Let Me Be Evil or even Woobie, Destroyer of Worlds . As a Death Trope , more than one Spoiler will be unmarked ahead. Beware.

Dolls. Everyone has played with at least one in their lifetime, and many enjoy collecting them well into adulthood. However, there's something a bit... upsetting about a large collection of dolls . Maybe they're a bit too human , or how they lay so deathly still in their pretty dresses, with their glassy unblinking eyes... Brrr! </ Which is why just about every horror , suspense and mystery series that runs for long enough will have a doll-themed episode. This episode will inevitably be incredibly creepy and unusually upsetting . If the show is already terrifying, then this episode will inevitably one-up itself . This may have to do with the perversion of childhood innocence, though many people think dolls are just inherently creepy. This trope tends to manifest in a number of common ways, many of which can combine with each other: The dollmaker or

collector will usually be a madman or woman who has taken a shine to the protagonists either as "something" to add to their collection, potential parts for their latest creation, or threats to themselves and their beloved collection, making them try to capture or kill them.

Alice is approaching a door, or is standing beside or in front of a door, when abruptly the door is thrown open from the other side by Bob. Alice is then revealed to have been squished against the wall by the door when it was smashed open While this is a type of Slapstick that is very common in animation, being hit by a door happens in live-action media also (not to mention real life). Definitely a case of Truth in Television : if you've ever seen a sign on a door warning you to open it slowly, chances are that sign was put up after</ someone got clobbered by that particular door There's also a second variant, where someone is rushing at an open doorway for whatever reasons he or she may have... only to have someone else close the door. This trope applies when the runner ends up splatted on the door; if they make it through, it's normally Impact Silhouette , and if the runner dives through a narrowing gap, you have an Indy Hat Roll variant Compare with Door Judo and Door Fu . Sister trope to Tae Kwon Door — for when this is weaponized during a fight. See also Toyota Tripwire for the car variant. Might be the deed of a Ghost Butler , or a side effect of Tactical Door Use . Can also overlap with Face Plant . Not to Be Confused with Heel–Face Door-Slam , although one might slam a reformed villain to death with a literal door. Also, not exclusively happening in Soviet Russia

The Big Bad needs a Number Two ; this would be the Evil Counterpart of that (or The Lancer). He's the main villain's closest confidant (or something akin to it), frequently acts as his Foil , and may be seen working as the front-liner of the evil forces to personally carry out his master's orders as one of his most dangerous and competent subordinates. Tropes related to The Dragon: Beta Bitch : Number Two to the Alpha Bitch , often fills the Dragon role when the Alpha Bitch is the Big Bad . For literal dragons and their permutations, see Our Dragons Are Different . Not to be confused with Dragon Lady , who is more likely to be a Big Bad than the Dragon, or Dragon </, which was a magazine. Definitely not to be confused with Savage Dragon </ .

When dealing with navies (or, occasionally, armies with vehicle support) in fictional settings, there is usually one class of vehicle that just outclasses everything else. It's the biggest, baddest, meanest thing flying (or walking, or rarely rolling), packed with weapons, armored (and possibly shielded) to withstand a whole other fleet's worth of firepower, and may be The Battlestar on top of it all. It's a fleet unto itself, it changes the face of the battle just by showing up, and conventional wisdom is that it can only be taken down by something just as powerful as it is. It is The Dreaded when it comes to large-scale vehicle combat. There is a strong tendency for such a vehicle to be called a Dreadnought. This has strong roots in Real Life naval history , specifically HMS Dreadnought</, a British battleship which revolutionized naval warfare for decades to come. Combining heavy armor, high speed, and a relatively small battery of relatively large guns , Dreadnought</ rendered every other battleship afloat, henceforth known as Pre-Dreadnought Battleships , obsolete. Ironically, Dreadnought</ was bordering on

obsolescence by 1914 and the outbreak of World War I due to rapid advances in shipbuilding, leading to bigger, more powerful, and more heavily armed Dreadnoughts (with later examples known as Super </ Dreadnoughts). In Real Life , the name gradually dropped out of usage after World War I , as the Dreadnought-type of battleship became the default type of battleship. Not long after, battleships themselves became obsolete as aircraft carriers became the rulers of the waves. In fiction, however, the Dreadnought designation lives on, due in part to the game-changing nature of the original HMS Dreadnought</, and partly to the undeniably metal nature of the word "Dreadnought." (Dreadnought, roughly, means " Fear Nothing .") In naval or space-based settings , expect a Dreadnought to pull double-duty as a Supervillain Lair . Compare and contrast with its primary competing/companion trope, The Battlestar . Both fixtures of a Standard Sci-Fi Fleet , though both can and do appear in other settings. Both frequently holding the spot of "scariest thing around," but while the Battlestar is about the vessel's role as a combined battleship/aircraft carrier , the Dreadnought is about the tendancy to call the most dreaded vehicles "Dreadnoughts." If both appear in the same work, and the Dreadnought is not also the Battlestar, expect one to overshadow the other. Either because the Battlestar's combined arms nature makes it Awesome, but Impractical compared to the Dreadnought's Nigh-Invulnerable More Dakka , or because the Battlestar's versatility and fighter craft allow it to give the cumbersome Dreadnought a Death of a Thousand Cuts while denying it a chance to fight back. Note: The vehicle in question must be specifically identified or referred to as "a dreadnought" to qualify for this trope. A vehicle not</ called "dreadnought," no matter how powerful or scary, is not this trope.

A villain or Anti-Hero whose primary characteristic is the fear the other side has of them To be the Dreaded, a character has to be far and away the most feared person in the story. These are people who make you quail not because of anything they are doing at that moment, but simply because you know who they are and what they're capable of... and sometimes the latter part is optional. Maybe this character has a reputation as a Hero Killer ; a person who kills the other side's strongest and noblest supporters. Maybe they use fear as a magical effect which triggers panic in others . Maybe they've done so many horrible things that nobody ever wants to speak of them again. Maybe they are simply so mind-breakingly horrible even the strongest of hearts falter. But the defining trait of the Dreaded is that they are feared</. Probably has a scary name , unless they use a really scary alias instead. If their ability in combat lives up to their reputation, then the only choice one has when facing them may be to Run or Die . When/if the Dreaded character dies, his/her/its death will almost certainly be followed by much rejoicing ...if he's actually dead, that is (see the entry from Vlad the Impaler under the Real Life section) One of the character's biggest advantages is how the terror they inspire in their opponents undermines the foes' ability and willingness to fight. If they end up fighting someone who is not</ afraid of them, the Dreaded's opponent might actually be able to fight them more evenly Although there are exceptions, (particularly on the other side of the fence) a key characteristic of this trope tends to be invisibility . In general, characters—villains,

in particular—who conform to this trope will not be seen directly the first few times they are mentioned. The show will tend to work on building up their perceived threat in the minds of the audience: a dark, shadowy something</ that's out there somewhere, but you don't know where, who or what they are, or even whether or not they can be killed, at least at first. As such, it usually involves acceptable forms of Character Shilling . It is possible for them to remain this trope after they come out of the shadows, but if they do not then beware Villain Decay Additionally there is a heroic equivalent called the Terror Hero , when there is a hero so renowned that the enemy would rather flee than possibly encounter them. They tend to be anti-heroes of some kind though (ranging from grades 2-4), due to audiences seldom associating dread as an emotion a pure hero inspires. Some criminals also tend to go for this in order to prevent anyone from informing on them Note that it isn't the audience's reaction to the Dreaded that matters, but the other characters' reactions to the Dreaded. Other characters think this person is pure Nightmare Fuel , whether they deserve this reputation or not See also Mook Horror Show ; when The Hero is the dreaded to his enemies, this is a common way of demonstrating it. For instances that mix this trope with Eviler Than Thou , see Horrifying the Horror . Not to be confused with characters who are merely dreaded , although both tropes may apply to the same character . Compare/contrast Respected by the Respected , where a character is defined by the respect other respected characters have for them. See Supernatural Fear Inducer for when a character can literally induce dread. See Hope Crusher where a character excels at snuffing out hope and/or spreading despair

There are children who are capable of self-entertaining. Leave them alone with a book or some toys, a video game console or even the television, and you won't have to worry about them for hours Then there's the child who invites you to The Dreaded Tea Party This child may be capable of self-entertaining but bored of it, they may be lonely and want real companionship, or they may just be a brat. Whatever the reason, plushies, toys and dolls around the tiny table all dressed up in their frilly, sparkly , pink finest are not enough and one more is needed to round out the attendance of the most important tea party in this child's life (for now) The child who ropes others into The Dreaded Pretend Tea Party can be a genuinely sweet kid who just wants someone new/different to play with and honestly doesn't see why someone wouldn't want to play tea party; or a devious and conniving Bratty Half-Pint who either has something to hold over the head of the one they invited, or will throw a major tantrum to get what they want. Expect older kids and adults to attend only under duress and with an expression of resignation In more fanciful settings, the tea party host and/or their hostage doesn't even need to be human. A dog or cat with Amplified Animal Aptitude will do; or whatever other sentient being happens to fall in the child's scope Applied Phlebotinum or Shrink Ray may result in the protagonist and/or cast having been miniaturized to just the right size for little hands, resulting in the child discovering "new toys" or "playmates". Such a child in this case can be sweet, and will either understandingly free their new playmates, or a Spoiled Brat who must be tricked or distracted and will then throw a major tantrum at the loss of their new toys What it boils down to is that almost nobody older than a year or two beyond the child in

question ever goes to play tea party willingly and must be coaxed, coerced, blackmailed or forced into it one way or another. This is especially true for grown men — the tougher they are, the more they will resist. The visual cues that accompany this reaction support the resistance: Pink Means Feminine . Pink Is for Sissies . No self respecting guy (unless he's a dad and it's his own daughter, or maybe a guy who believes Real Men Wear Pink) will want to humiliate himself in a girly pink environment Resistant or willing participant aside, at the core, the kid hosting the tea party really just wants someone to play with, no matter how cruelly or sneakily or viciously they go about making that happen. The "dread" of any older kid, adult or creature at participating is the idea that adults should not ever do anything childish, even for children they love; and if they do, they should only do it with a sense of embarrassment and humiliation. Unfortunate Implications ensue because the dread in teen boys and men comes from the idea that it's awful and terrible to participate in anything girly or feminine, and that such awfulness goes Up to Eleven if their male peers should also see them doing such a thing, no matter how vehemently they protest having been forced into it somehow The "tea party" is the most frequently employed scenario, but sometimes the child is playing some other form of make-believe. The host of the tea party is almost Always Female , but there are the odd few boy examples The most common variation of the trope is frequently used in family programming with a father acquiescing to his daughter's wishes. He puts on the wig, makeup, and dress, sits at the tiny table and hopes his buddies don't see him. This is often used as shorthand for "Daddy really loves his little girl" and "is a supportive parent who doesn't stifle his child's creativity". If they're not trying for the Aesop about good parenting , Daddy has to be bribed into it by the sweet-but-clever child A variation that involves the same girly acoutrements and a resolved but unhappy dad is that the girl is working on a sewing project and he is being the dress form, Played for Laughs , as dad and daughter almost never are that close in body type This trope is quite rare in Asian works, especially in anime , as tea for them is considered Serious Business with tea ceremonies more prevalent than tea parties This trope has nothing to do with parents throwing their small children genuine tea parties with real tea and cakes. Not to be confused with Fantastic Voyage , despite the Shrink Ray being something both tropes have in common. Also should not be confused with the American historical event called the Boston Tea Party, nor the 21st Century American political movement calling itself the Tea Paty Related to And Call Him "George"! , where a character also plays with another one against the latter's will, but with more fatal consequences. The tea party is frequently seen in the company of the Slumber Party , where it's part of the agenda along with the makeovers. Compare with The Mad Hatter -style tea parties Also likely to overlap with Pet Dress-Up

The Dulcinea Effect is the compulsion many male heroes have to champion, quest for, or die for girls they met five minutes ago. Dulcinea is the name Don Quixote gives to the (blissfully unaware) noblewoman of whom he is the self-appointed champion , ready to quest for her honor and die for her name. (He read too many books on chivalry, you see .) In the Spanish of the time, "Dulcinea" is an overly elegant way to say "sweetness", and the name persists as code for the object of one's hopeless devotion and idealized

love The Knight in Shining Armor (in non-medieval settings, The Cape) is a frequent user of this trope, with The Lady's Favour being its primary indicator. Medieval chivalric romances , indeed, portrayed knights who fell in love with a princesse lointaine </ (faraway princess) merely on hearing her described The Dulcinea Effect is often used to hook a hero into the story or steer him in a particular plot direction. Championing the Damsel in Distress is often an excuse for the hero to become involved in righting a larger injustice or confronting the Big Bad or foiling the Evil Plan when he otherwise might have simply walked away. Sometimes his devotion to her is a transparent excuse to justify his usual habit of traveling In Harm's Way . By application of the effect, the Damsel in Distress usually becomes the protagonist's Love Interest This is not to say that the motivation involved is solely (or even partially) out of lust or love. In championing the girl involved, the hero may have no other motivation than acting in support of an ideal, particularly in Romantic Era examples and those inspired by it. This trope is, after all, Older Than Print . The Failure Knight may be motivated by a desire to atone and Big Brother Instinct is possible if the Dulcinea is much younger than him Additionally, heroes under The Dulcinea Effect in more cynical settings (particularly Film Noir) tend to fall prey to a Wounded Gazelle Gambit set up by a Femme Fatale or The Vamp , who generally know about this effect and take advantage of it in the evilest way possible Seldom gets Gender Flip ; after all, Men Are the Expendable Gender but it happens nonetheless The Dulcinea Effect is also the main reason that women are put into a fridge in order to cause the male character angst and push him to drive the plot forward . Compare Loving a Shadow , which is being in love with the idea</ of someone rather than the actual person. Contrast Magnetic Hero , for a hero's ability to pull this on followers. Chronic Hero Syndrome is when the hero does this for any random stranger. If this leads to a highly implausible romance, it's a case of Strangled by the Red String . See also Living MacGuffin . It's quite possibly related to Love Makes You Dumb If the woman has little to no personality and this is her only purpose in the plot, it's a variant of Excuse Plot

The long, hot Indian summer between the death of Queen Victoria and the start of World War I . A time of elegant tea parties, Gentleman Snarkers , Art Nouveau , ridiculous Flying Machines and (mostly) unsinkable ships Strictly, the term Edwardian Era only applies to the British Empire during the reign of King Edward VII from 1901 to 1910, but it is usually extended up to the outbreak of World War I in 1914 to capture the end of an era, overlapping with the Progressive Era in The United States From the assassination of William McKinley and inauguration of Theodore Roosevelt in 1901 to entry in World War I in 1917 Roughly from the establishment of the Third Republic to World War I , also often incorporate The Gay '90s The early 1900s were a great age of technological transformation, and numerous scientific discoveries were made during the period. This was the period when the first Nobel Prizes were handed out, when Albert Einstein drew a line between traditional and modern physics with his Annus Mirabilis papers, when the Wright Brothers invented the airplane, when the radio was created and popularized, when cars like the Model T first became commonplace, and when the first expeditions to the North and South Poles were made. The 1900 Exposition Universelle

in Paris and 1904 St. Louis World's Fair remain some of the more famous world's fairs due to their showcasing of this great change In Britain, the Boer War brought a rather unpleasant end to the Victorian period and foreshadowed the brutality of conflicts to come, but Britons at home remained unfazed as the United Kingdom remained at the top of the world both politically and economically. France enjoyed a cultural renaissance as the country bounced back from the Franco-Prussian War and Napoleon III's dictatorship, returning to the spotlight as the cultural capital of Europe. The United States cut down on the corruption that had plagued it during The Gilded Age thanks to the reforms of Theodore Roosevelt's administration, while the Wild West became a little less wild Not all was well in the world, of course. In many parts of Europe, class struggle and ethnic tensions started to boil over. The Ottoman Empire was in a period of collapse as the Balkans became a hotbed of nationalism, which would go on to spark something a little bigger , while poverty among the Russian peasantry began to approach the breaking point as an insurrection was attempted in 1905 —the little brother of the 1917 revolution . This was also a period of extended colonialism; Europeans, most infamously the United Kingdom and Belgium —but also including France, Germany, Italy, Spain, and Portugal—solidified their rule over Africa during this period after its establishment in the late 19th century. The Raj was at its greatest extent in this era, and the Spanish-American War and the building of the Panama Canal were closely tied to American imperialism in the Western Hemisphere and in the Pacific, which, along with the Caribbean, the United States promptly converted into an "American lake" in short order, flexing its ascendant naval powers and ruthlessly crushing, dominating or colonising weaker nations, including internationally-unrecognised protostates like the Philippines . Meanwhile, the Empire of Japan got into the imperial game at around the same time the United States did, going to war with and defeating Russia in 1905 —the first time an Asian power defeated a (politically) Western/European one—and was in the early stages of expanding control over East Asia; by this time, Taiwan and the Korean peninsula were now both under Japanese rule In spite of its many problems and darker sides, the period still remains fondly remembered. It was especially popular as the subject of movie musicals in The Golden Age of Hollywood and still retains some cultural relevance today; it's the time when women's suffrage came in full swing, it's the time when one of America's most beloved presidents was in office and when one of Britain's current primary political parties first took hold, is a greatly influential era to anyone interested in the history of science and technology, and it's also the period when many sports took the shape of their current forms, including when modern sporting wear developed and when the modern safety bicycle was popularized. The comic strip as we now know it (see the folder below) essentially got its start during this era See also The Silent Age of Hollywood , the Meiji Restoration , Imperial Germany , The Mexican Revolution , The Raj , Romanovs And Revolutions , and No More Emperors for more specific information on the period in different places. The Gay '90s and The Roaring '20s are the decades before and after the Edwardian period "1901" by the French (Versailles-based) Indie Rock band Phoenix is a tribute to Belle Époque</-era Paris . To quote their lead singer, " Paris in 1901 was better than it is now " ("now" being 2009)

The Excessive Eighties: a time where you wake up before you go-go when you want to kick off your Sunday shoes as you walk the dinosaur like an Egyptian for 500 miles , hear doves cry or feel the Punky power like a virgin while you moonwalk the Thriller All the men were preppies who wore pastel suits with narrow ties, drove sports cars that Lee Iacocca personally stood behind and traded stocks on Wall Street— after all, as Oscar Wilde said, nothing says success like excess. (Unless they happened to be teenagers, in which case they were Totally Radical or studied Karate and learnt the meaning of " Wax On, Wax Off ".) Everyone had huge hairdos , enough make-up to sink a ship and power suits with shoulderpads big enough to knock the giant mirrored sunglasses off anyone who walked within a three foot radius of them. And those without them had flat-tops and wore gym clothes and break-danced on top of cardboard. Millennials (then known as "Echo Boomers" and later "Generation Y") started being born, one day to become the young adults of The Turn of the Millennium Computing technology first became a true cultural force in this decade, starting a trend that would keep on snowballing to this very day. The Eighties was the decade of cell phones literally sized and shaped like bricks, jokes about being unable to program VCRs, the death of Betamax, and the beginnings of personal computers and gaming consoles beginning to proliferate inside homes, perhaps one of the trends from this decade with the largest of cultural implications. Cable television also took off big time, with MTV , TBS , HBO , and CNN becoming household acronyms, though the video itself was all grainy, low-definition analog. However, this still looked better than the often-fuzzy antenna-based picture before cable Conversly, the eighties were also the high water mark of analog culture. CD players were a new and exotic technology. Heck, digital watches</ were still a (relatively) new and exotic technology. Most people still got their music on LP or cassettes (though the CD format would begin to overtake both late into the decade) and their news from newspapers delivered in the predawn darkness by Free-Range Children . The Commodore 64 was the most common personal computer and an actual PC cost as much as a used car, especially if it was equipped with one of those new and exotic five or ten megabyte hard drives. The internet was still confined to academia, the World Wide Web was still just a pipe dream, and what little connectivity existed was through Electronic bulletin board services (BBS) accessed over analog phone lines using screeching 1200 or 2400 baud modems In the US, it was also the second The first wave was Astro Boy </ up through Speed Racer wave of The Japanese Invasion , the inklings of which started in '78 with the dub of Battle of the Planets </, continuing on with Space Battleship Yamato </ ('79), Voltron </ ('84), getting even more hardcore with Robotech </ in '85, and hitting its apex by cranking the quality Up to Eleven with the nationwide release of AKIRA </ ('88). Japan additionally managed to break through in the US via the gaming industry, with the success of Nintendo 's Donkey Kong </ and wider success of the Nintendo Entertainment System leading Japan to become the leading theater of the video game industry in the US following the North American video game industry crash in 1983. Names like Capcom and Konami became major players in the software side of the industry with loads of smash titles that would eventually grow into major franchises, and while western developers were still around and making games for Nintendo's system, it was the Japanese industry that served as they key focal point While other hardware developers would fail to adequately crack Nintendo's

dominance for most of the decade, that all changed in 1987, when a joint venture between NEC and Hudson Soft resulted in the creation of the TurboGrafx-16 , which became a surprise success in its native Japan and outsold the NES, spurring Nintendo into action in creating a competing system to keep their place in the industry intact. The following year, Sega would introduce its own TurboGrafx rival, the Sega Genesis , with its 1989 debut in the US managing to both successfully stamp out the TurboGrafx's presence in the west and present the first real challenge to Nintendo as a hardware manufacturer. This battle, however, wouldn't truly take hold until the first years of the next decade, in part because it took Nintendo until 1990 (in Japan) and 1991 (in the US) to release their own new system Despite major successes in animation and video games, though, the Japanese Invasion never quite managed to crack any other fields of popular media in the same way. The closest anyone got was in music, via both the flash-in-the-pan success of Pink Lady (which promptly collapsed after NBC tried to capitalize on them via a disastrous variety show in the spring of 1980) and the longer-lasting but ultimately forgotten success of Yellow Magic Orchestra . While YMO's legacy would persist through their huge influence on later Synth-Pop musicians, they themselves would be reduced to a cult favorite at best decades later; such was the fate of most other Japanese media, in large part due to the wider difficulties in attempting to localize them for western audiences compared to video games and anime On the homefront, the 1980s produced a rash of pop-cultural icons that today are looked upon, at worst, with Affectionate Parody , and at best, as the national ideal. The conservative political culture of the era meant two rather contradictory things for the production of pop-culture; on the one hand, the surge of private enterprise together with new media technologies allowed corporations such as Hasbro an unprecedented ability to build massive franchises around their products, typically with a TV show and accompanying toys, but on the other hand, Moral Guardian complaints would challenge the ethics of making a show that was "essentially one large commercial" in addition to railing against any work of media that didn't meet their rigid standards. The result was the rather spoof-worthy And Knowing Is Half the Battle segment common to many mass franchise shows, shoving an Anvilicious moral into the action. Fortunately, these were conveniently located after the actual plot, so kids could just turn it off at that point and run down to buy the toys. Besides, the segments make great joke fodder. The prominence of moral guardians during this decade would have considerable ramifications in later decades, with "mature" content being galvanized as the artistic ideal from the 1990's onward the idea already started to take form with the New Hollywood era of 1965-1983, but solidified in the 90's as a result of the heavy amount of moral guardianship in this decade and companies who appealed to the idea of "family-friendliness" (most notably Nintendo) facing nothing short of ridicule once the conservative culture of the 80's gave way to 90's and 2000's cynicism Ironically, given its modern reputation as a breeding ground for nostalgia bait, the 80's were probably one of the most nostalgia-heavy decades in modern history, at least prior to the 2010's. Specifically, the 80's were extremely</ kind to The '60s , owed to the fact that this marked the point where the Baby Boomer generation (who, as the name implies, consisted of far more people than previous generations) reached adulthood and entered areas of the workforce where they could make their longing for their

childhoods known, aided by the conservative culture of the time that emphasized the supposed glory of "the Good Old Days." Ronald Reagan , for instance, ran on the promise to "Make America Great Again," perfectly encapsulating the public sentiment at the time that society had strayed from a supposed Golden Age from decades prior that historians will be quick to argue didn't actually exist ironically, Bill Clinton would reuse the MAGA slogan during his own presidential campaign in 1992, characterizing the Republican party under George H. W. Bush as the deviants from a nonexistent golden age; it would, however, return to its original right-wing association with its later co-opting by Donald Trump in the 2010's . Of course, the phenomenon wasn't a right-wing-exclusive one: even left-wingers held a considerable sense of longing for two decades prior, though often for different reasons than the other side of the aisle (e.g. an emphasis on the sociopolitical progress made during that time) Nowhere could this 60's nostalgia be more vividly found than in music: every veteran 60's act who achieved considerable levels of popularity during that decade were either still going strong in this decade or made a high-profile comeback, and production values throughout the decade were rife</ with 60's callbacks, from the heavy emphasis on reverb to the prominence of sax and horn parts (now achievable through synthesizers and samplers) to the amount of acts who flat-out covered old 60's hits. Even the Alternative Rock crowd, famous for their rejection of mainstream music standards, took heavy inspiration from 60's rock, albeit with none of the emphasis on synths and horns that mainstream musicians had and with some modifications to get rid of the more poorly-aged aspects (no weird stereo mixing here, for one). This was perhaps most apparent with The Smiths , who not only harked back to 60's rock and Baroque Pop in their songs, but also featured cropped and color-altered stills from 60's movies on their album covers; in fact, the band broke up in part because frontman Morrissey 's huge emphasis on 60's throwbacks was getting on everyone else's nerves Most significantly, Beatlemania reemerged among the general public following the high-profile assassination of John Lennon and how the consequent shock of it resulted in his surviving bandmates taking the time to tie up loose ends and rebuild burned bridges between each other before it was too late. The second wave truly galvanized with a series of highly important business decisions in the waning years of this decade: in 1987, the band's entire UK back-catalog was released on CD for the first time (consequently cementing those albums as the "canon" ones, much to the confusion of Americans who only had the butchered Capitol Records albums to go off of), in 1988, the band was inducted into the Rock 'n' Roll Hall of Fame and oversaw the release of Past Masters </ , a two-CD compilation of all their non-album singles, and in 1989, Paul McCartney finally fully embraced his Beatles heritage and cleared up the last few legal entanglements that had forced Apple Records into dormancy, enabling them to resume activity for the first time in ages. While the second wave of Beatlemania would continue into following decades (hell, it's still going on to some extent), it was most prominent during the 1980's, acting as a vivid microcosm on the sheer weight 60's nostalgia held during that time Politically, in the first part of the decade, Cold War tensions continued to escalate. The US did things like invading Grenada and the Strategic Defense Initiative. Some accuse this of being an intentional move by the West to render the economically inept Soviet Union infeasible by drawing its resources away from things like infrastructure and feeding its people, which market

economies could accomplish easily. While this is, essentially, what ended up happening (though more complicated than that in real life; in Eastern Europe the decade's real deathblow to communism was considered to have been all the new media technology), the fact that the other possible outcome of such a strategy was global thermonuclear annihilation had a profound impact on Western media tropes. Most obviously, dystopian Speculative Fiction , particularly set After the End 20 Minutes into the Future , enjoyed a surge. On the other hand, Star Trek </ became a defiantly optimistic mainstream Sci-Fi mainstay with the feature film series and its return to live action TV with Star Trek: The Next Generation </ The second part of the decade, however, couldn't be more different. Mikhail Gorbachev , spry for a CPSU leader at age 54 (this was the only time in the Cold War that the Soviet leader was substantially younger than the American), shook up the by-then sclerotic Soviet leadership upon taking power in 1985. Gorbachev restructured the economy (perestroika</) for "accelerated" development (uskoreniye</), encouraged openness (glasnost</), made tentative moves towards democracy (demokratizatsiya</), and went Karting with Reagan . For a hot second in 1988-89, it seemed like the USSR had reached a final rapprochement</ with the West. And then came The Great Politics Mess-Up Throughout this era, there came new problems like the spread of AIDS which created a public health panic that dealt first a body blow to the gay community with anti-gay people treating them as modern lepers (even though that community took the danger seriously far sooner than others) as well as ending the sexual liberation movement of the previous two decades by presenting an STI that couldn't</ be easily swept away with antibiotics (not that antibiotics would last forever, given later findings on drug-resistant strains of pathogens). However, the epidemic paradoxically later proved a partial blessing in disguise for gay rights as stricken people like Rock Hudson were shoved out of the closet, forcing the public to realize that LGBTI people were all around them, much like themselves. The Eighties also had the highest murder rate in U.S. history, almost twice what it is today. As for society as a whole, well, the left and right weren't quite</ the sodium-and-water combination that dominated the bulk of the '70s, though the dominance of conservatism with the Reagan and Thatcher administrations and the continuing fallout from the political blunders of the preceding decade (i.e. Watergate & Vietnam in the US and a severe economic recession in the UK) still kept them at odds with one another Politically speaking, the decade lasted roughly from January 20,1981 with both Ronald Reagan 's Presidential inauguration and the end of the 20 minutes later to the fall of the Berlin Wall on November 9, 1989 and the Soviet Union dissolving on December 26, 1991, amounting to almost 11 years. Sometimes Margaret Thatcher being elected Prime Minister in 1979 is considered the start, especially in the UK. Culturally, the decade lasted roughly from on July 12, 1979, the murder of John Lennon on December 8, 1980, and the launch of MTV on August 1, 1981 to the release of Nirvana 's album Nevermind </ on September 24, 1991 and in 1992 with both the rise of Grunge and the emergence of the heroin chic fad. Its worth nothing that Steven Spielberg , George Lucas and or Tom Cruise were involved in 9 of the 10 highest grossing films of the decade It's apparently still The Eighties in much of Fictionland, though this is an astounding four decades behind , so hopefully people will soon catch on See Also: The Roaring '20s , The Great Depression , The '40s , The '50s , The '60s , The '70s , The '90s , Turn of the Millennium , The New '10s

, and The New '20s

For the best reading experience, play the music from while reading. If a character enters an elevator for any reason, the music playing on its speaker system — regardless of the program's genre — is almost always of "The Girl from Ipanema" by the great Antônio Carlos Jobim. (If not, it's probably the "Theme from </ which would probably be referencing a comfortable break from the action .) Some trace this trope's popularity back to directors such as John Landis , who used it as an in-joke for every scene he shot inside an elevator. In Real Life , of course, it was once a common practice for elevators to have soft instrumental music piped in as a means to relax the nerves of jittery or claustrophobic passengers, this also being the rule for department stores/shopping malls and grocery stores/supermarkets. However, this fell out of favor in the 1990s and ever since the noticeably smaller number of places (including the relatively few elevators) that have</ music will have the actual songs rather than the instrumental knock-offs, making this in general a Forgotten Trope , and a Dead Horse Trope in the case of this song. Even to this day, lots of films and TV shows still add in music when composing elevator scenes; in part because of the Rule of Funny (people standing up straight and not talking to one another while soothing music plays is inherently quite funny), in part because the audience expects the music , and in part to avert Dead Air , as it otherwise makes the elevator ride very uncomfortable to watch (unless that's the intention of the filmmaker). That said, the familiar genre still survives on a few commercial services like SiriusXM satellite radio ( ) and Muzak's successor Mood Media ("Easy Instrumentals"), ready to be piped into elevators once again at a moment's notice. Usually an integral part of an Uncomfortable Elevator Moment .

The Evil Counterpart to The Republic . The Foil to The Good Kingdom . The Shadow Archetype (or evil twin sister) to Hegemonic Empire . The Rival to The Federation . The Arch-Enemy of La Résistance . The Logical Extreme of the Rising Empire The Empire's defining Grand Ambition is World (Or Interstellar/Galactic/Universal) Domination. Amassing The Evil Army , it sets out to conquer all of its neighbours and be the sole superpower by force of arms . Taking cues from history, it often resembles historical empires (or empire-esque regimes) in some way. Led by The Emperor , who is usually also an Evil Overlord , Emperor Scientist , God-Emperor and/or some kind of theocratic cabal . A theocracy of a Religion of Evil will almost certainly be the Empire. The Dictatorship can also overlap with the Empire, especially if they are ruled by a clique of totalitarians The Empire is typically Obviously Evil , but may still attempt to represent itself as the Lightbearer of Civilization, Defender of Faith, Domain of Law and Order, The Co-Prosperity Sphere, Central State of Humankind or Legitimate Regent of Humanity. A People's Republic of Tyranny may overlap with these titles. The Empire may be genuinely highly civilized, wealthy, organized, and/or vital, or corrupt, bureaucratic, sybarite and/or ossified. It may be militaristic and imperialistic, or pacifistic and turned inwards. In nearly all instances, the Empire features an original founding polity, usually a race or nationality, who stand above and enjoy special privileges that are denied to the Empire's various subject peoples . Overall will adhere to the trope Order Is Not Good Of course, there's going to be some kind of Resistance movement within

its borders, and small autonomous nations without who may need encouragement by the heroes to become The Alliance . They may also be helped by Les Collaborateurs . There may also be one or more powers that oppose it, often good kingdoms or republics , which may or may not band together into The Alliance . The Empire is usually too strong to defeat militarily (unless the story is set in a war strategy video game), but taking down the leaders while they're instigating their sinister plan is usually enough. Or La Résistance may well turn out to be nothing but a treasonous clique to overthrow the government or dynasty and replace it with something even more cruel and brutal , or a nationalist, racist or xenophobic separation movement. The actual legal definition of an empire is basically a country or polity that gets to boss around several other ones If the Empire and The Federation exist in the same universe, the two are usually at war, just recovering from a war, or dangerously close to getting into one (the latter two often coincide). If The Republic is a separate entity alongside The Federation , you'll usually find them taking shots at one another prior to forming a pact against the Empire; they could've been longstanding rivals, they might view the other as</ the Empire, or they might've been pinned against each other by</ the Empire. If The Good Kingdom is in the same universe, expect the Empire to occupy it (at best) or assault it (at worst); The Good Kingdom could've been neutral ground, the original head/proposer of The Alliance , or a simple victim of the Empire's bid for dominance. If the Empire is part of The Alliance , you can make a good bet for it being the Token Evil Teammate Note that just being called an Empire is not sufficient to qualify a nation for this trope . There's many stories, especially in the Heroic Fantasy and Historical Fiction genres, with polities called "empires" that are less overtly antagonistic. These types of empires may be better described as an expansionist monarchy, a culturally dominant Hegemonic Empire , a militaristic federation , a nationalist republic , or a more centrally controlled alliance Weakened or weakening versions of the Empire often become Vestigial Empires . If the Empire has been overthrown or mostly overthrown but what's left of it is fighting to get back into power, it's The Remnant . One of its provinces may be a Voluntary Vassal , rather than a conquered one. The Empire tends to have its Standard Evil Empire Hierarchy For works named Empire</, see this disambiguation page Suffice it to say that the Trope Namer is the Imperium Romanum . Other than that, No Real Life Examples, Please! . Most Real Life historical empires have fallen under the Hegemonic Empire class; infamously cruel empires tend not to last very long in the real world See People's Republic of Tyranny when The Republic or The Federation acts like an Empire despite not technically being one itself. These examples often have The Generalissimo as its ruler instead of the Emperor

Marvel Comics

This trope does not refer to the condition in the song by R.E.M. that is the Trope Namer for this trope, where Michael Stipe sings, "It's the end of the world as we know it, and I feel fine." Rather, it's the exact opposite. This is what will happen if the heroes don't stop the Evil Plan from doing its nasty work. It can be either supernatural or superscience, depending on the villain, but in either case the bad guy must be beaten down and his toys broken in order to save the planet, or the universe, depending on the focus

of the story. Usually it's figurative — expressed as "merely" the death of humankind, the obliteration of Civilization , or its subjugation to aliens, for example — rather than the literal rendering of the planet down to gravel . This is a common trope in Speculative Fiction , horror and over-the-top espionage shows, as well as many anime series. It may serve as a prequel to an After the End series, or the culmination of a Just Before the End story. May also include Cosy Catastrophe and/or Scavenger World elements — if so, let's just hope the dog lives. It's also very common in video games, where it's occasionally unavoidable, sometimes occurring halfway through the game; in other cases, poor play may result in the world coming to a bad end. If it's a Cosmic Horror Story , expect an Eldritch Abomination to be on its way and, should it make it to Earth before the protagonists can get the necessary power to stop it from coming, nothing can stop its rampage as such stories rarely end in a victory for humanity. If the heroes are slated to succeed in preventing the End, they (and the audience) may be treated to a detailed preview of what's coming. The most common subversion keys on the "as we know it" part of the phrase: the world may not actually end so much as be changed beyond of all recognition. Depending upon the world this may actually be an improvement. Inevitably draws the suitably heroic into a Saving the World plot. See Apocalypse How for various types of End Of the World. For when Take Our Word for It simply won't do, Apocalypse Wow is this trope given dramatic form. When asked just why</ they want to destroy the world as we know it, villains usually say something from the " Why You Should Destroy the Planet Earth " list. That is, if they even have one. May be preceded by Signs of the End Times . If the plot starts after</ End of the World happened, see After the End . If the villain does destroy the planet, it may be a case of The Bad Guy Wins and a possible Downer Ending , although it could end as a Bittersweet Ending if all hope isn't lost. The Omnicidal Maniac is defined by this trope; destruction of the world is their goal because that would destroy all life on it. It is a common source of Enemy Mine if another villain wants to Take Over the World , because after the End of the World as We Know It, there's nothing left to take over . As it happens, don't be surprised by the appearance of the Despair Event Horizon . A Depopulation Bomb is a downplayed version of this, although they can get pretty close to this. In Pokémon Diamond and Pearl </, the Big Bad Cyrus wants to use the power of Palkia and Dialga to wipe out the current world and create a new " perfect " one in its place. I feel fine , though. </

An Ending Trope when the closing of the show reveals that a villain, monster or other major threat is still out there, creating doubt as to whether or not the heroes have achieved a final victory This is usually a type of Sequel Hook , and often done as The Stinger . See also Eye Awaken , Finger-Twitching Revival , Not Quite Dead , Here We Go Again! and Karma Houdini Compare Or Was It a Dream? , Real After All , and Schrödinger's Butterfly . Can be subverted by a Shock-and-Switch Ending Or will there? Yes, there will

Dun Dun DAH! </

In war, equipment is an essential part of victory. From tents and rifles to bases and vehicles, no army can fight on manpower alone. They need tools, infrastructure, and people to build and maintain and move it. The average soldier actually does not have full knowledge

of how his equipment works, let alone have the knowledge or time to maintain said equipment. Bigger and badder pieces of equipment require even more know-how and maintenance. There are also myriad obstacles, situations, and types of terrain and climate which a soldier cannot handle or even be equipped to handle on their own. So, behind the glamorous officers and the rough-and-tumble enlisted soldiers, there's one man who will always be there to give them a technologically empowered hand: The Engineer. The Engineer is the go-to guy for any thing</ in this man's army. Just as The Medic takes care of any one</ and their wellbeing, the Engineer takes care of their equipment to make sure that the Medic is needed as little as possible. He's also the one that constructs shelter and support machines like turrets and gun emplacements to give the infantry cover and a little extra oomph. Perhaps most importantly, the Engineer is usually the main mechanic, handling upkeep of vehicles. The Engineer is rarely The Protagonist , since the frontline soldiers are the ones that usually get the spotlight. However, if the Engineer is in a story, he will always be an essential</ character, and you can expect his skills to be crucial for victory at some moment in the story. Engineer characters also usually tend to be older, more experienced soldiers who are a father figure to younger soldiers, be they frontline soldiers or younger engineers. They can also have elements of the drill sergeant , demanding constant effort and discipline from his crew, although this is not surprising considering the frontline soldiers depend on the equipment they service to survive. Younger engineers can have a tendency to be very passionate about their work , and have the gift of creativity and tenacity on their side. Expect young Engineers to come up with new technologies and strategies using existing technology that will give their allies a new edge in combat. Sometimes, an Engineer will get the spotlight on him. If an Engineer decides or is forced to fight, expect it to be awesome</. As it turns out, knowing how to build and fix machines and put structures together also gives you a wealth of knowledge in how to break</ them. Engineers are also the guys to call when terrain needs to be modified. From building roads to blasting obstacles, Engineers will clear the way. Combat Engineers and Sappers (explosives-oriented engineers) are a thing to behold: with their capacity to utterly destroy enemy equipment and fortifications and their specialized equipment, they can cause massive panic amongst enemy forces. Engineers can also be... a little eccentric . Sometimes, they can show more caring for a piece of equipment than a human being. If they're particularly skilled with explosives , they may also be a bit too quick at suggesting them as a solution to any problem . They can also have, in more fantastic settings, a little bit of mad scientist tendencies , inventing and testing new technologies that may or may not make a difference . In the UK and Commonwealth, the stereotypical engineer is a burly Brave Scot , a notion which has its roots in the early part of the Industrial Revolution when many educated Scots went south to escape endemic poverty and ended up working for the early railroads and factories, with many later returning to Scotland to found the 18th/19th century equivalent of a Silicon Valley startup. In Australia, a similar stereotype exists for New Zealanders, though the reasons for this aren't as clear. In the US, especially in comedies, they are often a Southern-Fried Genius , instead. Note that this trope is about The Engineer as a particular type of character, not as a profession, so it would not actually comprise ALL that army engineers do. An engineer who deals with sanitation and construction of things like storehouses and office/administrative buildings would usually but not necessarily be outside this trope ,

and most characters referred to as "engineers" in media are actually closer in function to mechanics in the civilian field then they are to civic engineers. This trope applies primarily to Engineers as a palpable force in combat, be it as support or participating in battle. There are various types of Engineers which feature heavily in media: Useless trivia: Combat engineers are also called . Not to be confused with Angela Spica, a.k.a. The Engineer , of The Authority </ (although with her powers and knowledge she fills the "engineer" role for them). Anthropromorphic examples include Resourceful Rodent .

The multitude of engineering officers in the Star Trek </ universe. They've proven their worth many times over.

An epic is a long story centered on a heroic character that describes a series of exceptional events, similar to and suggestive of epic poetry. There are numerous epics in fiction and storytelling. Epics are majestic depictions and capture impressive struggles, such as stories of war, adventures, and other efforts of great scope and size over long periods of time. Originally limited to literature and theater, epics have expanded into the visual realm with the advent of film. The Epic is</ The classic epics had their own guidelines: Can be divided into a few different subgenres. The divisions also come in two flavors, Form and Subject (may be subtropes/genres). Both forms can be divided by subject: This is a distinguishing characteristic of Space Opera and High Fantasy , in that both are the Epic versions of Science Fiction and Fantasy respectively. Not to be confused with the modern bastardization of the term just to mean "awesome."

An executioner is someone tasked with executing criminals sentenced to death by an official authority. In some cases this person could also execute other corporal sentences such as whipping or chopping off limbs. In the beginning, justice was based around private justice, i.e.</ feuds and vendettas: as such the victim or his relatives had to execute their sentence themselves. Oftentimes it was the community who executed the sentence, and some sentences, such as stoning, were based around this concept. Growing centralization made justice an exclusive prerogative of the state, and the execution of sentences became a public monopoly. First functioning by hiring hourlies, this position became later a permanent one. Subtypes: Of course, several subtypes could fit for each example. If the executioner also carries out the task of judging the culprit personally, this is Judge, Jury, and Executioner . If he acts without legal sanction then he's a Vigilante Man doing Vigilante Executions . Executioners will also overlap with Torture Technician and Exalted Torturer , as in medieval Europe, executioners also dealt with torture. Although historical executioners rarely wore hoods, depictions may show them as Malevolent Masked Men . Will most likely wield an axe . See also Public Execution .

Bob's been caught committing a crime, caused too much property damage , or pissed the wrong people off . As punishment, he's forced to leave his city, state, or country, and never come back, often receiving a Mark of Shame in the process. In some situations, this can effectively be a death sentence, if the location from which Bob's exiled is the one safe haven in an otherwise inhospitable zone. Escaping the punishment for a crime may lead to a voluntary exile While being exiled can sometimes

lead to Walking the Earth , it's usually</ more temporary than a Wandering Jew type of curse, either by Bob finding a new place to call Home Sweet Home , or by Bob doing one specific thing to absolve himself Subtropes include Remittance Man , Noble Fugitive , and Locked Away in a Monastery . Related to Put on a Bus , which is a narrative tool rather than a situation. Also comparable to Kicked Upstairs , which is placing a person in a position that, at first glance seems to be prestigious, but is actually a job that barely requires any work done and lacks any real power Can overlap with Reassigned to Antarctica if he is ordered to leave for a specific place and stay there for tasks When a whole group has to become collective exiles they might decide to begin The Migration . If the group in question was the original legitimate government they may become a Government in Exile . If this is Recycled IN SPACE! exiles can become Space Cossacks . If the exiled leaves on their own due to guilt, it would be Self-Imposed Exile Can be the fate of The Stateless Compare with Persona Non Grata , where someone who is not</ originally from a location is barred from returning. Compare and Contrast Forced from Their Home , where a character is only kicked out of their house rather than their entire society Truth in Television , of course

Tropes about ex-significant others, and the various ways they affect the lives of their former lovers This Index Broke Up covers tropes that involve break-ups. Naturally there is a lot of overlap Compare (and contrast) Love Tropes and Marriage Tropes . See also The Singles Index . Not to be confused with This Used to Be an Index

Alice and Bob have an argument, usually with Alice questioning Bob's planning or general capability Either way, Bob acts indignant and shocked, insists he knows exactly what he's doing and storms off After a brief pause, Alice politely points out that Bob is going the wrong way. Bob makes an embarrassed excuse and sheepishly wanders out in the right direction Common variations include Alice not saying anything, but seeing Bob go one way, then hurriedly switching to the opposite direction, or Bob entering a closet (bonus points if Bob stays in there a while out of embarrassment) Similar scenes can be used to show that a character is particularly flustered or worried, or that a character is an infiltrator that doesn't know his way around. As a variant, Bob may have just expressed sudden resolve and set off to do some dramatic, plot-important event, but his conviction turns into comic effect by his mistake in direction See also Your Other Left , House Amnesia , Door Focus , Crossing the Burnt Bridge . Often used as a tool of providing a Failed Attempt at Drama

The Exotic Detective is a detective who has some unusual quality that This important to their personality. While being a private detective This an unusual profession to most people, an Exotic Detective is Thone that has some very exotic trait that almost defines them. This Thwill often take the form of a major character flaw of some kind. is Thfalls into two broad subtypes:

One of the scariest things you can see on film is something you know is not</ alive acting as if it is; statues move, eyes of dolls pop open, parts of the architecture animating of their own accord. This can happen as someone is watching it, or out of the corner of the eye, ceasing as soon as the character looks right at it. It

doesn't matter, it is more than enough to send some unstable souls over the edge into madness (followed quite often by death) Note that this trope is particularly effective and chilling when the audience never knows if what they're seeing is real, or all in the character's head . And while such occurrences usually result in the demise of the witness, it's not required that they literally keel over due to fear. Quite often, the imagery of the moving/living inanimate implies a guilty conscience, if not outright stated Subtrope of Malevolent Architecture . Almost always produces Nightmare / Paranoia Fuel . (Although if done badly, this leads to Narm .) Often related to Your Mind Makes It Real and Clap Your Hands If You Believe Despite the trope name, it doesn't always have to be eyes. And while a particularly visceral, textual description is possible, this trope almost always appears in visual media Compare Uncanny Valley . Related to Demonic Dummy , Perverse Puppet , Portrait Painting Peephole and Living Toys . Sometimes overlaps with Eye Awaken , though that trope usually only applies to living (or at least sentient) creatures Not to be confused with the Charmed </ episode of the same name, which made use of Eye Scream rather than this trope. Or the Criminal Minds </ episode, also with the same name, which also</ makes use of Eye Scream

In a team character dynamic, this person is the Face of the team and they are the one you want doing the talking. They are charming, socially savvy, and otherwise know how to get things done with words. At worst they will be the least dysfunctional team member. This is the super trope for the characters that could fit in that role. They could be The Heart of the group and thus its moral compass. They could be The Mentor if they're more into guiding and teaching. They could be the Tagalong Kid if younger and perhaps less mature but possessing certain insight . They could be The Chick because everyone knows Women Are Wiser , and her girly clothing will contrast with the men. Together with The Big Guy and The Sneaky Guy , they round off the Combat, Diplomacy, Stealth trio. In a Talker and Doer duo, they constitute the former half. In an action-oriented series, their role could be Mission Control so they can do their social thing without being on the front lines. Their special abilities include Talking Your Way Out , Talking the Monster to Death and Break Them by Talking . If they have Personality Powers , they will also likely manifest as Psychic Powers : Telepathy , The Empath etc. Sub-tropes include: Not to be confused with Face . Also not the Face of the Band , though the roles can overlap. The name comes from the tradition of Dungeons & Dragons </ where a character in a Player Party would be the face of the group: they have stats and skill sets based on talking and resolving conflicts without fighting.

A variant of He Who Must Not Be Seen : The audience never gets a good look at this character's face. Specific variants include characters which are (almost) always... Closely related are: There are several reasons for writing a faceless character, depending on their role in the plot. For a recurring character, hiding their face lends an air of ambiguity to the character and their motives. If said character is a villain, this additionally serves to make them seem more threatening. Often the villainous Faceless are a Diabolical Mastermind , The Man Behind the Man , or even an Ultimate Evil . Non-recurring faceless characters tend to be Cannon Fodder Faceless Goons , whose facelessness removes their individuality, their

humanity, and — hopefully — the audience's squeamishness about their deaths. Real-world famous people/roles may not be shown , to prevent the work from becoming dated. Occasionally, a faceless character will be dramatically revealed . This generally happens at the end of the story, or at least the character's tenure in it. The Reveal may try to surprise the audience by showing a Nerd in Evil's Helmet , The Mole , or even no face at all . Perhaps we will see a Nightmare Face —common for villains —or perhaps they were Beautiful All Along , or maybe They Look Just Like Everyone Else! The Faceless exist to increase drama or impress people. Contrast this with the Faceless Masses , which is done for the artist's convenience , while the Scenery Censor hides other</ body parts, to please Moral Guardians .

Modern society has lived with the Disneyfied version of fairies for so long – the Fairy Godmothers of Cinderella </ and Sleeping Beauty </, Tinker Bell in Peter Pan </ – that it seems hard to imagine that some would consider fairies evil. And yet, some of them were The fairies of old weren't</ cute little bewinged pixies who fluttered happily around humans . Elves didn't</ make children toys or live deep in forests with no interaction with mortals . At best they would interact with humans with no thought to the consequences of their actions, or they would be tricksters that deliberately delighted in the utter mess they made of mortal lives (such as the classic character Puck from A Midsummer Night's Dream </). At worst, they're like serial killers with magic: otherworldly horrors who kidnap humans for explicit use as playthings to torment, assault, rape, maim, or eat – or sometimes to find even worse</, very abstract things to do to them (some stories in folklore get dark</). The Fair Folk almost always live in the Land of Faerie , often have Faerie Courts , and may be depicted as an Inhumanly Beautiful Race . They are usually vulnerable to Cold Iron , though not always (the Irish "Dullahan" are weak to gold) For more information, including much of what used to be this page's description, please see the Analysis tab In a manner of speaking, the old tales of fairies have been replaced with aliens . In both cases, you have creatures who are ineffable and don't understand humanity, who randomly abduct humans, play with them, and return them with Time Loss and occasionally strange powers/afflictions . Periodically, there are tales of those who have dealt with them and benefited, but for the most part, mundane people are merely their playthings. For more on this interpretation of this trope, see Alien Fair Folk Frequently found in concert with Grimmification , as the original folklore of the darker breeds of fairies needs little exaggeration. Compare and contrast Fairy Companion , Fairy Devilmother (essentially the Evil Counterpart to the Fairy Godmother), Witch Species , Our Elves Are Different , Our Fairies Are Different , Our Goblins Are Different , Our Pixies Are Different , Our Mermaids Are Different , Nature Spirit and All Trolls Are Different . See also Changeling Tale , a specific subtrope having to do with fairy abduction, doppelgangers , and the like . Not to be confused with Changeling Fantasy , which is a type of Cinderella Plot All of the above aside, it's entirely possible for the fairies to be as diverse in their beliefs and actions as humans. Some fairies may be malevolent, but others may be friendly to humans, or at least willing to leave humans alone as long as the humans do the same. In some cases, the fairies may be

more in conflict with each other</ than humans, and act accordingly Whatever the case, no matter how aloof, curious, silly, chaotic, flippant, ignorant, and/or light-hearted any may appear, they'll switch to their Game Faces if fundamental rules are broken near them — or even by them. Which will not go well for somebody</ The Wild Hunt is an often-overlapping trope from Celtic Mythology . Youkai are a rough Japanese equivalent. The Greys is a more modern trope with many similarities . Demons — when not The Legions of Hell — are often also portrayed this way (and sometimes there is rather little distinction). An extreme example may be a Humanoid Abomination

In " Tam Lin ", Tam Lin is spirited away by the Queen of Elphame [Elfhome]. He enjoys his stay there, but learns that every seventh year, the elves have to pay a "tithe [tax] to Hell". Fearing he himself will be the tithe, he flees. The Queen denies that she would have offered Tam Lin, but that still seems to imply the elves regularly sacrifice one of their own to the Devil. Now turn around thrice Widdershins, spit, and touch iron...</

What do you do when you need some big, tough guys to menace the heroes, but don't want to risk having them actually, you know, hurt</ anybody? You call in The Family for the Whole Family. They're not the scary, make-it-look-like-an-accident mobsters seen in Mafia movies; they're the harmless , ineffectual, and very, very</ stupid mobsters that are a staple of family-oriented comedies. No matter how many of them are in their group, you can be sure of two things: there will only be one shared gun among them (if they thought to pack any weapons at all), and they'll always forget that there's a trigger on it when they want to threaten someone Despite the name, this brand of goon doesn't necessarily have to be a member of The Mafia . They can be from any group who is normally considered dangerous by definition (i.e. gangsters, thieves, spies, hitmen, Yakuza , escaped criminals, et al), but when appearing in the context of a PG-rated film becomes highly susceptible to messy booby traps, banana peels , and precocious youngsters who know karate In the 1990s, it was popular to add these characters to Dom Com movies to pad the script with villains for a Home Alone </-inspired climax. (John Hughes , who wrote the script for Home Alone</ and a few of the other examples on this page, loved</ this trope.) Just to drive home the point of them being totally superfluous to the point of the movie, they are totally absent from most trailers and summaries of the film - only existing for some B-plot slapstick gags to add an extra 20 minutes on to what would otherwise be only 1 hour of screentime See also Terrible Trio , Neighbourhood-Friendly Gangsters and The Pirates Who Don't Do Anything . If there's two of them, they're also often a Bumbling Henchmen Duo . Contrast Quirky Miniboss Squad , Harmless Villain , Bad Butt . When the bad guys at least try</ to shoot people but fail miserably, that's Imperial Stormtrooper Marksmanship Academy

…stays together While it's not uncommon for some people skilled in a trade to pass it on to their children, sometimes the only thing a parent is skilled at that he can teach to his kids is murder, mayhem, and any other heartless criminal deeds you can think of. This will usually result in raising an evil clan, and

when the kids are old enough, the family collectively and regularly adds to a rising body count and a growing criminal file Usually, The Family That Slays Together consists of at least one parent (if it is only one parent, it's usually the father), and at least two children of blood relation to the parent. If a mother and father are both present in the story, it's possible for the family to have only one child join them on crime sprees. Aunts, uncles, grandparents, or cousins may be among the ranks as well from time to time, especially when family inbreeding is suggested One common variation involves an Outlaw Couple kidnapping a child or a group of children for the duo to raise as they would their own kids (typically, this either results in Stockholm Syndrome , which is rare, to betraying or outright killing their own kidnappers , which would be more common) Very often, this trope might overlap with Cannibal Clan , especially in the horror genre. Sometimes, they are also Professional Killers or Aristocrats Compare Villainous Mother-Son Duo , as well as Overlord Jr. / Daddy's Little Villain , where a single descendant of a Big Bad seeks to follow in his footsteps, and Unholy Matrimony which involves two villains being in a loving relationship or marriage. Siblings in Crime can follow, naturally, if there's more than one child in the mix. Villainous Lineage is related if the kids pick up on their parents' evil habits without having been directly exposed to any of their criminal behaviors and/or it's a persistent trend throughout the generations Contrast Mama Didn't Raise No Criminal , which involves parents denying that their criminal offspring are really evil, Evil Parents Want Good Kids , where villains take steps to actively keep their children away</ from all that, and Criminal Found Family , in which the criminal family isn't related by blood at all Compare and</ contrast the Badass Family , who can sometimes be this as well when villains but are usually more heroic, and all forms of the Generic Ethnic Crime Gang , particularly The Mafia and The Irish Mob

Adventures of Sonic the Hedgehog </ introduces Mama Robotnik, Robotnik's mother who is a far more effective and dangerous villain than her son, and constantly belittles him for NOT taking over the planet. It seems her major morals she tried to teach him are to never tell the truth, never play fair, steal, and try to destroy Sonic. She even beats Robotnik up when he admits he was kidnapped and forced to marry an intergalactic bounty hunter against his will. Her reason? He told the truth</ .

This character is, quite simply, a character whose defining trait is being well-dressed and extremely interested in fashion (and beauty) The Fashionista is often a woman, save for instances of The Dandy , or a Camp Gay guy (whether or not he is a fashion designer). The Fashionista will invariably love to shop, read Fashion Magazines , and watch (or be involved in if she is a model or a designer) Fashion Shows , and will either have an Unlimited Wardrobe or long for one. She may be the Girly Girl in a Tomboy and Girly Girl pair. If not she will — depending on temperament — either be Alpha Bitch / Rich Bitch or Spoiled Sweet Either way, she is often a prime candidate for Even the Girls Want Her . At some point in the story, she is likely to wear a Little Black Dress (or a red one). She is also likely at some point to give The Makeover to a character who is either Beautiful All Along or Cleans Up Nicely Sometimes, The Fashionista makes her own clothes, usually

if she actually works in the fashion industry or wants to. She may Really Get Around , but it is not a requirement. The Fashionista is usually skinny; it is uncommon to see a Hollywood Pudgy one, and in more cynical shows, she may have an eating disorder such as anorexia or bulimia An older fashionista may be a Silver Vixen , a White-Dwarf Starlet , a Stacy's Mom , or say " I Was Quite a Looker ." In movies and shows from The '80s , The Fashionista may also be a Valley Girl . Whether or not she is a superheroine, she will most likely be The Chick of her Five-Man Band and have multiple costume changes over the years. If she is a supervillainess, she will most likely be a Vain Sorceress . She's not immune to Fashion Dissonance though. If she also happens to be an Action Girl then you've got a Girly Bruiser or an Action Fashionista . A Selfie Fiend is frequently a fashionista If the audience does not consider her a fashionista, this is Informed Attractiveness A Sub-Trope of Costume Porn (personifying that trope in these characters) A Super-Trope to Fashion Designer (those who create fashion) Compare The Beautiful Elite , Impractically Fancy Outfit , Impossibly Cool Clothes , Pimped-Out Dress , Nice Shoes , The Dandy , Idle Rich , Sharp-Dressed Man , Fashion Model

The Fabulous Fifties: An era of identical pink pressboard suburban houses filled with smiling , apron-clad housewives . All the men wear slippers and fedoras and smoke pipes , all the girls are teenaged and wear poodle skirts , and all the boys are cute, freckle faced scamps with slingshots in their pockets . Parents sleep in separate beds and only kiss each other on the cheek. Anyone who isn't any of these characters are either greasers , Beatniks , gas station attendants, or Elvis (who, in this era, wouldn't be caught dead in a rhinestone jumpsuit). With the possible exception of the gas station attendants, everyone on that list is a direct threat to the upright morals and values of the era and will not be afforded a spot in the basement bomb shelter when the Reds drop The Big One . Meanwhile, Martin Luther King Jr. and the burgeoning Civil Rights Movement stride across America, slowed down only by the occasional Corrupt Hick . The birth of rock 'n' roll took place in this era, to the horror of Moral Guardians , which also showed a resurgence in popularity. That's the popular view of the Fifties, at least. In media, there are three versions of The Fifties. The first is the Fifties Fifties, i.e. how the time was portrayed in works that were actually made then. In this version, The Fifties were a suburban paradise where everyone was always happy, either forgetting the bad events that happened during the last decade or reminiscing the prosperous times of previous decades, and there were no problems except for all those juvenile delinquents running around. Unless the local college had some commies spreading un-American values or the flying saucers are landing . The fifties uptightness was linked to real world anxieties and atom-bomb jitters, after all. Don't expect the civil rights movement to show up. Hell, seeing actual black people is a bit of a crapshoot. The Fifties Fifties are in contemporary times a popular subject of The Parody . The next version is the Nostalgic Fifties of The '70s and The '80s . By that time, there were a huge number of adults nostalgic for the "simple times" of their youth and Hollywood obliged. The biggest difference between this version and the Fifties Fifties is that the rebellious teenagers are now the heroes. We learn that all the teenagers back then liked to hang out at the local Malt Shop , where a jukebox played Nothing but Hits . The girls were only seemingly wholesome and both sexes were experiencing their own

Coming Of Age Stories while necking down at the Drive-In Theater and watching Robot Monster </ like the unabashed B movie fans they were Finally, there are the Historical Fifties of The '90s and the Present Day . The Nostalgic Fifties are now starting to die out, replaced by other decades as there are becoming fewer and fewer writers in Hollywood who remember the Fifties... and many of these writers are the children</ of those former "rebellious teens", and take a somewhat more jaundiced view of their parents' upbringing. Therefore, the time period, as portrayed by Hollywood, is becoming more the textbook version. Films about The Fifties today tend more to deal with the political issues of that era (civil rights, McCarthyism, etc.) and less with its teen culture. Which is not to say it is necessarily</ any more accurate of course, merely that the decade is now filtered more through a political/ideological lens than a nostalgic one and teenagers aren't the only people that matter. During this period, there were currents that anticipated trends from later decades but because of the repressiveness and censorship of the culture, they were on the margins rather than the mainstream, so modern views are more informed from this perspective. For a glimpse of what (some) Americans actually living in the Fifties thought of their world, read the Time Travel stories of Jack Finney. His heroes are generally lonely, frustrated, unhappy bachelors eager to escape from their conformist gray-flannel-suited world, usually into The Gay '90s . Likewise actual 50s film are also a good depiction, not only Hollywood but also independent films such as Shadows </ by John Cassavetes (actually shot in 50s New York and dealt with working-class African-American characters). Film Noir was a major genre during the Fifties, that doesn't easily fit in with any of the mainstream versions of the decade listed above, even if many 50s Film Noir actually dealt with the underbelly of crime and represented it in this period and indeed one of the key period films depicting this time is of course Goodfellas </ (Henry Hill's childhood and teenage years). This includes modern noir set</ during the Fifties like L.A Confidential</ or The Black Dahlia</. The other popular genres in this decade are The Musical , The Western , the B-Movie , the Epic Movie , widescreen cinema. Formerly the 50s was considered a weak era for Hollywood, these days a growing contingent considers it the greatest period of Hollywood's Golden Age . Speaking of movies, this was the first decade when Hollywood was old enough to reflect upon itself, gazing fondly (or not) on the Silent Era . See movies like Singin' in the Rain </ for comedic takes on the subject, and Sunset Boulevard </ for dramatic ones. The political decade of the fifties began with V-J Day on August 15, 1945, the start of The Korean War on June 25, 1950 and the election of Dwight D. Eisenhower as President on November 4, 1952 ending two decades of Democrat dominance in Washington and ended with the March on Washington on August 28, 1963 and the Kennedy assassination on November 22, 1963. Culturally speaking, it started with the mass production of TV sets in 1946 and the premiere of I Love Lucy </ on October 15, 1951 and ended with the theatrical release of Psycho </ on September 8, 1960 and the American debut of The Beatles on The Ed Sullivan Show </ on February 9, 1964. In many ways it is one of the longest cultural "decades" since, when looking at the furthest possible endpoints, it covers the whole period between V-J Day to the start of The British Invasion (1945-64). Shifts in this period include 1955-57 as TV ownership reached a tipping point, tailfin cars got REALLY wild, women's skirts got shorter in reaction against the neo-Victorian "New Look" that had started in the late '40s, Rock & Roll started getting serious radio play and the first wave of Baby Boomers reached Junior

High . Another shift was the October 1957 launch of Sputnik which launched the Space Race, the point where the decade's futurism and science-fiction dreams went into government policy. Interestingly, the decade has triggered highly contradictory reactions among people who do not remember it well since the 1970s. Fifties cars are still admired aesthetically (in some areas, you can still find them on the street), Fifties clothes are enormously popular for costume parties, and Fifties music (at least, the sort that doesn't sound like holdovers from the Forties) will probably never be thought unfashionable. In addition, many seem to view the decade, with much sadness, as a forever-vanished idyllic time that was infinitely more conservative and family-friendly (although this is not what people actually living through the decade necessarily thought). At the same time, the 1950s is often treated as a sort of historical Butt-Monkey ; an all-purpose dartboard on which anyone who is irritated by social repression — especially</ if it concerns sex — can feel free to take out their frustrations. (Whenever you hear of someone described as having "Fifties values," it usually isn't intended to be a compliment.) But those who wish to Flanderize an entire decade should know that the 1950s were actually marked by great strides forward in social progress, sexual and otherwise, even if they still existed mostly on the theoretical level. And in any case, they were a lot less repressed than the eras that preceded them . The decade was also a period of relative stability and unprecedented optimism, both probably enhanced by comparison since the period was bracketed by the horrors of World War II and the upcoming turbulence of The '60s . This was particularly prevalent in the US, which had not only triumphed in the war but, more importantly, was just about the only major nation to come out of the conflict with its infrastructure intact. With no rebuilding to do, the focus was on innovation; there was a strong belief in the prospect of limitless progress through science and industry, which led to a lot of gee-whiz science fiction that's now covered with Zeerust . It's no coincidence that the ultimate embodiment of optimism, Disneyland , opened in 1955, with its cornerstone of Tomorrowland, promising a "great big beautiful tomorrow." Compare Aluminum Christmas Trees . For more information, see our swell Useful Notes page . Compare Victorian Britain across the pond, a similar era of prosperity with similar underlying problems (conformity, stratification, classism, and limited roles for women) - although as with the the 1950's, people were struggling for progress, as evidenced by the labour movement gaining steam and increasing demands for women's suffrage. See Also: The Roaring '20s , The '30s , The '40s , The '60s , The '70s , The '80s , The '90s , Turn of the Millennium , The New '10s , and The New '20s .

The version of 1955 seen in the Back to the Future </ films has elements of both the Nostalgic Fifties and the Historical Fifties, but seems to generally lean more in the direction of the Nostalgic Fifties.

A film based, sometimes loosely, on a television series. Like The Film of the Book , with one subtle difference. Unlike The Movie and the Reunion Show , which feature the original cast of (whatever incarnation of) the series, these most often happen when the series in question has been off the air for a while, giving it a new cast and updated sensibilities and commonly take place in an Alternate Continuity from the original. Sometimes, though,

as with Charlie's Angels </, the movie is presented as a Sequel to the original. Members of the original cast may appear in cameo roles . In a few cases, as with the film versions of Doctor Who </ and The Twilight Zone </ , they outright re-make televised episodes Usually, these adaptations will raise the stakes and use a more traditional "heroes saving the day" style of plot to ensure that it's a Big Damn Movie . Contrast with The Movie , compare with Continuity Reboot , contrast and</ compare with Non-Serial Movie . A subtrope of The Remake . If the movie is made up of scenes pulled directly from the original series it's a Compilation Movie instead Thanks in no small part to the success of The Addams Family </, these were especially popular in The '90s The inverse case, where a successful film spawns a TV series continuation or adaptation, is Recycled: The Series Semi-example: The 1987 film The Untouchables </ was pitched as the film of the 1950s TV series , but the director and writer went back to the original historical source material, then completely ignored that history and made up a totally fictional story. Coming full circle, it was adapted into a syndicated Revival series six years later

Sometimes, viewers are so afraid that a show will be Screwed by the Network that they refuse to watch it, even if it sounds appealing to them. </ The Firefly Effect refers to viewers being afraid of committing to a new series because they don't believe the series will last long enough to make up for the investment of time and emotions " The network is just going to cancel this, so I'm not giving it my heart ." If enough viewers think this way towards a particular TV series, it may become a Self-Fulfilling Prophecy —people don't watch because they think the show will be canceled, and then the show is cancelled because no one is watching it. Television executives don't tend to want to invest in intelligent or overly complex series, because they worry that the given show will be less popular, (and thus draw in less money from ratings) if viewers are required to use their brains . As well as the trope namer Firefly </, Star Trek: Voyager </ was a quintessential example of this trope—it had an initial premise which was very similar to that of Firefly</ in some respects, and although the show didn't get cancelled, said initial premise was basically scrapped... along with the series being made a lot less intelligent and a lot more violent. It can be a real problem for all the Lost </ clones and other Ontological Mysteries , which aren't worth watching if they don't get more than one season, and especially if they don't even get a full season—and they often don't. That is also the sort of TV shows most likely to be hit by this effect, but it can hit any</ show that makes it clear up-front that you need to be involved</ in the characters and/or overarching plot to make sense of the show in the long run. That up-front demand plus the uncertainty that there will be</ a long run allows The Chris Carter Effect to start before the TV show does, meaning the fans never start</ watching... In contrast, people usually</ don't think that they'll get overly attached to Crime Procedurals , Sitcoms , Soap Operas , or even Reality Shows ; thus, they'll feel free to watch episodes "casually" until the attachment to the show (or characters) sneaks up on them. Even some shows that seemed feasible only over one (22-episode) season (such as Reunion</, Day Break (2006) </, Kidnapped </, Vanished</, and Drive (2007) </) suffer from this effect, due to the episode order getting shortened to 13 . In Reunion</ 's case, the producers didn't even bother finishing the storyline, because it only made sense over a full 22 episodes rather

than the shortened 13 Incidentally, many of these shows (including Trope Namer Firefly</) were on Fox —basically because Fox was likely to give the sort of show that gets this effect an initial run, but tended to be too Nielsen-sensitive to be patient. Fox has been experimenting to test the nature of this effect, as evidenced by Fringe </ (which seems to have escaped this trope, airing for five seasons) and Dollhouse </ (if this trope can apply to a show that has run for more than one season, then Dollhouse</ is it). This is not yet a deprecated trope. But the rise of streaming and premium cable means cancellation—while not unheard-of—is less likely to occur before a major story arc is completed (i.e. a series with a six-episode story arc being cancelled after two episodes). For example, Jessica Jones (2015) </, released through Netflix , was never in any danger of being cancelled halfway through its first season, allowing fans to invest in the show without worry. Similarly, the streaming model allows viewers to choose how they invest their time. Someone who might not have watched one half-hour episode per week for an entire month to decide whether a new series is "worth it" will happily burn those two hours in one</ night. And it gives fans the flexibility to wait for word of mouth about a particular show before investing their time, though only to a point. However, some streaming shows have been cancelled due to lack of views within a certain length of time, and others have one season's worth of content broken up into mini-seasons, so the effect can still apply for people worried that either a season ends on a Sequel Hook or was cancelled before the other half of the season could be released.

Alice and Bob have been growing closer and closer, possibly leading up to a Relationship Upgrade … only there's a problem: Alice's ex, Charlie . No, it's not that Alice is still in love with Charlie, it's that the fallout from her relationship with Charlie has left her with serious emotional baggage that must be worked out before any new relationship can succeed. Can also happen when Charlie is dead and Alice still has grief issues to work out. Will often culminate in an Epiphany Therapy session between Alice and Bob, where Alice spills all her baggage If the emotional baggage is not worked out, Alice and Bob may become an Anchored Ship . Compare The Mourning After , if the ending of the relationship was particularly traumatic

As the number of trope examples gains magnitude, the probability of an example containing only Japanese titles and wiki words approaches certainty.</ See also: The Zeroth Law of Trope Examples . For more Laws of Trope Examples, see TV Tropes Wiki Drinking Game and Trope Example Laws .

Star Trek: The Next Generation </ included and ships named USS Yamato </ and SS Kobayashi Maru </ .

The quintessential Twenties (American, Western European or simply sophisticated) woman. A young lady even more spirited than the Spirited Young Lady , where Victorian morals were loosened the same time restrictive corsets were, thanks to newfound liberty, rising feminist movements, and, in the US, the 19th Amendment. Which forbids states from forbidding women from voting. Yes, that's confusing , but that's American Federalism for you. She listened

to jazz, danced dances like the Foxtrot, the Tango, the Shimmy, the Black Bottom, the Baltimore Buzz, and the Charleston , wore make-up for the first time since the 18th century, drank with the boys (in America, she was about as big an opponent of the 18th Amendment as she was a fan of the 19th), spoke in slang and cusses , and enjoyed various other delights The Roaring '20s had to offer. Short hair , short skirts , short, loose & low-waisted evening gowns , turned-up silk stockings , boyish figures , and swanky cloche hats were a must Their sexual liberty was a result of the feminist movements like women entering the workforce and women's rights to vote, and of women's growing hatred of the classic notion that promiscuous men were "studs," while promiscuous women were "whores". In their eyes, "sheiks" and "shebas" were equal, so they could be just as sexually free. Another factor was the then popular view of women as housewives and mothers who should be subordinate to their men and preferably not leave the house The popular image of the flapper we know of actually dates back to at least the 1910s . While the word flapper</ appeared in dictionaries as early as The Gay '90s , the flapper girl started to evolve during World War I and the Prohibition era. , flappers did not always wear sleek bobs, fringed dresses, feathered headbands, and open-toed stiletto heels. These were an invention of filmmakers in The '50s , who tried to evoke the era fit for Technicolor cameras. Actual flappers saw fringe as expensive and very impractical for dancing, hemlines at the time were knee length at its peak before dropping in the very later decade, headbands were Edwardian carryovers that persisted through the early 1920s when some women were reluctant to bob their hair before it went out of fashion by the middle of the decade when bobs became commonplace, and shoes were close-toed and the heels were thick Cuban or Louis. As the decade progressed, and with the help of prominent women like Coco Chanel , hats became tighter and narrower, skirts became shorter, and the silhouette more streamlined, like the image you see above The concept also spread east to Japan and China, where it spawned the "modern girl" (モダンガール modan gaaru</, or モガ moga</ for short) and "modern Miss" (摩登小姐 modeng xiaojie</) cultures respectively. The modeng xiaojie</ would likely wear high heels and high-slit, figure-hugging dresses called " cheongsams " in reaction to the painful foot binding and the antiquated loose robes of the Qing dynasty The flapper lifestyle and look disappeared after the Wall Street Crash and the following Great Depression . The high-spirited attitude and hedonism were less acceptable during the economic hardships of the 1930s Compare and contrast The Suffragette , her predecessor, and The Lad-ette , her direct descendant and Spiritual Successor

So, it has been clarified, immortality sucks </. You see all your friends and loved ones die off , you have to constantly come up with new forms of ID , and if you don't keep abreast of mortal matters, you're going to find yourself completely irrelevant in a century or two. On the plus side, you're a living witness to history. You could have been alive at the fall of the Berlin Wall, the treaty at Appomattox Court House, or even the signing of the Declaration of Independence. And you'll be able to recall that as long as you live, right? Well, hold on a second... see, one could argue that there's only so much space the brain can hold, like a video cassette . Which means that, if you live long enough, your brain's going to start recording over itself. You might forget where you were born,

what your parents looked like, hell, maybe even what your real name is. And it'll be lost forever to the sands of time. Sucks, doesn't it? Unless, of course, the immortal character in question records everything in a diary/volume of books or something, but how often does this happen? A common downplay is to have the immortal's friends and family be the only thing they still can remember. The tragedies, the wonderful days, the good times and the bad may all blur together after a while, but they can still remember those faces. In these cases, the memories of those people might be the only thing that holds the immortal together, as those memories are the one thing they can anchor their mind to, and without them, they would forget who they are and who they were. When this happens to societies, it's Future Imperfect . When it happens to an individual during their own lifetime, the person is Shrouded in Myth . Can be part of the backstory of an Amnesiac God .

The Fighting Forties was a memorably turbulent era, forever linked in the public consciousness with World War II (1937/1939-1945), the development of the first atomic weapons and subsequent Atomic Bombings of Hiroshima and Nagasaki . This also marked the start of the Cold War and the Arab–Israeli Conflict . But this era also brought many other changes on the world's political map. The Soviet Union annexed Estonia , Latvia , and Lithuania , while Burma , Iceland , India , Indonesia , Israel , Lebanon , Pakistan , Syria , and the Philippines gained independence from various European and American colonial empires. New regimes also emerged in existing countries; Republican Italy , West Germany , Red China , and East Germany all emerged in the second half of the decade The technological innovations of the decade included the first digital computers - notably Z3 by Konrad Zuse (1941, German), the Atanasoff–Berry Computer (1942, American), the Colossus Mark 1 and Mark 2 computers (1943 and 1944, British), the Harvard Mark I (1944, American), Z4 by Konrad Zuse (1944, German), ENIAC (1946, American), the Manchester Small-Scale Experimental Machine (nicknamed "Baby") (1948, British), Sergey Lebedev's MESM (1948, USSR), the EDSAC (1949, British), the Manchester Mark 1 (1949, British), and the CSIRAC (1949, Australia) While functioning radars were actually developed in the 1930s, they were first widely used in this decade, with several of the World War II combatants adopting and/or improving the relatively new technology. The first military jeeps were developed for the United States Army in 1940; the private companies creating them introduced civilian models in 1945. The German V-2, introduced in 1942, was the first successful ballistic missile and served as the progenitor of all modern rockets. Jet aircraft were still in an experimental phase during the start of the decade, but the jet-powered Messerschmitt Me 262 (1942, Germany) served as the first operational jet fighter aircraft, the first of many Television was still in its infancy. At the start of the decade, only a few countries had operational television stations (including the United States, United Kingdom, Germany, France, the Soviet Union, Mexico, the Free City of Danzig, Poland, Japan and Italy), and said stations only broadcast in major cities. Only a very limited number of people owned or had access to a television set - as of 1941, WRGB in Schenectady, NY was the only TV station outside a major world city anywhere</ . Later in the decade, the Philippines, Czechoslovakia, Chile, and

the Netherlands would get their first experimental broadcasts. Commercial television got its start in this decade with the launching of early privately-owned networks The hit toy of the era was the Slinky, a helical spring which stretched and bounced up and down. Developed by engineer Richard Thompson James, it became commercially available in 1945. Tupperware, an airtight plastic container for storing food, was created by the eponymous Earl Tupper in 1946. The first commercial microwave oven was introduced by Raytheon in 1947, based on the experiments of inventor Percy Spencer. Velcro was invented by George de Mestral in 1948, though it would not become commercially available until the late 1950s. Momofuku Ando embarked on his quest for instant noodles in 1947, finally succeeding ten years later The cinemas of several countries managed to produce influential films. The Golden Age of Hollywood was still ongoing, and hit films such as Citizen Kane </, The Maltese Falcon (1941) </, and Casablanca </ were arguably among its best products. The Film Noir genre rose to particular prominence. British cinema had some major hits in the adaptation of Shakespearean works by Laurence Olivier and the exemplary noir The Third Man </. In France, influential directors such as Marcel Carné, Robert Bresson, and René Clément scored major hits in the aftermath of the War. Italian neorealism was developed in this decade, with major directors in the genre including Roberto Rossellini, Vittorio De Sica, and Giuseppe De Santis. In the Soviet Union, Ivan the Terrible </ by Sergei Eisenstein was arguably the most notable film of its decade. Meanwhile, a new generation of directors managed to produce their own hits. In Japan, new director Akira Kurosawa began his career As for fashion, styles for dresses, suits (especially zoot suits) and sportswear were a continuation of 1930s silhouettes, like shoulder pads and backless evening wear , only more robust, mannish and simplistic. Hairstyles for women were often long and updone in which they often showed their foreheads. Fedoras and Latin American-influenced hats were popular headwear; while high-heeled wedgies, mary-janes, close-footed oxfords and peep-toe pumps were popular choices for footwear. Gloves were a must . The decade also introduced a new fabric — nylon — and it was used in hosiery, toothbrush bristles, ropes, and parachutes During the war, due to fabric rationing and the closing of fashion houses in Paris, many day dresses were American-made, strictly knee-length and plainly decorated. Nylon stockings suffered shortages due to the need for parachutes, and sportswear was often substituted for casual wear. Many more had innovated themselves in order to be more stylish, even while working on factories. For instance, some women applied makeup on their legs in place of wearing stockings, while other women had the need to borrow their man's trousers and suits while joining the workforce . And somehow, in a certain loophole , while dresses only used a limited amount of fabric and cutting, accessories such as hats, gloves and jewelry weren't. Hats, while they use fabric, but are considered accessories , can have wide brims and often decorated with fruit as they can get, gloves can be as high as they can reach the padded shoulders , and necklaces can go as low as they can hit the dancefloor. After the war, restrictions were still implemented but were gradually relaxed in 1947, when a Parisian designer named Christian Dior created a new set of style, which included long full skirts, rounded busts, wide hips and narrow shoulders. Journalists had dubbed it the "New Look" and the innovative style lingered on until the end of The '50s For music, jazz was the main ingredient to swing (the rage

of the dance floor), bebop (the cutting edge, characterized by extremely fast tempos and complex improvisation), and Latin dances like samba, mambo, salsa and conga brought by soldiers. And then, before The '50s popularized teen sensations, Frank Sinatra was the teen sensation Politically, the Forties encompassed at the very least the entirety of World War II (1939-1945) and at the latest stretched until the start of the Korean War in 1950, and the election of Dwight Eisenhower as President ending two decades of Democrat dominance of Washington in 1952. Culturally, the decade started with the New York World's Fair in 1939 and somewhat ended with the premiere of I Love Lucy </ in 1951. Please note that 1945 was a point of inflexion, marking the end of WWII and the start of the Cold War , as well as the first stages of the post-war boom. Also a nostalgic point during the second half of The '60s (with many war movies made during this time), as well during The '70s and especially</ The '80s (for the exaggerated fashions, of course) See Also: The Gay '90s , The Roaring '20s , The Great Depression , The '50s , The '60s , The '70s , The '80s , The '90s , Turn of the Millennium , The New '10s , and The New '20s

Love is the most important value of all. Everyone needs to love and be loved in return. This trope applies when a character's main motivation is to love, be loved or both. Because the word "love" can apply in many situations and circumstances, the ancient Greeks divided the concept of love into four different types (later expanded upon by C. S. Lewis in his The Four Loves </): Storge </ (Affection/Family) — This is fondness through familiarity, especially among family members or people who have otherwise found themselves together by chance, See for an analysis of why we don't have so much of storge nowadays. It's usually, but not always, reciprocated. The archetype of storge is mother's love for her children - and the children's love for mom. Lewis says storge</ is a very basic human need, comparing it to food - if you think you can do without , it's not a good sign, just like lack of appetite can be medically alarming. In fact, human children (and other mammals - see cloth mother and related experiments) have been observed to not develop right when deprived of storge. I Just Want to Have Friends is a manifestation of this need - see the trope page. Go Mad from the Isolation may happen to people deprived of it, even if they're technically not on a desert island . A fifth love, rarely mentioned in modern times, was called "xenia". Translated precisely as "guest friendship", we know it today as the Ancient Greek concept of Sacred Hospitality . It was so important to the Greeks that its patron was Zeus himself, in the epithet of Zeus Xenios. Also referenced as a minor note are loves for non-human things. Love for an animal (such as a pet) is redirected to storge</ according to C. S. Lewis , while modern animal rights proponents might argue for the inclusion of animals in general in agape</ , but love for nature and love for country are most noted as love for non-human things. Likings and preferences (for food, activities, etc) are also discussed especially as you can admire an object (like a painting for instance) just as you can admire a person. It is notable that these are rough categories of love and not exclusive to each other. That is, more than one can appear between the same people. For instance, if Alice meets Bob at a Sci-Fi convention and they continue to get together to talk about sci-fi, then they have philia</. If Alice and Bob in the process become each others' Love Interests , they will also have eros</, but if they still get together to talk about sci-fi they

still have philia</. If they are Happily Married for so long that they grow old together and like each other's company simply because they are there, that is storge</. And if they make Heroic Sacrifices for each other, that is agape</. In general, philia will normally make storge arise in time, and in the absence of hindrances (look here for a list) it's likely to bring about eros as well. Related to Like Brother and Sister and I Just Want to Have Friends . Agape</ is also a Super-Trope of Heroic Sacrifice and all four can be expressed by an Act of True Love .

Any halfway decent work of the Romance genre will deal with eros. The lighter, funnier shade of it will be explored in a Romantic Comedy (remember, Cupid's arrows fly blind!). Many works not in the genre have Romance Arcs , too.

A monster is on the loose terrorizing a bunch of innocent people. As long as the monster and the victims are characters in a fictional world, one would usually be correct to assume that the boundaries of the Fourth Wall will be respected. But then, Breaking the Fourth Wall , the monster assaults the omniscient narrator, or leaps out at the audience. Definitely Paranoia Fuel . Much easier to pull off with visual media like film, but a few literary examples also exist. An easy way to invoke this trope is to describe a Brown Note , and say that a series of horrible events happened to anybody who experienced it before, and specify that the first symptom is a sense of foreboding. Since foreboding is a base response, even rational people who know that they cannot be negatively affected by a work of fiction will feel the visceral reaction thanks to the nocebo effect . Paranoia Fuel can then set in; mission accomplished. This trope can be done far more effectively in video games due to the interactivity of the medium, especially on computers where it's easy for the game to directly refer to the player by account names , talk to the player or execute this trope in the most literal fashion by actually attacking and harming the machine , as demonstrated by Imscared </, or preserving information beyond replays and reinstalls, most famously shown by Undertale </ . See also Second Person Attack , Rage Against the Author , Scarily Specific Story , and The Most Dangerous Video Game . May involve Sean Connery Is About to Shoot You or a Tome of Eldritch Lore , or may implement Fission Mailed . The Computer Is a Lying Bastard is a game specific version of this, though it usually involves trickery instead of threats. If an action from the video game affects something beyond the game or its display or usual sound device, such as something in the real world, then it may be a case of Reaching Through the Fourth Wall . Abusive Advertising is a related trope where advertisements threaten to cause harm to the audience if they don't buy what's being advertised. In-universe examples may fall under Deadline News or Spectator Casualty . Can be subverted in a combination of Fourth Wall Psych and Shock-and-Switch Ending . Real life does not have a fourth wall, so

Embarrassing things happen to us all sometimes. When they happen, we trust anyone who saw said thing to afford us the dignity of not calling attention to it, and we typically do likewise when something happens to them. Besides, getting splashed by a puddle or dropping a stack of dishes isn't that</ funny to begin with When embarrassing things happen to characters in a comedy, however, every stranger within a 500-foot radius will go out of their way

to stop what they were doing, point out the thing in question, laugh loudly about it, and basically humiliate the character into feeling like a quivering little pile of crap. This is known as the Freelance Shame Squad, a group of otherwise unremarkable people who abandon their better nature and laugh like a sociopathic mob upon witnessing a stranger's misfortune Often illustrated with a Circle of Shame shot, as the focus of the humiliation looks around them and all they can see are laughing faces Thankfully, this is usually not Truth in Television , as in reality most onlookers will react with either confusion, surprise, annoyance, or just plain indifference when seeing someone else's faux pas. However, fear</ of this trope certainly exists in the minds of young people everywhere. This trope shares a bunk with No Sympathy , and like that, it's a trope that tends to really get on people's nerves . See also Embarrassed by a Child , Humiliation Conga , and Instant Humiliation: Just Add YouTube! Compare Open the Door and See All the People , when the character is surprised by a mob of onlookers. See also Shamed by a Mob , when the fallen character is met with the crowd's quiet look of disapproval. Compare and contrast Point-and-Laugh Show , when it's the audience who's expected to laugh at a contestant's misfortune. Related to Passing Judgment

In a group of otherwise good friends, there's one character who's an unrepentant Jerkass to everyone else. Or, if they aren't downright mean or cruel, they may be so stupid , annoying, or just plain weird that it's embarrassing to be seen with them. In any case, asking a member of the group "Why are you even friends with him?" is a perfectly legitimate question. It can usually be answered with one or more of the following explanations: —The group has known this person for a long time. They might have even genuinely liked him or her at one point, but years of maturity and development (either by the disliked "friend" or by the others) resulted in this member no longer fitting in. However, the group keeps them around anyway due to either obligation, loyalty or familiarity. It's not even that their friends aren't aware of their behavior, either. They're perfectly aware that the person is a jerk, or a geek, or a ditz, and will frequently treat them as such based on their behavior. They still get included in the group nonetheless, with the group often defending them if any outsiders insult or mistreat them . In some cases, it's discovered that the group really does care about this friend and vice versa. In other words, "They may be a pain in the butt, but they're our</ pain in the butt." Often uttered right before such lines as " You mess with them, you mess with all of us !" or "We're not leaving anyone behind!" The character may have a breakout episode that explains the reason for their attitude or reveals a human side that never showed before (such as a cute hobby or a Hidden Heart of Gold). More tragic examples may lead to the disliked character Jumping Off the Slippery Slope , and their former "friends" bitterly regretting that they tolerated someone so obviously malicious for so long. Mistreatment-Induced Betrayal can be at play if the friend gets fed up with the way they treat him. This is Truth in Television . Chances are you have a "friend" like this (or multiple "friends"), or you may even be that "friend" yourself. Compare Vitriolic Best Buds and With Friends Like These... , where this kind of attitude is usually limited to one or two select members of the group as opposed to being the opinion of the group as a whole (though the latter trope

can compliment this one if one friend is actively disrespected enough by the others). This trope may overlap with Loser Friend Puzzles Outsiders . However, in this trope the whole social circle hates the "loser" rather than an outsider to the group, and the person may actually have some cause for being disliked. In the other, the person is usually presented as being an innocent victim of prejudice, whether it's related to social Darwinism , jocks vs geeks, Slobs vs. Snobs , or racism, fantastic or otherwise. If The Friend Nobody Likes is a protagonist or otherwise portrayed sympathetically, he may instead become The Woobie . The Friend may also be The Gadfly if they aren't an up-and-out jerk. If someone is disliked to the point that people won't</ associate with them, All of the Other Reindeer is in play. See also My Friends… and Zoidberg! , The Complainer Is Always Wrong , No Accounting for Taste (when a romantic couple are similarly incompatible), and Token Evil Teammate .

We all know the type. Their beliefs are right, and anyone who does not believe as they do is stupid, crazy, evil or all three. The Fundamentalist is right, you are wrong, and being right is the only thing that matters A common behavior of The Fundamentalist is a tendency to dehumanize or demonize those not in line with their particular brand of belief, which allows them to lie to, abuse and otherwise mistreat those opposed to their beliefs, often in contravention of their own professed beliefs The most common Fundamentalists you'll meet in the West are Christian, but there are also breeds of Jewish, Muslim, Shinto and Hindu fundamentalism. Even Buddhism has had its "holy wars," exchanging campaigns of political repression, burning of scriptures, and outright murder with Taoists in ancient China Fundamentalism is also something other than a religious phenomenon. Non-religious ideologies like communism, capitalism, socialism, racism, environmentalism, fascism, democracy, anarchism and yes, even atheism, can all attract their own brands of "fundies" as well Fundamentalists crop up in Fandom . If, for example, you see Gollum as anything less than a direct agent of the Valar sent to destroy the Ring once and for all, the Tolkien fundamentalist sees you as bad and wrong. The Fundamentalist is pathologically obsessed with being "right," even in subjects that might not have a right answer — art criticism, hermeneutics, straight down to the best flavor of ice cream. Fundamentalism looks a lot like Fan Dumb , as points out A religious fundamentalist may also be a Sinister Minister . See also: Knight Templar , Well-Intentioned Extremist , Holier Than Thou , Moral Myopia , Single-Issue Wonk , Dry Crusader , Strawman Political , Windmill Political , Windmill Crusader , With Us or Against Us , Lawful Stupid and Poe's Law . Atheism is given this attribution in various instances when extreme skepticism is employed against the supernatural or religious beliefs, but most instances in fiction can fall under the tropes Flat-Earth Atheist , Agent Scully , and Hollywood Atheist . Also compare Totalitarian Utilitarian and Principles Zealot for similar attitudes to secular philosophies. Contrast The Soulsaver and Soul-Saving Crusader for religious fundamentalists who are objectively right within The 'Verse of the setting See also Egocentrically Religious , Black-and-White Insanity , Belief Makes You Stupid and Activist Fundamentalist Antics

Even at a funeral,</ Hilarity Ensues . This trope summarizes all the wacky hijinks that can commonly occur at a sitcom funeral.

It's the comedic flipside of the serious Due to the Dead The protagonist will see something in the casket that belongs to them, and must retrieve it without being noticed by the mourners or violating the corpse. This many times will result in the person's watch, bracelet, or cuff link getting snagged on something in the casket (going as far as on the zipper</ of the deceased) Or, he is asked to deliver the eulogy, and struggles because he either barely knew the deceased or hated them intensely If the deceased is cremated, dust to dust, Ashes to Crashes . The ashes are just waiting to be spilled, worn, consumed, or disrespected in some way. If it's a particularly black comedy, expect the coffin to be knocked over at some point, and for extra Black Comedy points, the corpse to be abused in some fashion Then of course there's always the "missing corpse/casket" situation, which often has the guest of honor rolling out of control down a street, dodging cars, fruit carts , sheets of glass , and other obstacles. And then there's the instance where a main character is declared "dead" to protect him from a bloodthirsty revenge-seeker , with matters sometimes becoming complicated when the villain discovers that his supposedly dead enemy is still very much alive Expect plenty of Black Comedy to be involved Or maybe the characters will play an Of Corpse He's Alive . This is the generally the opposite of the heartwrenching Meaningful Funeral , but there can be some overlap . Compare And There Was Much Rejoicing , Last Disrespects , or Speak Ill of the Dead , where the non-dead characters may indulge in this Or, finally, the heartwarming version that we get a bit in real life. The deceased was a comic (or even a Sad Clown) and would abhor the idea of people wasting a day and a gathering moping about their passing. This is the basis of a Cheerful Funeral : ultimately full of good spirits as everyone shares their fondest memories of the passed and honors their memory with a smile or two

In </ George plays a prank during Fred's funeral that turns the hair of every non-redheaded participant Weasley red. This is soon followed by enough fireworks to outdo Guy Fawkes' Day.

John Smith is a goodhearted farm boy from sometime in the past - but not earlier than the 13th century (as modern English would be near-totally incomprehensible to a speaker of that time or earlier.) But then he foolishly plays with the mystic Nazi time portal or there's a temporal equivalent of the Teleporter Accident , and ZAP!, he falls, screaming, into the Present Day (whenever that happens to be). Inevitably, within minutes of arriving in the bright, blinky, flishy-flashing future, he will be culture-shocked from his head to his toes. To drive home how much of a Fish out of Temporal Water he is, the filmmakers will slap him in the face repeatedly with the steamiest parts of contemporary culture, whether or not it's even remotely realistic in context. It doesn't matter if it's 10:00 in the morning or 10:00 at night. It doesn't matter if he's in a seafood night-market in Taipei, a busy sidewalk in Rio de Janeiro at the height of Mardi Gras, or a Turkish Cafe in New Delhi - somehow, somewhere there will be a TV playing porn. Usually hardcore, but maybe softcore at the Turkish Cafe. Alternately or additionally, he may also stumble across: A working strip-bar, complete with pole dancers. A more specific sub-trope of Fish out of Temporal Water . See also It's a Wonderful Plot , when the person sees what future difference is made by them specifically.

The Gadfly is a character who often says things that make fun of, or provoke, other people Maybe they have a hard time really expressing themselves. Or it could be they just like to watch others get annoyed, confused or angry at them. Or maybe the impolite behavior is a Secret Test of Character for the other party Usually they're not really bad people. They can be quite amusing as long as they're not going after you</, but their main targets seem to be their allies, who understand that it's all a joke to them. In the Forum Pecking Order , they may be a member of the Old Guard. Their amicable nature makes them fairly benevolent but they can set off strange conversations and arguments The Gadfly varies in its subject matter, of course. Sometimes they are The Tease , forever raunchy, or they love political arguments, or they are flat-out crazy.</ Others are a variant of the Attention Whore , and encourage aggression towards themselves. To keep them in line requires a Mod who has a long leash and a big stick Compare and contrast with Troll , a character who draws pleasure not from ludicrousness but from suffering See also I Shall Taunt You , Armor-Piercing Question , Devil's Advocate , Crying Wolf Contrast the Blithe Spirit and Manic Pixie Dream Girl , who often use a very similar M.O. to improve</ people's lives. The Devil's Advocate will do this in serious discussion to point out flaws in a stated position Not to be confused with the 1897 or unrelated 1955 of the the same name

The gambler follows a card (or dice) theme, uses cards , dice, darts, coins and gambling implements as weapons , and is very well-versed in blackjack, poker , craps, slots, and all sorts of casino games. They rely much more on luck and cunning than on skill or outright power, and very seldom take it too hard on the occasions they lose, usually due to believing it was due to chance They tend to be slick, either elegant or gaudy, just like professional card players from the past, and are more towards lean and nimble than strong and resistant. One would be hard-pressed to find a particularly slow-witted person, or a grunt, in the position of the Gambler The entire theme around the gambler makes him usually either an Anti-Hero or an Anti-Villain , due to a view that they usually revere luck and chance over pledged allegiances, and that they will usually be too chaotic to be too specifically good or evil, with The Joker being a rather brutal exception to this rule. This trope is almost entirely populated by men, and it has been increasingly common as time goes by. See also: Death Dealer (using playing cards as weapons), as well as Born Lucky and Winds of Destiny, Change! (when the character has actual powers over luck) In a video game, expect their skill sets to revolve around Gameplay Randomization even more than other characters, e.g. having Randomized Damage Attacks as part of their "luck" gimmick For actual</ gamblers, see The Gambling Addict or Professional Gambler

This trope, featured in stories which feature game-playing as an important element, occurs when the game the characters are playing becomes real. Either elements of the game start manifesting in reality, or the characters are drawn into the game. Winning the game is often the only way to escape, or to undo the changes the game caused. The Game Come to Life is usually a Board Game , a

Collectible Card Game or a Video Game A variation on this trope involves children playing a video game which turns out to be a remote-control system for actual combat machines Compare The Game Plays You , when the game not only makes things real but is also sentient and hostile See also: Trapped in TV Land , Refugee from TV Land , Inside a Computer System

In Project X Zone </, Kite and Black Rose can't seem to log out for some reason, Then when the rest of the party ends up going from The World</ to the real world, they follow as their game character-selves. They momentarily wonder what's happening to their real bodies.

Video Games are a medium that can easily be adapted from a book or comic series. Typically, to gain a mainstream audience a book is adapted into a movie . A less common occurrence is when a book is adapted straight into a game. These were common in the late 1980s and early 1990s when graphical computer games were becoming popular.

Tom Clancy is the Trope Codifier for this, with the Rainbow Six </, Ghost Recon </ and Splinter Cell </ series. Tom Clancy examples go all the way back to the late-1980s sub sim based on Red Storm Rising </ .

No, not the "gay" you were thinking of , nor The '90s you were thinking of, for that matter This trope covers depictions of the 90s, the realm of Oscar Wilde , William Jennings Bryan, Nikola Tesla , Arthur Conan Doyle and the Gibson Girl You see, back in the earlier half of the twentieth century, people became enamored with the 1890s. It was where what we now recognize as "decade nostalgia" was born, and The Gay Nineties became a popular setting for films of the 1930s, the 1940s and, to a lesser degree, the 1950s and 1960s, by which time it was seen as that innocent age before World Wars and atomic bombs If you lived in this time period, you were generally fortunate as long as you lived in wealthier countries of the world, as it was a time of relative peace (see below). On the flip side, if you were born in this decade, you would most likely live long enough to see and probably be involved in the First World War , The Spanish Flu , The Great Depression , the rise of totalitarianism, wartime genocides, and the Second World War . Further, if you weren't part of your country's majority ethnicity, and/or if you were female, your rights were not anywhere close to those of the men who were This was also the time of the last great gold rush in the Klondike region of the Yukon. Thousands of prospectors headed north to strike it rich, and while the American town of Skagway, Alaska may have been wild, the prospectors in Canada quickly learned that they were in a very different gold rush, with the North West Mounted Police under the command of Sam Steele keeping a firm hand on their behavior. As such, it was the most orderly of such affairs in history and the legend of the Mounties was born The automobile was just barely invented, so new that people couldn't agree on what to call it ("Horseless carriage" is the memetic old-timey name, but that only scratches the surface). Most people who lived in cities traveled around in horse-drawn hansom cabs, pedaled bicycles (built for two or otherwise, and often the kind with the enormous front wheel, called penny-farthings), and rode on trolleys, but most</ people still lived on the farm, and horse-drawn farm wagons were used as all-purpose transportation. In major cities, electric lights were replacing gas lamps and candles. Other technologies that would later be typical of the 20th century and beyond, such as planes,

telephones, and films, were also being developed around this time. Ragtime was the hottest music According to nostalgic films set in this decade, back then everyone was a rich white person who wore Gorgeous Period Dresses , with every lady wearing Art Nouveau inspired dresses with Giant Poofy Sleeves and carrying a Parasol of Prettiness Take note that the fashions in this decade no longer used bustles. The exaggeration shifted from the backside to the shoulders, leaving the skirts undraped in an A-line form, and giving the silhouette an hourglass look. Any fashion historian will tell you that the notion of everyone wearing bustles in the 1890s is like everyone wore neon powersuits with gigantic shoulder pads in the 1990s . , and they all liked to hang out in ritzy places located in major U.S. cities (for New York , this was Delmonico's restaurant at the Waldorf-Astoria hotel). In fact, the "everybody's rich" stereotype stems from a conflation of this period with " The Gilded Age " (1876-1896), as the Gay Nineties were also marked by economic depression and much labor agitation (see on The Other Wiki), not to mention the Spanish-American War . Even then, the term "Gilded Age" (as in, "coated in gold") was specifically meant to indicate that the good times were only a surface veneer, with serious problems lurking just beneath (as the Gay Nineties themselves later demonstrated). If you can find the graphic history book, The Good Old Days: They Were Terrible!</, you can see a sobering look at the real grimy realities of the era. It was certainly grim if you weren't a well-off white man in that time; racism was blatant and commonplace and not only had the backing of the law, with the Supreme Court ruling in Plessy vs. Ferguson</ that racial segregation was legal as long as it was "separate but equal" (a condition which no civil government took seriously), but was defended with pseudoscientific theories that lent a veneer of "scientific" legitimacy to pre-existing assumptions of the superiority of the white man . Mark Twain 's entire career involved him angrily mocking colonialism, imperialism and American Exceptionalism Abroad, things were jumping internationally. In France, there was the Dreyfus Affair where Alfred Dreyfus, a Jewish French Army officer, was made The Scapegoat of a trumped-up treason charge. The controversy tore apart France as conservatives and the Army stubbornly refused to have Dreyfus' case retried no matter how much evidence about his innocence piled up, citing the need to uphold the "honor of the army" (which apparently involved covering up and defending the lies enabling a blatant Miscarriage of Justice). Meanwhile, Britain found itself in its own version of The Vietnam War with The Second Boer War in Southern Africa . It proved a frustrating fight against a savvy, well armed, and determined foe that finally required the British rounding up the civilian population in concentration camps to break the will of the enemy. At the same time, King Leopold II of Belgium was making a mint with his Congo Free State, a massive swath of Equatorial Africa as his personal property which was exploited to the hilt with ruthless colonial brutality enforcing his will, causing a death toll estimated to be 10 million Africans. It would inspire the Joseph Conrad novel Heart of Darkness </, in which there was a very good real-life reason why Kurtz's last words were, "The horror... the horror..." Also, a French aristocrat by the name of Pierre de Coubertin would revive the Olympic Games for the Gay Nineties, which would be hosted in Greece (the site of the original Olympics) Meanwhile, Germany's international presence changed dramatically as Kaiser Wilhelm got rid of the master politician, Otto von Bismarck , and set his country onto a recklessly aggressive stance that

Bismarck strove to avoid, such as directly challenging Britain. And the Ottoman Empire, already beginning to split at the seams and having never quite recovered from losing Greece earlier in the century (in fact, political satire of the day referred to the empire as "the sick man of Europe"), showed its first signs of turning its Christian minorities into scapegoats, with widespread massacres that sent the first big wave of Armenian refugees to America and elsewhere (the next, even bigger wave coming during World War One) In Australia, the 1890s are among the most important eras of the country's history, politically, economically, and culturally. Australia's first art movement, the Heidelberg School, bloomed during this time. Bush Poetry also hit its stride here, most famously Banjo Paterson's Waltzing Matilda</. The decade's also seen as the beginning of a new chapter domestically: Melbourne 's Golden Age since the 1860s came to a very sudden end in 1893, and the city saw no growth both economic and population-wise for over a decade. In its place rose Sydney , which was recovering from nearly a century of constant plague, kickstarting a rivalry between the two cities that only seems to have gotten stronger since. Sports-wise, the Victorian Football League broke off from the Victorian Football Association in 1896, growing into one of the most followed and watched leagues in the nation, and today is slowly encroaching into what is traditionally Rugby League territory. The most important thing that happened, however, was the Federation movement. The distance between Britain and the colonies, the economic hardships they were facing, and the threat of Russian/French/Chinese invasion meant that if the colonies were to remain divided, they would remain weak and eventually end up being conquered. Spearheaded by men such as Sir Henry Parkes and Sir Edmund Barton, the Constitution was drawn up during this time, and New Zealand and Fiji were asked to join. They declined, though jokes about them being Australian states are still being made today. Western Australia tried to keep out of it but to no avail It should also be noted that the term "Gay Nineties" for this era, like the " Edwardian Era " that followed it, is primarily British. (In Britain it was also called "The Naughty Nineties", as it used to be seen as a comparatively permissive era.) In America there is also the aforementioned "Gilded Age" from the End of Radical Reconstruction until the entry into World War I, while in continental Europe you usually use the French la Belle Époque</ (roughly 1884 to 1914), the German "Wilhelmic Era" (Wilhelminische Ära</, 1890 to 1914), or the French-Austrian Fin de siècle</ (also 1890 to 1914) Films actually made in the 1890s were about thirty seconds long with little to no plot (people were still amazed that pictures could move</).
You can watch some of them Art in this decade had shifted from the traditional, realistic, and impressionist movements to the innovative, modernizing, and expressionist movements. Art Nouveau had its full blossoming glory after the style spread in Europe, and the works of Vincent van Gogh after his death, Paul Gauguin, Alphonse Mucha , and others went into full display Historically, the 1890s was one of the more iconic periods of American history, leaving an impression every bit as indelible as The '50s still does today. As a result, long after the actual decade had faded from memory (sometimes quite</ long after it faded), many of its tropes and stereotypes remained common fodder for depictions in the popular arts. This wasn't usually done without at least a bit of irony (usually only in satirical or Cloudcuckoolander works), but writers and artists returned to the Gay Nineties well so often that

its conventions became even more</ stereotypical

Art Nouveau with its fluid, naturalistic, and colorful forms. With the 2017 death of Emma Morano, who was the last known living person born before 1900, there is officially no one left to be nostalgic about this decade. This is a Forgotten Trope and the fact that the name "Gay Nineties" was never changed should give you an idea how long it's been dead . Of course, they still make films set in the 1890s, but the nostalgic version from the '30s and '40s is pretty much gone. In fact, some modern-day Hollywood writers seem to think any</ year not starting with "19" or "20" means "completely pre-Industrial Revolution." For example, see the entry on The Village </ farther down this page. However, today's general unfamiliarity with the period works set in the 1880s or 1900s may make their setting indistinguishable from the stereotypical Gay Nineties. As was suggested earlier, The '50s and later The '80s eventually replaced the 1890s as the nostalgic period of choice, with the result that those decade's tropes largely replaced the ones mentioned above (resulting in Still the '50s or the '80s , perhaps)? However, kooky Gay Nineties stuff still pops up occasionally, most often in works directed at preteen children, or in surreal comedy series such as The Simpsons </ or Family Guy </. Also, the rise in popularity of Steampunk may represent a new, updated reflection of the nostalgia for the nostalgia. Speaking of, Steampunk is when this crosses paths with science fiction, and Gaslamp Fantasy is when this crosses paths with fantasy. Ironically, in real life, the Gay Nineties were the period where the world began to move beyond traditional steampunk/gaslamp fantasy aesthetics because of new technologies and movements such as Art Nouveau. Nor is this trope exclusively American. If anything, the British seem to make a fetish out of it even more</. (This may</ be because the mid-1890s represented the high point of the British Empire before the Boer War took the gloss off and the Great War began its decline, and where Queen Victoria celebrated sixty years of her reign.) And in France, well, this era is known as la Belle Époque</ — "the Beautiful Era" — for a reason. If a story set during the Gay Nineties takes place in the western part of the United States or Canada, the Twilight of the Old West trope often comes into play. See Also: Regency England , Victorian Britain , The Gilded Age , The Edwardian Era , The Roaring '20s , The Great Depression , The '40s and The '50s , and also Two Decades Behind . Also see Steampunk , which is usually set in a fantastical sci-fi version of this period.

This page is about the trope. For the film, go here . </ We all know The Squad : A group of soldiers who are the best in their respective fields despite any psychological quirks . Often, the team is led by an intelligent, inspirational man, who took this Ragtag Bunch of Misfits and made them into a deadly fighting force that would risk their lives for each other in a heartbeat . But if Colonel Badass is so good, why is he here with these</ jokers, and not at Headquarters or the Front Line, where a man of his talents really</ needs to be? Well you see, a few years back, he got involved with a lovely young woman, whose father just happened to be his superior officer. And boy, was Daddy mad </ when he found him with his little girl . For this horrible transgression, he was sent to this dumping ground of a unit . Alternatively, he might have had a relationship with the wife of his commanding officer, which makes the lack of promotion still more justified.

As it turns out, not all genies have to be quasi-mystical creatures who arise by having their lamp stroked. In Sci-Fi , it is quite common for a genie to take another form entirely—that of the well-meaning but hopelessly logical computer program It just turns out that these are the breaks. Computers have a Viewer-Friendly Interface , an Omniscient Database , and can recognize plain speech, but they are notoriously bad at understanding figurative language. So if you tell your Robot Buddy or AI to "Give me a break", it will try to snap your legs. Tell it to "get lost" or "take a hike", and it'll wander off by itself. And so on Another common interpretation comes to us courtesy of the old days of MS-DOS. The computer prompt, not having any idea what your ultimate goal is, needs everything explained to it one step at a time. And heaven help the poor computer user who can't figure out what the correct command prompts are. You Can't Get Ye Flask is a common result of this kind of confusion Of course, You Can't Get Ye Flask is also much less fun than this trope, since a normal computer will just not do anything when given instructions it can't understand. So when wackiness is the goal, only this can provide the fun we desire while still maintaining a vestige of non-magical command prompts The machine version of the Literal Genie In the murder-mystery episode of Haruhi Suzumiya </, Haruhi asks Yuki (sort of a computer) to lock the door and not let anybody in. Later, she asks to be let in, and Yuki refuses. Kyon gets her to let them in by telling her the order has been cancelled. He then guesses that the ordeal might have been Yuki's awkward attempt at a joke. It has also lead others to muse that for whatever reason Kyon's commands override anything else; which makes sense given Yuki's absolute loyalty to him

Iznogoud </ : In "Iznogoud and the Magic Computer", Iznogoud buys a magical computer from a character who tells him a genie lives inside it and answers every question.

The plot of the movie SpaceCamp </ is jumpstarted when Max wishes he could go into space within earshot of the robot Jinx. The robot (having run a simulation that indicates a 4.9 million year wait for the specific accident he wants) engineers the fatal shuttle accident that forces Mission Control to launch the shuttle by activating its booster rockets (Jinx ignited a single booster rocket, which would have flipped the shuttle right into a nosedive).

After working out three simple laws that would render all robots totally safe, just about every single Isaac Asimov robot story would show how a robot could stick to the letter of the law and still cause an awful lot of trouble.

On Knight Rider </, KITT's Evil Twin , KARR, was ordered to defend itself, so it immediately locked itself down and refused to follow any other orders, since they might lead it to its destruction.

Red vs. Blue </ has Lopez the robot building an army of robots for Omnicidal Maniac O'Malley. O'Malley then orders them to attack, and they charge ... at a pace slower than walking. Why did they go slow? 'You asked for a day</ of victory.' The robots were set to win in exactly 24 hours.

In The Elder Scrolls IV: Oblivion </ , the "Radiant AI" for providing NPCs with aspirations and goals was much less impressive than originally hyped. Apparently, it proved far more difficult to do well than Bethesda expected.

While not quite</ a computer, Castle Heterodyne of Girl Genius tends to interpret orders in whatever way allows it to have the most fun (read: cause the most casualties). Thus, when Agatha tells it there are people after her</, it immediately tries to send helpful minion Moloch through a trap door ("Ah. Then perhaps</ you should have said: 'The people after us</ .'"), and when she takes it up on its suggestion to keep her enemies out of Mechanicsburg airspace, it interprets this as permission to send the Torchmen not only after the fake Heterodyne's airship, but Castle Wulfenbach as well.

One episode of Muppet Babies </ used this in the process of parodying as many sci-fi tropes as possible. "Gross me out" and "I need a bath" were among the "wishes".

Those tropers old enough to have worked with type-in programs, as well as DOS on a daily basis in general, know that this was all too often Truth in Television . Pre-Windows MS Word especially seemed to have at least three keys, any one of which would instantly delete all your work.

Often, you'll want to get some Parental Bonus or cool and hip comedy into your work to broaden your appeal to the Periphery Demographic . One common method of doing this in Science Fiction and fantasy is by having a non-human character or a magical creature of some sort appear to be in tune with the cultural Zeitgeist of the time period when the work was made, but not the one the work is actually set in </, adding an extra touch of spice to the Anachronism Stew . Thus, space aliens will watch Casablanca </, gremlins will cosplay as Rambo , and, yes, the Genie will impersonate Jack Nicholson . Logically, there does come a moment when you must ask, "This alien/gremlin/genie can do all of these insane things, but they can't violate causality?" This can be justified in various ways. Perhaps the character is a time traveler, or spent a great deal of time on Earth at one point, or has intercepted Earth's TV and radio transmissions and fallen in love with them. Though this particular gag did not originate in The '90s , it became very popular for a long time following the smashing success of Disney 's Aladdin . </ A bit of trivia: This trope was almost called "The Genie Knows John Wayne". In the original script, Genie was supposed to do a John Wayne impression (note the line about being a "straight shooter"). But Robin Williams did a better Jack Nicholson impression. Very much comes under the Rule of Funny and Willing Suspension of Disbelief . Compare to the Fish out of Temporal Water , who may make constant pop cultural references as a way to remind himself of home, even if none of his new friends understand them.

The male choices in female-centered love triangle usually comes with two archetypes: the kind-hearted, safe Gentleman and the edgy, dangerous Scoundrel. The Gentleman is a good guy: honest, upright, and noble. The Scoundrel is an outsider to the heroine's world (most of the time), dangerous and wild. It is a love triangle between a heroine and Noble Male, Roguish Male : a man who is safe versus a man who is exciting The Gentleman is likely someone the

heroine has known previously, the kind of man who represents the safety of her youth and home. The Scoundrel has a dangerous spark that attracts her into his world. That kind of danger is usually emotional in nature—the heroine risks a wild and unstable relationship with him, especially in contrast to the relative dependability of the Gentleman. Parents will favor the Gentleman and discourage dalliance with the Scoundrel, regardless of personality A discretionary angle features the heroine committing to a lifestyle via a man: choosing traditionalism vs passion or lasting happiness vs transient excitement . In these cases, one of the two men will almost always have a clearly undesirable personality. If the poorer character seems to fit the patterns of Gentleman better (or vice versa), the trope is Rich Suitor, Poor Suitor Unlike with Betty and Veronica , the heroine often chooses early or midway into the story, and who she ends up with is usually dependent on the length of the work and how early she made a choice . If a choice is made very early, the heroine is more likely to end up with with that first choice after several setbacks with him. If the choice is made mid-way, then it was the Wrong Guy First . Otherwise be prepared for a while of agonizing UST and Will They or Won't They? Bear in mind that not every</ love triangle with two men is going to fit Spear Counterpart to Betty and Veronica . Compare Noble Male, Roguish Male , All Girls Want Bad Boys and Single Woman Seeks Good Man . See Rich Suitor, Poor Suitor

A character who is often referred to, but never quite makes it onscreen. Sometimes just casually mentioned, but eventually played for comic effect as the camera (or lead character) just fails to catch them Sometimes the character is never seen because the viewer is, in essence, this character (and thus share viewpoints). In this case the viewers are probably being used as The Watson If a disembodied voice says—"Yes Ma, I'm coming!"—they're The Voice Not the Great Gazoo , but occurs in similar range of plot devices. Will also be an Impersonation-Exclusive Character if someone else uses the character's form. See also He Who Must Not Be Seen and Nothing Is Scarier (for when a character remains unseen for the Rule of Scary). For a concept, item or location, rather than a person, see Cryptic Background Reference . If it's an event, you can check out Noodle Incident . Often overlaps with No One Sees the Boss Compare and contrast with The Faceless where a character's face is never visible. For a character who is frequently mentioned but never seen because they died before the story began, see Posthumous Character and Death by Origin Story . If the character eventually appears, see Unseen No More . For a character whose existence can only be inferred see Unknown Character Sometimes related to Greater-Scope Villain when dealing with villains; compare The Dreaded For actual ghosts and spirits, see Our Ghosts Are Different . Not to be confused with The Spook , or with the 1990 film Ghost </

There are two parallel definitions of a gimmick: A cheat; either a method of doing something that appears impossible, or some device used for cheating. This is about that second, as applied to characters. The power of sheer gimmickry, when properly used, cannot be underestimated; a properly executed gimmick can make a character truly memorable. The true definition of a gimmick is if an Alternate Universe or Continuity Reboot equivalent (or a Captain Ersatz) isn't

"really" that character without the gimmick, then that's this. Most common in Comic Books and Professional Wrestling , gimmicks are so important to the latter that professional wrestling was the first category to get its own sub page, but gimmicks can show up elsewhere. See also Idiosyncrazy , for when a character's gimmick is driven by his insanity, rather than out of universe considerations. Compare the Dancing Bear . A whole team</ of people with a shared gimmick tends to result in a Gang of Hats . Compare Gimmick Matches .

Mystery Men </ has dozens of gimmicky superheroes and supervillains, most of them second-rate at best (though the main characters eventually do Take A Level In Badass . The Blue Rajah is notable in that he doesn't seem to know whether he's a British-sympathizing Indian prince or a guy who throws forks at people, and eventually settles on calling himself "a limey fork-flinger."

Nero Wolfe was best known for solving cases while never leaving his house. His narrator, Archie Goodwin, did all of the relevant legwork; the combination of the the Hard Boiled-styled detective and the very Defective Great Detective was the gimmick of the series as a whole.

An aggressive hug verging upon a flying tackle which sometimes knocks the recipient over and invariably ends up with the glomper wrapped securely around some part of the glompee's body. If the glomper's rather intense feelings for their target are not shared by the glompee, things will immediately get awkward at best or (if the glompee is a Tsundere) violent at worst . Stalkers with a Crush , Clingy Jealous Girls , and Abhorrent Admirers frequently glomp the objects of their affection. Usually considered a comedy trope, for obvious reasons While aggressive hugs are nothing new (in Real Life or in media) the use of the term "glomp" to describe them appears to have stemmed from its use as a sound effect in early manga translations by Viz Media . (One folk etymology asserts that it stands for "Grab, Latch On, Maintain Pressure"</, but that is a backronym applied to the word after it became popular.) The word itself appears to be a mutation of the established English word "glom" which means "to grab; to latch on" (as found in the words "agglomeration" and "conglomerate") with a final "p" sound added to give it more of a sense of definite action. Can function as an Unsound Effect This may also be used in a more positive manner if the glompee actually does reciprocate the glomper's feelings; in these cases, a glomp symbolizes one character literally bowling another over with affection, but there again it's typically played for comedy Whole-team glomping of anyone who's just scored a goal is also common in sports in Real Life . In soccer, it seems to be compulsory A Super-Trope to Cry into Chest A glomper is often the Cuddle Bug . See also No Sense of Personal Space , which glompers often exhibit. If the glomper is frightened, it's a Security Cling . If the glomper is genuinely attacking , </ it's a Deadly Lunge or Attack Hello . In Real Life, it can turn into a Deadly Lunge regardless of the glomper's intent, especially if the glompee is much smaller, possessed of a medical condition, or just doesn't like being touched

If a story has a hero who fights a villain (but not always), then the hero will win in the end. </ Sure, there might be stumbles along the way. It may take a Hero's Journey or two to Earn Your

Happy Ending . Evil might score a few victories first , and maybe even almost win in the Darkest Hour before Good can save the day at the last minute . In the end, however, there's usually never any doubt in the audience's minds that the forces of good will prevail. Even in video games that allow you to play as the bad guys , the minute the sequel comes out, expect it to make the "good" ending the only canon one, or in some cases, be inevitably thwarted by a Hero Antagonist towards the end.. It doesn't matter how big the Big Bad is or how puny The Hero is—not only can</ the Kid Hero foil the Galactic Conqueror , despite how improbable it logically ought to be, but the audience expects</ it, and will be sincerely shocked if he doesn't. This trope is so omnipresent , especially in works with Black-and-White Morality , that attempts to subvert it can easily lead to Like You Would Really Do It , and any work with a Downer Ending where The Bad Guy Wins for once automatically catapults itself to the cynical end of the Sliding Scale of Idealism vs. Cynicism . (Except for certain circumstances, like if the villain winning won't actually hurt anything .) Side effects of this trope may include Plot Armor , Invincible Incompetent , and Underdogs Never Lose . Compare Happy Ending and Happily Ever After , which are closely related, and Invincible Hero , where not only does the good guy win in the end, but he also wins in every intermediate step. May be justified with Evil Only Has to Win Once , where a villain victory would mean the end of the work (and often, the world within). Contrast The Bad Guy Wins . See also Villain Protagonist . The villainous counterpart to this trope is You Can't Thwart Stage One —the good guy's victories always come at the end, and the bad guy's victories always come at the beginning and/or in the middle. After all, there is a reason for the "Always" in the trope name . (Plus, we'd be here forever.)

To demonstrate how some situation has been progressing, a line graph is brought out as a prop, showing a line clearly proceeding upward or downward. The axes may be unlabeled, especially in parodies. Sometimes someone realizes the graph is on the easel pointed in the wrong direction and fixes it, and now the line is going in the opposite direction. In comedy uses, the line is sometimes drawn out Off the Chart and goes into the ceiling or floor, or just lies there in coils.

The Great Depression / The Dirty Thirties: Home to dust bowl farmers, reedy-voiced folk singers and rail-riding hobos . Life pretty much sucks unless you're lucky enough to be a rich socialite, in which case you can expect to be involved in a wacky screwball comedy which may or may not involve either three short, bumbling men named Moe, Larry and Curly , or two fast-talkers named Groucho and Chico and their mute accomplice Harpo (as the Depression drove prices plummeting through the floor, those who had money and managed not to lose it in the crash suddenly found their cash increasing in value). Or if you're female, you could ditch the dust bowl and head off to Hollywood, become an actress, and wear long, sexy gowns on premiere night, showing off some tanned skin . Otherwise, you would be scraping to survive, as Steinbeck wrote in The Grapes of Wrath </ and Of Mice & Men </. For some, it's a time to run wild to take what you want against the fat cats who exploited the people as one of the Public Enemies </ like John Dillinger or the bank robbing couple Bonnie and Clyde </. Others found more constructive paths, such as folk singer Woody Guthrie who rode the rails Bound for Glory</ singing as the voice of the underprivileged, or the pulp and newspaper-strip writers who were busily concocting Proto-Superhero

stories. Finally, two Jewish boys manage to sell their seemingly preposterous story of a titanically strong hero in blue tights and red cape that changed the burgeoning comic book medium forever with a whole new fantasy genre . Against this, President Herbert Hoover found himself completely in over his head, refusing to accept the reality of how bad the times were , while blindly mouthing absurd statements like "Prosperity is just around the corner." He was replaced by Franklin D. Roosevelt who attempted to pull America out of the economic ruin with his New Deal. The period lasts from The Wall Street Crash of 1929 up until the beginning of World War II and the World's Fair in 1939 (World War II being the political endpoint, the World's Fair being the cultural one. Although in America, the holdovers would last until December 1941; see Chandler American Time). Note that in Real Life there were several sub-periods; the Hoover years, the New Deal years up to 1937, a second recession and a subsequent 1939-41 recovery that was just picking up steam when the war build-up started. Also, large European countries experienced the worst, nightmarish part of the Depression during 1930-1932, with unemployment and widespread poverty being used as a springboard for fascist dictators scapegoating minority groups for the populace's problems (while also dismantling worker unions). It should also be noted that the mass suicides of financial professionals (jumping from office buildings or hanging) of 1929 are a long-standing Urban Legend — only about twenty people killed themselves immediately after the Crash and about one hundred in all. 23,000 people did kill themselves in the first year though. Also see: The Roaring '20s , The '40s , The '50s , The '60s , The '70s , The '80s , The '90s , Turn of the Millennium , The New '10s , and The New '20s for more decade nostalgia. See Films of the 1930s

Many events and changes in history catch almost everyone by surprise. One of the most notable of these was Christmas Day, 1991: the end of the Cold War . Prior to World War II , it was common to hear experts claiming that the Soviet Union was about to fall in a matter of years. During the first five months of the Soviet-German War, some in the U.S., Britain and Germany believed it would collapse within months. But from the winter of '41-2 onward, the Soviet Union acquired most of its fuel and war material from the U.S. via UK/USSR-occupied Iran, and by the war's end the opposite mood had set in. Many thought the Soviet Union would last forever, or long into the foreseeable future, and maybe even win the Cold War . It was thus assumed that the end of the USSR could only come as part of the general End Of Everything — most likely as a result of nuclear war . The relatively peaceful end that took place at the dawn of The '90s was unexpected and even mourned by some. Naturally there will be many references to divided Berlin and divided Germany in any genre of fiction set 20 Minutes into the Future but written before 1989. A lot of fiction written shortly before the unexpected events and set 20 Minutes into the Future without those vital events in place can seem funny in hindsight . Of course, the Soviet Union isn't the only major political entity subject to this trope. Because of the constantly-fluctuating nature of the world political stage (and even domestic political stages), there's bound to be a large number of works whose assumptions about politics in the future will end up becoming woefully obsolete within due time. Consequently, they accidentally become Alternate History stories by the sole virtue of having gotten their predictions about history wrong. Compare Science Marches On , Society Marches On and End of an Age . See also I Want My Jet Pack , Dewey Defeats Truman and Zeerust . See also

Make the Bear Angry Again if the mess-up is somehow reversed, and Jossed if this trope applies to canonical changes. Contrast Why We Are Bummed Communism Fell and Dated History . Note: This trope has been subject to a fair bit of misuse; it is not a synonym for the Cold War, or the transition period between the Soviet Union and the Russian Federation. This is for when writers make assumptions about political situations when writing works about the future, only for that situation to change, retroactively turning the work into an Alternate Universe . The main reason why the Soviet Union gets so much focus here is because it is simply the most prominent example, the reasons for which are explained above. </

Suppose the Big Bad has a very definite territory he calls his own, from where his hordes of darkness spawn. It's good because you always know where the baddies come from, but what do you do if you don't have the necessary manpower to end them once and for all? Simply: just put a wall between you and them. The bigger, the better. The Great Wall is what happens when you try to get your enemies not only out of your city but of your county, state or country, resorting to the simple mechanism of building a wall that will (one hopes) keep them out. There's usually only one of these : in most cases, no one bothers to make several</ walls to fall back in case the first one is breached, or, for that matter, any contingency plan or line of defense more complicated than this. It's similar to The Wall Around the World , except that this is more about separating two realms from each other, whereas The Wall Around the World is about separating one realm from everything else. The most famous Real Life example and Trope Namer is, of course, , which may have been the inspiration for many fictional Great Walls, although the and have also been influential. May be an Absurdly Ineffective Barricade if it doesn't work. Compare Insurmountable Waist-Height Fence . Invisible Wall works like that. Do not confuse with the 2017 epic movie .

The mascot of death. The nature and purpose of the Grim Reaper (often referred to simply as "Death") varies between two different versions: one version describes him as a simple guide, the being who takes you to the next world after you die (the fancy word for this is " psychopomp "); the other sees him as the entity of death, you die when he touches you Either way, he is generally seen as a tall, often skeletal , specter in a black hooded robe , who wields a Sinister Scythe when he visits commoners and a sword when he visits royalty, though the scythe is the most common of his symbols. He is also often shown with an hourglass as a symbol of elapsing life. These dual accouterments are Older Than Steam , but both were drawn from the ancient Greco-Roman god Χρόνος (Chronos). This god, in turn, was drawn from the Ur-Example of the Sassanid sect's Zoroastrian god Zurvan Akarana. He is sometimes described as mute, and in some accounts you can challenge him to a game of chess for the right to stay alive Often he picks up the characteristics of Charon, the boatman of the river Styx in Greek mythology , but even these characteristics are filtered through a Christian veil , i.e. "angel of death". The Grim Reaper, in his days as a frequent figure of folk tales, was originally used as a menacing, somber symbol of the inevitability of death. He first appeared in Western art and folklore with the outbreak of the mid-fourteenth century plague epidemic known to us as the Black Death As with most folklore-ish characters, he has many and diverse characterizations. He may be

sinister or come across as friendly . He may even be played for laughs as a Beleaguered Bureaucrat . Still other representations of death forgo the neutral or buffoonish guise and make Death a God of Evil that must be fought , i.e. Everyone Hates Hades . Others go the other way and say Don't Fear the Reaper ; instead of evil, he is benevolent A frequent variation is the notion that instead of the</ Grim Reaper, there is a</ Grim Reaper —that it's a position offered to certain people after they die When this concept was imported to Japan in the 19th century, they translated the name as Shinigami </ (while typically translated as "god of death", it is literally "death ", which doesn't have quite the same connotations). Japanese media then proceeded to play with the character to the point that many shinigami</ no longer have anything in common with the Grim Reaper, aside from the name. Shinigami</ are more typically spirits associated with death, rather than being the singular Anthropomorphic Personification thereof. Thus, the concept of being able to defeat or kill Death in combat (Castlevania </) or Grim Reaper figures themselves being able to die (Death Note </) can seem absurd to Western viewers. If something does</ take down the Reaper, you may have The Death of Death on your hands A subtrope of Psychopomp . May overlap with Destroyer Deity if they're not separate entities. Compare to Horsemen of the Apocalypse — for when the rest show up — and Afterlife Express — when the Grim Reaper is or rides on a vehicle, especially a train. See also Archangel Uriel , Enemies with Death , The Problem with Fighting Death , and Hanging Up on the Grim Reaper . For the Death Metal band, see Death . As with most public services, expect hilarity to ensue if Death Takes a Holiday , unless someone steps up to the task of Relieving the Reaper . A kinder interpretation may portray him as The Sacred Darkness . May overlap with God of the Dead , and the latter figures often draw inspiration from the Reaper's visual motifs

Wouldn't it be cool if a fictional character in your story was either wholly or partially responsible for a famous real-life historical event? If you're the author, you can make it happen! Though in many cases a well-written character in their own right, this character simply cannot get around the fact that a good chunk of their screen time is being the driving force behind major events that have already been written or described by others. In effect, they are made more interesting by association due to having "guest starred" in a suitably major event. Oftentimes the character will be written in so that they can contribute to or take the place of whatever causes led to the real event, without radically changing that event's outcome or legacy . For example, you can have superheroes, supervillains, robots, zombies, aliens, vampires, alien vampires and whatnot play a decisive role in World War II , but the Holocaust, the invasion of Poland, the invasion of France, Pearl Harbor, the invasion of Normandy, and the defeats of Germany and Japan will still happen, just for different reasons. On the other hand, you aren't necessarily prevented from creating an Alternate History where your character does</ cause history to take a different path. Supertrope to Historical Rap Sheet . Almost always the source of a Historical In-Joke . See Seemingly Profound Fool , Mistaken for Special Guest . When done poorly or overbearingly, can be a sign of a Canon Sue . Contrast Beethoven Was an Alien Spy where a real historical figure is given fictional adventures, and Julius Beethoven da Vinci where multiple real historical figures were actually the same long-lived or time-travelling person. Can often cross over with Noodle Incident and

Real Event, Fictional Cause . May or may not involve Time Travel .

Aaahh!!! Real Monsters </ :

The hero that Guns and Gunplay Tropes are for. It should be noted that for a while, guns and bullets were considered vulgar. Point, fire, they drop dead. This is so mundane that monsters and heroes who were cool enough became Immune to Bullets . After all, if it were that easy, the police would be able to deal with it . However, certain genres have put the "cool" back into guns. It's all about style, so expect a lot of flourishes that wouldn't work in real life, such as using Guns Akimbo . The Gunslinger is this hero. They might be from The Western , Film Noir , Heroic Bloodshed or just plain scenery-destroying action flicks. A wandering gunslinger is often The Drifter , one specifically out to do good is also the Knight Errant . But overall for some reason, alongside the Cowboy , gunslingers have also become a cultural image of American people and American warrior culture abroad. The Gunslinger comes in a few styles: The Young Gun is a Gunslinger in infancy. You get double bonus points if your gunslinger is a girl . Also expect Marked Bullets to be used. Particularly skilled gunslingers may name their weapons — whatever that implies . Gunslingers who obsess over their weapons or tend to collect them are probably Gun Nuts . For the eponymous Stephen King hero who epitomizes the trope, see The Gunslinger </. For the Beverly Garland/ Roger Corman film (and MST3K episode), see Gunslinger . </ Also has nothing to do with mechanical arms. Compare Superhero Packing Heat , Samurai Cowboy . For a character with similar traits who uses longer ranged weapons, see the Cold Sniper and Friendly Sniper . Their Sword Counterpart would be Master Swordsman ; while a Master Archer might perform a similar function in societies predating guns. A Smoking Barrel Blowout usually finishes off a successful shot. Sometimes involved in a Showdown at High Noon .

This trope applies to a team that consists of characters that fall This trope under Large Ham for the most part. There may be that one This trope member who is the Only Sane Man among them, but for the This trope most part, the team is pretty insane. If it is a team of This trope villains, Evil Is Hammy definitely will come into play. This trope The team may also be a Quirky Miniboss Squad at times, This trope but not always does not apply in a World of Ham unless This trope the team in question proves hammier than everybody else This trope in said world

The Heart is a personality aspect that comes up in just about any ensemble. They're the caretaker, the peacekeeper, or just generally the bringer of goodwill. The barometer of the team's emotional wellness. Their role is based on getting the others to recognize that there are more important things than personal grievances, especially if The Team isn't getting along among themselves, or becoming a group of Knights Templar and Well Intentioned Extremists . This is the person who will argue and fight against the justification of " I Did What I Had to Do ". Quite often The Heart character will also be an All-Loving Hero , where they go out of their way to help all of the little people. Within the ensemble this character will

most often be merged with the role of The Chick . Like The Hero and The Leader , they aren't one and the same, but they often overlap since they are a good fit. The Chick often has a higher emotional intelligence than other teammates, and may go out of her way to make sure everyone is taken care of. Alternatively, The Heart can also be The Hero (in the case of the Magnetic Hero) or The Leader , as their leadership skills keep the team from falling apart. Characters like the Plucky Comic Relief , the Tag Along Kid , and the Gentle Giant are also prime candidates for The Heart since they're often just as lovable to the characters as they are to the audience. This also means their death or loss is most likely to trigger Losing the Team Spirit for dramatic effect. Due to their usual relative introversion, and tendencies towards pacifism (whether technical or actual), this character is sadly often C-List Fodder and a prime target for a single-character (rather than the entire show) version of The Firefly Effect . Many series will start out with a Heart character, but the writers will begin to view them as boring and impossible to write for, so they end up being either Put on a Bus /kept Out of Focus at best, or Character Death at worst. This also tends to happen when studio executives want to replace the character with a more talented or physically attractive character, in an attempt to boost ratings. Given that said characters are usually sweet types, this also tends to seriously anger a certain portion of the fanbase, but because the studio executives care more about ratings than they do about upsetting what is normally a minority, the character will stay dead . If fan outrage is sufficiently vocal, and the executives haven't managed to completely alienate the actor, then the character may come back periodically as a ghost or a clone . Compare The Face who does the talking on The Team . See also Restored My Faith in Humanity and Morality Chain . Compare The Conscience , Token Good Teammate . Not to be confused with What Kind of Lame Power Is Heart, Anyway? , Heart Is an Awesome Power , or

In theatre jargon, the Heavy is the character that provides the most conflict in the story. The heavy is The Antagonist that creates obstacles for The Protagonist to overcome. At least to the audience, this character type is the face of the opposition to the protagonist In other words, this is the antagonist with the most screen time, the one that the audience is most familiar with as a character. This is the origin of the trope name, which comes as far back as the 1800s . The Heavy is a big role for an actor, sometimes the biggest role in the work, eclipsing even the main character. This means that the Heavy tends to have the most lines, and therefore the heaviest</ script The Heavy is an antagonist trope, not a villain trope, so this can be a Hero Antagonist standing in the way of a Villain Protagonist just as easily as being an Ineffectual Sympathetic Villain all the way up to the Big Bad . The Heavy can act as The Dragon , as keeping the Big Bad out of the limelight makes this character more mysterious, and thus scarier. That role often overlaps with a Non-Action Big Bad , where the Heavy is providing the muscle. But it is the relation of the Heavy to the audience that defines this type, not the interaction with the Protagonist Not to be confused with the band of the same name , or the Heavy Weapons Guy , though a skilled player can certainly MAKE him qualify. Also not to be confused with The Big Guy , although the two can overlap, or with The Load or The Millstone

Audience expectations are that The Protagonist has Plot Armor . But like most audience expectations, some writers like to subvert this. Which leads to the trope title; although it is not quite Exactly What It Says on the Tin since The Protagonist does not have to be a Hero Protagonist for this trope to apply, and this trope does not apply if The Hero is a Hero Antagonist . As long as they don't end up bringing the hero back later , this can also be a good way to show that Anyone Can Die When this happens in the middle of a work, make sure not to confuse this with Our Hero Is Dead , Disney Death , and Not Quite Dead . However, it can use a different protagonist afterward, either through Take Up My Sword or switching perspective When this happens at the end, it is one of the main causes of a Bittersweet Ending or Downer Ending . This can mean that The Bad Guy Wins , or it can be a Heroic Sacrifice . On the other hand, if the hero Died Happily Ever After or found peace in death , it might even qualify as a Happy Ending Of course, sometimes the hero's dead from the very start of the story; in that case, see Dead to Begin With and/or First Episode Resurrection Compare Decoy Protagonist , where the dead hero turns out to be not the real protagonist, who will appear later This is both a Spoilered Rotten and a Death Trope , meaning that EVERY SINGLE EXAMPLE on this list is a spoiler by default and will be unmarked. This is your last warning , only proceed if you really believe you can handle this list. That being said, it's also possible that examples may involve subversions or multiple protagonists

This person is a hero, pure and simple. They're almost always right, are a friend to all their teammates, and morally superior — without</ the usual flaws of Good Is Dumb or Well-Intentioned Extremist , unless it's a comedic work. They have a well-rounded skill set . They're not as strong as The Big Guy , or as intelligent as The Smart Guy , or as sensitive and socially adept as The Chick , but they're close. They can personally accomplish a variety of goals, but their real superpower is getting the whole diverse set of personalities to focus and pull together . They'll always know who to ask for help, and when — and usually</ how. Most often, they will be The Protagonist but there are exceptions to this rule . Just as often, they will be The Leader or otherwise the shining star that holds the Ragtag Bunch of Misfits together, but there are exceptions to this as well . In a team lineup , they will be front and center. The concept of The Hero is very old and every culture and nation has had individuals they identified as heroes. On account of Society Marches On and Values Dissonance , the notion of what the hero signifies has changed and diverged a great deal from the ancient world to the early modern world to the present day. Heroes in the ancient world were compelling because they embodied virtues and qualities common to the experience of people at the time (War, Violence, Survival) whereas later generations would seek idealized values from their heroes because of their desire and yearning for a better world. In Team Trope dynamics and speculative fiction, you may notice powers and skills common to the hero, including: In many games or settings, they'll be a Jack-of-All-Stats ; a well-balanced fighter with decent power and speed, and sometimes some ability at magic . The Hero is most often male and The Chick is usually in love with him . The primary romantic plot in the team is often between The Hero and The Chick , with The Lancer sometimes rounding out a triangle . The

Hero might also be a Chaste Hero or a Celibate Hero as an additional complication to romantic subplots. If the Hero has too many of the "positive" qualities listed above, they may degenerate into a Marty Stu . If they're too generic, then they're an Every Man (but please note that the Every Man does not have to be this trope or The Protagonist). They are sometimes the Only Sane Man trying to keep The Team together because they live in Dysfunction Junction . Because The Lancer is, by definition, The Hero's foil, The Hero and The Lancer usually have a special chemistry, either a Bash Brothers relationship or Red Oni, Blue Oni . They are often rivals with a strong mutual respect for each other, and are sometimes Heterosexual Life-Partners . They are likely to argue about who is The Leader , but as stated above, this role usually goes to the hero. The Hero does not have</ to be The Leader . Indeed, since Villains Act, Heroes React , the hero often arrives on the scene a little too late , so his role and function in the story is more or less reactive and predetermined rather than ones that have been set or chosen by him which is counterintuitive to the role of The Leader . Indeed, The Hero is likely to get his marching orders from the Big Good . When heroes are leaders, expect them to be Frontline General or Badass in Charge . When they are merely part of a crew, expect them to start out as something of The Load if they're a Mouthy Kid or The Fool , but don't worry — in time, they will reveal their great potential, eventually swaying friend and foe alike to their cause. Even if they need significant growing up to reach that point. Eventually, they may very well become The Leader . If there's a character cooler than the Hero, that character is generally Too Cool to Live . See also The Ace , The Captain , The Kirk , Messianic Archetype , The Chosen One , and Hero Protagonist . A superhero is, by the catch-all definition, a hero (often with superpowers) who dedicates their very life to... well, being a hero. : It is important to remember that while the hero is usually also The Protagonist , a.k.a the main character, they are not necessarily one and the same. Whereas the hero is defined by the character traits described above, The Protagonist is defined by their central role in the story. In Star Wars </, for instance, Luke Skywalker is an archetypical example of The Hero and is more or less The Protagonist of the original trilogy, but the prequel trilogy establishes the more antiheroic Anakin Skywalker as The Protagonist of the film series as a whole, even though he is a villain for more than half of the saga . See Supporting Protagonist for instances in which this is the case. : A character can be The Hero of the story without being part of a Five-Man Band . Also the generic namesake for Things I Will Do If I Am Ever the Hero .

The Hero's Journey is an archetypal story pattern, common in ancient myths as well as modern day adventures. The concept of the Hero's Journey was described by mythologist Joseph Campbell in his book The Hero with a Thousand Faces </ and refined by Christopher Vogler in his book The Writer's Journey</ . It can be boiled down to three stages: More elaborate taxonomies usually include the following stages, not all of which need be present: The pattern of the Hero's Journey can be found in shows ranging from Star Trek </ to Buffy the Vampire Slayer </. George Lucas claims to have used it as a guide when writing Star Wars </. Traditionally, the Hero's Journey was cyclic; a female Hero's Journey is more likely to be cyclic than a male's. Buffy The Vampire Slayer</ fits this to a tee; the movie is the first cycle, and each season roughly corresponds to one additional cycle. The game Journey </ intentionally fits this model

exactly, even referring specific steps in the soundtrack's titles. This sequence is so ubiquitous that even The Spongebob Squarepants Movie </ can be shown to follow it. The Harry Potter </ books can also be seen to be cyclic in this fashion, although the journey was followed more closely in the earlier installments. The sixth and seventh books are arguably one cycle divided into two parts. With the final book having been split into two films , the last three films kind of form their own mini-trilogy, with each installment covering a step in the departure-initiation-return model. An interesting element is the fact that in the first five books/films, the Muggle world is the ordinary world and Hogwarts is the world of adventure, but in the Prince<//Hallows</ duology/trilogy, Hogwarts has become the ordinary world and now it is the world beyond Hogwarts which is the world of adventure. This approach is not without critics, however. Some critics argue that Campbell's theory has become a formula on how to make hit stories and thus discourages originality since it is unsuitable for every type of story. Others (most notably Greg Egan) feel that the pattern is too vague and general to be a notable pattern among both classical and modern stories. Still others feel that the approach focuses far too much on what good stories do when how</ they get there and the problems they must solve are more important. Even when looking at the theory as a description of what already exists, that the pattern isn't really universal, because archetypes are culture-specific, and finding the Hero's Journey as a universal in stories from other cultures is only shoehorning them into familiar patterns. Compare Campbell's description of the journey with Booker's The Seven Basic Plots </, especially the plots of Overcoming the Monster</, The Quest</, and Voyage and Return</. Like Campbell, Booker invests a lot of symbolism in the various elements, to the point where messing up the symbolism kills the story for him (for example, he calls Star Wars </ flawed because they rescued the princess way before they killed the Big Bad , when ideally those should happen at the same time, since the death of the Monster causes</ the release of the Anima). Compare The Quest . See also Propp's Functions of Folktales . If you experience a Heel Realization mid-Journey and realize your efforts so far have been for the wrong side or wrong reasons, please take the detour to your Redemption Quest .

The Hidden Hour (a.k.a. the Witching Hour) is a period of time within the average day that is Invisible to Normals ; most people don't experience it, nor are they aware it even exists at all. Only a few people, often those with some kind of special power, know about this extra hour; and only they are able to act during it. To these people, when The Hidden Hour occurs, normal clocks stop ticking , Muggles freeze in place (or vanish entirely), and strange things start to happen The Hidden Hour frequently occurs When the Clock Strikes Twelve , due to the association between midnight and magic. However, this is not about magic simply being at its strongest around midnight, nor is it about planets whose day-night cycles are naturally longer than 24 Earth hours It's interesting to note that an extra hour added to a twelve-hour clock would be the thirteenth hour . You've got to ignore the fact that there are really 24 hours in a day for this to work, but numerology has never been shy about fudging things for the sake of Rule of Drama .. In spite of the name, The Hidden Hour is not necessarily 60 minutes long; it frequently lasts as long as the plot requires , which to those involved may feel like several hours, or possibly even days</

, before the Hidden Hour ends and normal time resumes

Hats as a clothing article were once a sign of social standing but are nowhere near as prominent as they used to be. Their unfamiliarity to the modern audience makes them a source of comedy This trope comes in two forms: silly hats or inexplicable obsession with hats Contrast Nice Hat , where the hat is respected, and Hat Damage , which may result in hilarity. A cornerstone of the Brotherhood of Funny Hats . A parody of the Hat of Authority is a common way of puncturing the fragile dignity of said authority

This is not a formula in the way a lot of people think of one, as having a negative connotation. They think "formula Hollywood movies" means Strictly Formula , the same cheesy things over and over again. What we're talking about is a recipe for Emotional Torque . Hollywood has a formula that has been developed over almost 100 years of cinema to get maximum emotional value out of every scene of a film. When you learn the formula, you can use it to shape your own works , in any medium, to get that reaction from the audience. A Hollywood Formula story follows the interactions of three characters through the Three-Act Structure . The Protagonist must be something concrete, definable, and achievable. Rather than "I want to be happy" or "I want to be rich", but rather, "I want him to fall in love with me</ so that I will be happy." "I want to win the game show that I'm going to be on</ so that I will be rich." "I want to rob the casino of the guy who's dating my ex-girlfriend , </ so I can be happy and</ rich." The story ends when the protagonist achieves</ or relinquishes</ his goal, defeats</ or is defeated by</ the antagonist, and reconciles</ with the relationship character. The closer together these things happen, the more emotional impact the story will have. First Act; beginning at 0% of the way through the story; Introduces the characters and their goals. At 10%-15%, the protagonist faces a fateful decision , a choice, and how they answer determines whether or not there is a story. Three-Act Structure is much more malleable than the character roles in this formula; for instance, Die Hard </ can</ be analysed as breezing through the first two acts to bring John McClane to his low point as quickly as possible. See also The Hero's Journey , which is a similar structure, focused on the plot and its events rather than the characters and their goals. Summarized as accurately as possible from Writing Excuses </, where it was described by who himself recounted the version by whose profession is teaching it to screenplay writers so they can make better films and to film executives so that they know what to look for. Compare Cast Calculus , Central Theme , Emotional Torque , Pacing Problems , Three-Act Structure . If you're looking for Hollywood-style mathematics , try E = MC Hammer .

Casablanca </ is the Trope Codifier . The antagonist is not always the villain: Rick isn't even aware of Laszlo's interest in Ilsa, and as a Resistance leader he's a hard man to dislike. The villains, if any, are the Nazis , but they merely create the situation that makes the story necessary (without the Nazis, Laszlo wouldn't have been taken to a concentration camp, meaning Ilsa wouldn't have gone to Paris and met Rick, etc., etc., etc.)

Many times, the main character of a story will have met someone early in their life whom they idolize — someone who is

well known and revered — and will then grow up wanting to follow in their footsteps. This can be anything, from sportsman to superhero At first, we don't see any signs that these characters are particularly skilled in their craft. In fact, often times they are quite bad at it. To help them on their way, the protagonist's idol will step in and personally endorse the character's success, sometimes leaving them with a memento to help them along the way. This can range from being a small token of encouragement to a full-blown Sword of Plot Advancement that grants them an ability they might otherwise lack Whatever the case, the main character now has the full support of the person they so desired to emulate, and thus their journey can truly begin Contrast with With This Herring . Compare with Touched by Vorlons and Super Empowering May overlap with Ancestral Weapon and/or Ascended Fanboy

A character who has entered the country illegally. They are usually female, speak with a Central or Eastern European accent (sometimes their home country won't be specified) and are being exploited by the evil people traffickers who brought them over. They will probably end up in a brothel or strip club Getting increasingly common in UK crime drama A common trope on U.S. police shows, as well. The nationality of the person being exploited varies. Exploited sweatshop workers or other blue-collar laborers are Latino, Asians, or occasionally Eastern Europeans. If the situation involves people trafficking for purposes of prostitution, the case almost always Asian women, from China, Thailand, and other semi-industrial countries. An appropriate mob organization (Russians , Tongs , Yakuza , The Irish Mob , Italians) will be the string-pullers In any case, the person in question, due to fear, language barriers, and poverty, will have little recourse. Cooperating with the cops can mean a death sentence A recent variation happens because illegal immigration is a political issue in the United States. Typically the illegal alien is Mexican, hardworking, speaks perfect English, can be of either sex, and is exploited only in minor ways which elicit sympathy for him without implying he would have been better off staying home. In fact, they are usually treated sympathetically. Some aesop may be delivered on how US immigration laws should change Sometimes Played for Laughs in US media by having the illegal be Canadian or some other comparatively outlandish nation. This version never faces deportation or exploitation, but might face resentment from (legal) Latino or Asian immigrants

This does not apply to depictions in animation where everybody's writing looks like random squiggles, or to small children learning how to write. This is when it is explicitly stated by a character that the writing looks like random squiggles or chicken scratch This attribute is often associated with doctors, lawyers and other professionals, as well as English teachers and secretaries Often Truth in Television . Not to be confused with The Unintelligible , which deals with a character that cannot be understood when speaking

Ancient Conspiracy . Omniscient Council of Vagueness . </ One World Order . Founded at the dawn of human history, if not earlier, they gather influence and wealth, spinning their webs of lies and deceit

in the shadowy heights of society. Or maybe they're just a bunch of rich old men with pretensions of grandeur. Either way, when a creator of popular culture needs a name for this group, they often turn to "The Illuminati" and their " Eye in the Pyramid " symbol; both have percolated their way into semi-general use, come across as refined and ancient, and (mostly) aren't under copyright . "Illuminati" means " the enlightened ones " in Gratuitous Latin . There was</ a Masonic-like organization of intellectuals which was given this name in Real Life Bavaria in the 1770s, but it was eventually disbanded by the Bavarian government. There are people who fervently believe the Illuminati survived this purge, orchestrated The French Revolution (as part of their One World Order efforts), and still exist, very much as described above; find more details under Real Life below, or go check out Wikipedia 's This name is bandied about a lot</ over in the Wild Mass Guess department. See also The Knights Templar . If you're looking for the Marvel Comics group by this name, see here . For best effect, listen to while reading the article.

There is a danger in using the term "Love" when directed towards a person who is not your relative (and sometimes even then). When done properly and the feeling is reciprocated, it ends up as a Relationship Upgrade , but if handled badly or too soon, it can kill the relationship. Because of this, even couples already in an official relationship will sometimes be afraid of using any terms besides "like" or "care for" In some instances, reaching the "I Love You" place is seen as point of no return, or at least an indication of a long term relationship. Ironically, sometimes declaring your love for someone ends up as a Moment Killer , not necessarily because the feelings aren't reciprocated but because the other person isn't ready for that commitment In contrast, The Casanova (and perhaps the Casanova Wannabe) tends to use this term so often that it completely loses meaning with them; should they become a Ladykiller in Love , they may not know how to articulate this brand new, profound feeling Note this is essentially an English-speaking world thing. In some languages a perfectly fine translation of "I love you" can be a much</ weaker sentence with much less powerful implications, as even in English the term can be used casually and in a wide variety of ways. A Woolseyism may be needed in translation to get the proper tone. In French " aimer And even within the English-speaking world, dating works differently in different cultures Compare the Love Confession , Love You and Everybody , Commitment Issues , Cannot Spit It Out , and The Four Loves . The recipient (or the one who'd said it, but wishes to cover up) might use I "Uh" You, Too in response Contrast Platonic Declaration of Love , in which "love" is meant in an entirely platonic manner with no hint of romance attached

Tropes related to paranoia, conspiracies, and - wait what was that? There was something there, I swear!</ Please move along, citizen; there's nothing to see here.

This is the character in Cop Shows , Detective Dramas , and Espionage Thrillers that everyone despises. Even the cops who make use of his services hate him. He is beneath the level of more dignified, "honest" crooks. He is a low level version of the Knowledge Broker ; perhaps even the minion of one. But where a Knowledge Broker is high status and has an arbitrarily greater reputation, this character is just a stoolie. (This difference is sort of like the difference between a courtesan and a street-walker... they are both

prostitutes, but one is considered "high class".) The Informant lives in a miserable fashion selling information. But he is needed, so he is tolerated. Sometimes a sort of patronizing affection is granted him. In such a case, he is likely to be a Lovable Coward as well as a Lovable Traitor . Probably there are those who will not find him lovable... A subtrope of Knowledge Broker . Mysterious Informant is a Sister Trope to, and The Stool Pigeon is a Sub-Trope of, The Informant. This trope may be averted entirely if a particular crime boss or criminal empire is considered too scary to inform on . Not to be confused with 2009 Matt Damon film The Informant! </, which is actually about a Stool Pigeon , kind of. Informants fear prison, since they probably become a Pariah Prisoner , fearing molestation or lethal violence. Compare Baker Street Regular for a more sympathetic version of the trope.

The Ingenue is a young virginal woman with the purity of a child She is kind, sweet-natured, polite, and optimistic, and on the Sliding Scale of Idealism vs. Cynicism , she falls very much on the idealistic side. Her innocence will often inspire protective feelings in heroic characters, and she is frequently one of the more beautiful characters because of the convention that Beauty Equals Goodness . Unfortunately, her innocence also often makes her woefully naive , making her a prime target for a villain seeking to take advantage of her, often in an I Have You Now, My Pretty fashion. As a result, the ingenue is one of the most common Damsels in Distress . She is also immune to sexual innuendo . In a worst-case scenario, the character will be given no personality beyond her purity and innocence The ingenue is a Stock Character found throughout all media but is especially popular in Opera where it is almost always voiced by a lyric soprano . The Princess Classic is one of the most common examples of this. If this character is played straight and not in a traditionally romantic setting, she may be Wrong Genre Savvy , and will usually be screwed over A young actress in a theatre troupe is often called an ingenue, as she is frequently cast in this role. Expect the White-Dwarf Starlet to wax poetic on how she</ was The Ingenue once Partially because All Men Are Perverts is alive and well in our culture, there are few modern Spear Counterparts to the Ingenue that share the same characteristics and positive connotations . The closest equivalents for male characters would be Tenor Boy , which is specific to theater, or Manchild , which is often viewed as immature and emotionally weak , with the emphasis being more on the lack of adult traits in the manchild versus their childlike purity. (During the sturm und drang</ period of Romanticism a couple of centuries ago, the Spear Counterpart would have been the various Too Good for This Sinful Earth Romantic heroes based upon the popular reinterpretation of The Sorrows of Young Werther </ The trope name is standard theatrical terminology and is derived from French for 'guileless' Compare Manchild , The Pollyanna , Princess Classic , The Cutie , Purity Sue , Parasol of Prettiness , Proper Lady , and the "Child" archetype of The Three Faces of Eve . These characters are particularly prone to the Caged Bird Metaphor Contrast The Vamp , Femme Fatale , Heroic Seductress , Innocent Bigot , Seemingly-Wholesome '50s Girl , Stepford Smiler , Wide-Eyed Idealist , Covert Pervert , Coy, Girlish Flirt Pose , Old-Fashioned Rowboat Date , Psychopathic Manchild , Yandere , The Hecate Sisters , and the "Wife" and "Seductress" archetypes of The Three Faces of Eve If she acts as The Heart to a Byronic Hero , you're looking at Brooding Boy, Gentle Girl

Ask anybody in the military, what's the most nerve-wracking experience they will ever face? Enemy tanks? Air strikes? Being shot to death? No, you may find they most lament having to deal with The Inquisitor General. This is a character whose job it is to go over everything you do with a fine-toothed comb and an electron microscope, making sure to catalog each of your transgressions , big and small. He could be a Drill Sergeant Nasty , The Neidermeyer , or even Colonel Badass . Assuming that he is a benevolent form of this trope, his goal is to help you become as flawless at what you do as possible, so you'll be less likely to make any mistakes when it counts for real . Of course, it's also possible that he's a Jerkass whose only goal is to make you look like an incompetent fool or get you angry enough to do something you'll regret. Given his role, the Inquisitor General will tend to be Lawful Good , Lawful Neutral , or Lawful Evil . This is, of course, very much Truth in Television for many organizations, who use these guys as checks against complacency and corruption. Sub-Trope to The Inspector Is Coming and a Sister Trope to Internal Affairs , which is more commonly found in works about the police. Compare and contrast with The Political Officer .

In media involving certain businesses, it is inevitable that a specialized inspector, or critic, will come sooner or later to rate the business, usually holding its fate by his/her rating. Cue the employees working hard to keep everything in good condition to get a passable rating. Hilarity Ensues if someone unrelated gets mistaken for the inspector . For the domestic variation, see House Inspection . In military settings, see the subtrope The Inquisitor General , while police settings will have Internal Affairs . See also State Visit . As many - particularly those in retail/customer service environments - can tell you, this is very much Truth in Television . Nothing can strike fear into the heart of a retail employee quite like the words "corporate visit."

The thing you're using right now The Internet is a massive group of interconnected computers world-wide (including yours!) that allows users to send and receive various types of information, usually documents (via rotocol) and other files ( ). This technology has revolutionized all forms of media communication, from newspapers to movies to video-games. It's hard to find a business, industry, or art form without an Internet presence these days. And the Internet is gigantic, at over , meaning you can get lost on sites like Wikipedia , Facebook , YouTube , and TV Tropes rather easily. There's also the seedy underbelly of the Internet, The Deep Web Initially conceived (by) as a way for The United States military to connect its distinct computer networks, the Internet was made public in the late 1980s. During the '90s, it started becoming mainstream and, by the turn of the millennium, the Internet became a cultural icon, representing a new era of global communication and technological advancement On a somewhat pedantic note, the Internet and the World Wide Web are not the same thing. The Internet is a very physical collection of computers, servers, routers, and the thousands of miles of cables and millions of wireless broadcast devices used to connect them all together. The Web is a system of interconnected hypertext documents hosted on countless servers around the world. To put it another way, the Internet connects

computers, while the web connects ideas. It's easy to mix the two up, though, as the web accounts for the vast, vast majority of the traffic on the Internet, and most protocols that existed before the web, such as email and file transfer protocol, are now more often than not controlled through a web interface In the United States, nearly all consumers access the Internet through one of several major Internet Service Providers. These ISPs charge a monthly fee for a prescribed level of access, called bandwidth, with rates that vary from state-to-state. Outside of the United States, private companies still control most access to the Internet, but some countries have mandated free, public Internet access for use by the general population See also: New Media Tropes and Trope Namers

Let's face it. The Internet — and a lot of people's computers — are full of Pornography . Sometimes deliberately, or maybe you've just got a bug on your computer that fills it with filth; it's totally </ your little brother's fault for clicking an unsafe link . Whether you're portraying modern days, the VR-laden future, or another universe entirely, any computer network of a sufficient size will have a place where one can indulge in the pleasures of the flesh. Porn constitutes about 30% of all internet traffic, according to Some even suggest (making the image to the right even funnier...) In fact, many of the internet's innovations — especially in e-commerce, encryption, and streaming video — originated with porn and the desire to consume it safely and efficiently. Even YouTube was founded partly in response to Janet Jackson 's Wardrobe Malfunction at the 2004 Super Bowl . Never undervalue the human desire to see scandalized naked flesh Partly a result of The Rule of First Adopters . Ubiquitous enough to result in Rule 34 . For some, the Internet has become such a convenient Porn Stash that it is single-handedly breaking the trope Poor Man's Porn , and increasing the mainstream acceptability of "adult entertainment". As noted in by Tim Alberta for Politico</, cracking down on and eventually banning pornography was a key aim of Moral Guardians in the United States as late as the early 2000s, but today, thanks to the internet revolution, even the most diehard anti-porn activists have largely given up on restricting porn, instead favoring PR campaigns designed to dissuade people from watching it. The only people who have to resort to porn substitutes are ones without the Internet A former version of this page claim people with censored Internet (where porn is often illegal) have to resort to porn substitutes, which is not true: the vast majority of Internet censorship-circumventing practices is for porn rather than political purposes. It's even said that if you can't find porn (in places with censored Internet), you are not innovative Seriously, what are you doing on this</ website? (Probably Addiction Displacement .) Contrast The Internet Is for Cats for the literal</ kind of pussy that you're likely to find online (unless you're looking for stuff about cat mating)

Superjail! </ : In "Superfail!", Jared takes charge of Superjail after accidentally knocking out the warden and implements his previously-rejected plan for a computer lab. He intended for it to be used for educational purposes, but to his disappointment (and to the surprise of what should be no one in the audience), the inmates are only interested in porn. Even Alice and Jailbot get in on the action. One would think that Jared would know of filtering software American Dad! </ : "Tyrannosaurus Rex; real. Babe-osaurus Rex; porn A symposium on the Pangea theory of the Permian Extin — WOW,

THAT IS SOME NASTY PORN!!!"

This basic theory underwrites Stripperiffic clothing, Impossibly Cool Clothes , and pretty much anything else you stick characters (usually female, but this can apply to men's clothing as well) into: what makes clothing sexy is the potential for a catastrophic Wardrobe Malfunction . The Trope Namer is William Ware Theiss, costume designer on Star Trek: The Original Series </ , who first codified the concept The allure of this trope is all in the tease — precarious as these outfits seem, they will never, ever</ fail to keep everything covered. (at least from the perspective of the viewer; other characters</ might be getting quite the eyeful). The TTT also takes advantage of an odd side effect: a particularly sexy outfit actually out-titillates </ frank nudity. Evidently, a woman who is not quite naked is more interesting than a woman who already is This trope is particularly common in Science Fiction and related genres, where exotic or futuristic landscapes (plus the Willing Suspension of Disbelief) make it seem plausible that these outfits could be everyday wear. However, on Will & Grace </ , Debra Messing occasionally wore outfits that would not be anatomically feasible for a better-endowed woman Though Theiss was a costume designer, according to Inside Star Trek: The Real Story</ by Herb Solow and Robert Justman, most of the costumes — following this theory — were actually somewhat more modest before being " improved " by Gene Roddenberry . According to the "Art of Star Trek" book, Theiss preferred to design costumes that only appeared</ to be in danger of slipping or coming off, through the use of strategically-placed sheer or skin tone fabric. He was further able to enhance the effect by the censorship rules of the time regarding what parts of the body could or could not be shown (the navel being the most well-known restriction). He found he could get surprising amounts of appeal from the carefully-arranged display of skin not generally considered erogenous Impossibly-Low Neckline ("What's holding it up, Absolute Cleavage and Sideboob ("What's keeping those two strips in place?") , Underboobs ("That shirt should ride up!") , and Godiva Hair ("All she has to do is turn her head a little are common forms of this. Strongly overlaps with Vapor Wear , when it appears a costume doesn't include any undergarments Compare Wardrobe Malfunction . Contrast Fetish Retardant

An older character holds back from romantically/sexually pursuing someone younger until the latter reaches a specific age at which point they're considered an adult. 18 is the most common, but it can be older or younger depending on the jurisdiction and time period The reason could be based on local laws, or because the elder of the two wants to stick to a personal moral code . Because even if the age of consent is lower than the age of adulthood, this is such a moral gray area that many people in this position prefer to wait until their crush is 100% considered an adult before pursuing them, to eliminate all ethical concerns The delay is solely</ and explicitly</ because of the age of the younger character. Because of the association between marriage and sex, choosing not to attempt marriage until the chosen age also qualifies as an example See Jailbait Taboo for discussions of the taboo surrounding an older character dating a character below a certain age Examples often overlap with Age-Gap Romance (two characters in different stages of life, such as adolescence and

adulthood), Old Man Marrying a Child (marriage between an elderly man and a very young girl) and Wife Husbandry (an older character is a guardian or parental figure who explicitly grooms the younger character for a later romantic relationship). Contrast Ephebophile (someone who doesn't necessarily wait for legal age) and Precocious Crush (a younger character is sexually/romantically attracted to an older character — usually a one-sided attraction). May relate to Bittersweet 17

A vigilante , usually a Knight Templar or Well-Intentioned Extremist , who, rather than killing his chosen targets, imprisons them. Unlike judges and prison wardens, this character typically has no legal authority to actually lock people up, and most often is doing this out of a desire to punish those they feel the law can't or won't, a desire for power over others, or quite frequently both. Don't expect this villain to be overly concerned about the rights of their prisoners The character alignment for this villain is Lawful Evil For jailers who actually abuse prisoners, see Wardens Are Evil

Fuck off!

Either check out the list of tropes that involve jerks in some way, shape, or form , or fuck off!

I'M DEAF! SPEAK UP OR FUCK OFF! Oh and of course, contrast us with ! those goody-two-shoed twinks at A Polite Index . BUT don't even ! think about confusing this for A Date with Rosie Palms (though ! virgins like you do that), or Tear Jerker (which makes pathetic ! weak pussies like you cry like anime fans on prom night), or the ! Steve Martin film The Jerk </ , let alone indexes that are just as ! shitty as you, or I'll kill you horribly !

No, not the hockey team (although the team is</ named after the creature) A cryptid which was supposedly first spotted in the 1700s in the Pine Barrens of South Jersey , the Jersey Devil is often described as a horned, hooved and bipedal Mix and Match Critter possessing bat-like wings, a horse or goat-like head and an inconsistent origin. The most common version of the creature's tale is that it is the thirteenth child of Mother Leeds, a woman (possibly a witch) who, while giving birth, yelled out "let it be the devil!" for varying reasons, such as preferring to birth the spawn of Satan instead of another one of her husband's children. Either immediately or shortly after being born, the child transformed into a monster, and fled into the wilderness, subsequently becoming " an East Coast Bigfoot " Some have noted that the Jersey Devil, the Dover Demon and the Moth Man may be one and the same. Also see Fearsome Critters of American Folklore , Our Cryptids Are More Mysterious , Chupacabra , Wendigo , and Bigfoot, Sasquatch and Yeti . May or may not be friends with fellow backwoods Joisey ghoul Jason Voorhees . Also see Our Perytons Are Different for a somewhat similiar-looking monster

A jinx is a living Bad Luck Charm , someone who unintentionally causes calamity everywhere they go. They aren't malicious and they

aren't trying to cause harm; they just happen to be very, very unlucky for those around, and bad luck spreads The difference between a jinx and someone who is Born Unlucky is the latter's bad luck falls only on himself. While there are many examples were both overlap, the jinx may instead be perfectly lucky himself but causes horrible bad luck for others; sometimes, it's the case that he causes bad luck for others because</ he's so lucky himself, as a form of Equivalent Exchange . Because of this, a jinx is likely to become a social leper— people avoid him to avoid the bad luck. Jinxes: Even when they win, they lose Oddly enough it would seem that in all media, no one has ever thought to consider the potential chaos a jinx could inflict in the world of insurance policies Compare Walking Disaster Area , where bad things follow the hero because he's the hero . Doom Magnet is an extreme form. When this is weaponized, it's Winds of Destiny, Change! . May be a Cosmic Plaything , Butt-Monkey , or Chew Toy . Approach with caution. Compare Lethal Klutz who directly causes problems to those around him, generally through clumsiness Super-Trope to Walking Techbane Not to be confused with Jynx , Jinkx Monsoon , or that Jinx

"Juggernaut" is a word meaning "unstoppable". The Juggernaut is just that. It is often fixated on a goal, reaching somewhere that it shouldn't be, trying to accomplish something that the heroes don't want it to accomplish. In any case, it is moving ever and continually forward, letting no one and nothing stand in its path . A Groin Attack ? Try again . Bullets? Pathetic . Rockets? Barely noticeable . Nuclear bombs? Might make him flinch, but don't expect the flames to stop him — and that's if you're lucky </. The group of powerful heroes we've been following are nothing more than the Redshirt Army to this thing. You Shall Not Pass! ? It's going to. And it's ever, continually moving forward. You can taste</ the invulnerability of this thing It also helps the illusion of unstoppability if The Juggernaut is also The Voiceless . If physical attacks don't slow it down, then talking it down isn't going to work, either. It sometimes won't even attack, preferring to just plow forward, as if the defenses trying to stop it aren't even there. Those determined to make you fear them or mock your inability to scratch them will take their time . Stopping this thing usually requires a last second gambit, or a Deus ex Machina to defeat. If it ever appears again, Villain Decay is almost certain. After all, if the unstoppable is stopped once, that means it's not unstoppable anymore, right? An epic Not So Invincible After All moment will usually occur in the process Compare and contrast Foe-Tossing Charge , the usually heroic version of this trope. Any Beast of the Apocalypse worth its salt is probably going to be this. Also compare the Determinator , who is powered by the sheer force of will. Compare Implacable Man , which can</ be stopped, but only temporarily, and will usually find ways to get past obstacles without simply destroying them; for example, if they encountered a wall, the Juggernaut would simply smash through it, while the Implacable Man would take the time to cut through or scale it. This may create a sense of false security in the Implacable Man's quarry that does not exist when dealing with a Juggernaut Compare Super-Persistent Predator , and the Perfect-Play A.I. , which usually applies only in gameplay terms. For those who manage to defeat a Juggernaut, it's Defeating the Undefeatable Not to be confused with the 1974 film Juggernaut </, which is about an extortionist who has planted time bombs on a cruise ship Note:

While the X-Men</ villain the Juggernaut certainly fits this Trope, much more detailed information can be found about him on this page here

In which a character touches a blood stain with his fingers, usually in order to make sure that it actually is</ blood Sometimes, it turns out to be ketchup or strawberry jam (something that's red, goopy and fake), especially if another character has been doing a Chicken Little impersonation over the supposed bloodstain. Being a vampire or a cyborg may also help for analysing the type of blood. In Real Life , it's possible that some animals (bloodhounds, brown bears, tyrannosaurs, larger sharks) may have a sufficiently powerful sense of smell, this (or simply sniffing the blood) might actually allow them to determine the species or even the individual victim involved See also Sniff Sniff Nom , Fingertip Drug Analysis . Not</ to be confused with The Ketchup Advisory Board

In a law enforcement procedural show, when the criminal gets away with murder or similarly heinous crime, like serial rape (either through skill on his part or mistakes on those of the cops or the lawyers) but gets killed before the end credits roll, usually in a Vigilante Execution A subtrope of Karmic Death . Often goes with Serial-Killer Killer . Often similar to Deus ex Machina . See also Off on a Technicality for how they get out, and Vigilante Man for the sort of guys who kill this sort of guys. If the cause of death was a method that the killer/victim employed, it becomes a Hoist by His Own Petard . For professional killers, this may overlap with Assassin Outclassin' In Revenge or Roaring Rampage of Revenge stories, making the killer the killed is the main goal of the protagonist, though he or she should be careful that he or she doesn't fall on the wrong side of the trope as well Not to be confused with The Hunter Becomes the Hunted

You can determine many things about the way an injury was inflicted by studying the wound. You can determine the kind of weapon used, and what kind of motion it was making. In fiction, you can also tell the handedness of the wielder. For this to be relevant, the killer must turn out to be left-handed (which goes hand-in-hand with A Sinister Clue), or the killer's right-handedness must rule out a leftie suspect This can clear one person and convict another. Even though one out of every ten people is left-handed (and even though it's perfectly possible to kill someone using your non-dominant hand), being left-handed is good enough to make you the prime suspect. This can be justified, though, if only one of the suspects is left-handed. For this reason, if it's discovered early on that the killer was left-handed, you can bet that there will be at least two lefty suspects so as not to conclude the case too early Although it was once a common tool in detection (for example, several scholars believe that the search for Jack the Ripper was stymied by the ultimately unfounded belief that The Killer Was Left-Handed), this trope is discredited in Real Life . "Non-secretor" status may be the next generation of this trope, although it's more commonly seen in novels than in other media like TV. About ten percent of people do not have antigens in bodily fluids other than blood, so sweat, saliva, semen, etc., cannot be

used for blood type comparison purposes

In Real Life , kidnapping is recognized as a criminal act and it is not considered nice at all to abduct someone. However, there will be that</ person who does just that</ and sees the act as a kindness to the victim. The modus operandi of the Kindnapper will vary according to the work and intended audience, but he invariably fulfills these requirements: Male pronouns will be used throughout this trope because the Kindnapper is traditionally a male role due to its usual associations with Abduction Is Love and Captive Date , though there are also female examples. Expect the Kindnapper's victim(s) to be in a Gilded Cage to highlight his good intentions. The Kindnapper usually intends to woo his victim , make them a better person , make them happy , take them on a date , or even just to keep them in the Gilded Cage "for their own protection"! Scenarios where the victim(s) come to think of their kidnapper as a benefactor go under Stockholm Syndrome . Sometimes the Kindnapper's victim(s) develop Stockholm Syndrome , but not always. the Kindnapper thinks of himself as kind and that's all that counts in order for him to count as one. The most sympathetic portrayals of this kind of kindnapping will highlight the Kindnapper's good intentions, but also make it clear that abducting people is no way to actually be kind. This type is otherwise known as due to the dearth of portrayals of this type of kindnapping being portrayed as actually benevolent. Many of those that you will find in the Real Life section are of this type. Another flavor of the Kindnapper is usually seen kidnapping someone to protect them from an immediate threat of being maimed, raped, tortured, or killed. Yes, in these cases, it actually was</ benevolent of him to save them from certain danger, even if it involved capturing them or transporting them against their will. However, these situations that somehow require for the endangered person to be abducted in order to successfully rescue them are highly implausible and are unlikely to occur in real life. Additionally, the fact that the kidnapping was done for the purposes of a rescue does not change the fact that the rescuee was taken away by surprise or force. This flavor of the Kindnapper is more likely to have a sympathetic portrayal. In some</ cases, it will be made clear that the rescuee was also a kidnap victim and he may even be called out on his actions , but you can reasonably expect this type's actions to be glossed over. Also known as due to the fact that his particular brand of kindnapping is part of an act of undeniable heroism. Compare the Well-Intentioned Extremist , who similarly uses a wide variety of questionable means in an attempt to do good on a large scale. In fact, part of his well-intentioned extremism may be</ kindnapping! See also Kidnapped by an Ally ; in this trope, the kindnapper is typically not</ an ally (when the kidnapping happens, at least) to the kidnapped. See also Come with Me If You Want to Live .

The Ku Klux Klan (or a fascimile thereof) has appeared a lot in fiction, especially in the Deep South . As one of the most well-known hate groups in history, and with their distinctive white robes , pointed hoods and their Religion of Evil , they are commonly found as Politically Incorrect Villains and sometimes Apocalypse Cults They almost always will have drawling accents , be hot-tempered , publicly ranting about how they want to kill anyone who isn't the same appearance as them (often with Cluster F Bombs and other slurs), and be as dumb as bricks (ironic because its earliest members had been classically educated, and "Ku Klux"

itself was inspired by the ancient Greek word for "circle") Related tropes are A Nazi by Any Other Name , Those Wacky Nazis , The Social Darwinist , White Gangbangers , Malevolent Masked Men , and Rebels with Repeaters Not to be confused with The Clan

Krampus is an Alpine mountain demon who figures heavily in the December traditions of Central Europe. According to legend, Krampus accompanies St. Nicholas during the early Christmas season. Depending on the story, Krampus is either a regular demon enslaved by St. Nicholas to do the Saint's bidding, or is a demon who willingly and gladly works as St. Nicholas's partner. Krampus acts as the Bad Cop to St. Nicholas's Good Cop, warning and punishing bad children , in contrast to St. Nicholas, who instead rewards good children In the Alpine regions, Krampus takes the form of a giant demon covered in goat, bear or ram fur, his head sporting large horns with a long, slavering tongue often hanging out of his mouth. Depending on the story, Krampus may have chained shackles on his wrists, signifying his enslavement to St. Nicholas. Generally though, Krampus will be wearing several large bells (as a warning to any who hear them that he's coming), along with a large wicker basket and birch rod. If someone has been bad, Krampus will either threaten a beating with his birch rod or actually give one . If his target has been particularly bad, then Krampus stuffs them into his wicker basket, and drags them off to punish them for their crimes . Depending on the story, Krampus will either bring them to St. Nicholas's home, Krampus's own mountain underworld, Hell , twelfth-century Moorish Spain , or simply Scare 'Em Straight and bring them back home Traditionally, young men in Southern Germany, Austria, Hungary, Czechia, Switzerland, Croatia, Slovenia, and even Northern Italy dress up as the Krampus during the first two weeks of December, particularly on the evening of December 5, known as Krampusnacht</ , and roam the streets in grand, sweeping parades through town. Often, they will go after adults in the audience who are in on the fun, especially tourists encountering their first "Krampus Parade" or attractive young women. Curiously, despite their fearsome appearance and reputation, the (plural) Krampusi are generally fairly kind to children, generally exempting them from the shenanigans they pull on the adults Despite the frightening overtones, Krampus is quite a popular character in the Alpine countries. He brings some harmless "scary" fun to the Christmas season, not unlike what happens at Halloween. He is also not alone as the companion of St. Nicholas. Compare him with a German character who performs a similar role (though more as a stern authority figure than a nasty devil), a Dutch character said to put bad children in a sack and take them to Spain, a female version of Krampus who can either be drop-dead gorgeous or hideously ugly, (Father Whipper, sometimes localized as Father Flog), a French version usually depicted as a dark-haired and black-wearing Santa Claus who whips misbehaving children, Czech putting naughty children in a sack and bringing them to hell, and a group of 13 Icelandic troll-like beings who historically caused mischief during Christmas, but became more Santa Claus-like in modern times . See also Bad Santa , which the Krampus is occasionally portrayed as. If The Krampus and Santa Claus are the same person, see Santabomination Another part of Krampus's popularity comes from a feature you might not have noticed in his picture up above. His very long tongue. Sometimes just a few feet long, sometimes ... excessively longer. Once that became part of the lore, Power

Perversion Potential came into play, and he became quite popular with the ladies . You can buy postcards of Krampus. Some show him menacing children. Some show him kidnapping women. Some show women kidnapping him</ If you're looking for the 2015 horror movie, see Krampus </

The male lead is about to go off to fight and there is a very real possibility that he'll be coming back in pieces. Knowing this, his female love interest decides it would be a good idea to hand him an object — some piece of jewelry, a trinket, a piece of clothing, a token of some sort — that she claims is of great personal importance to her. She makes him promise that he will give it back to her, thereby creating a small bit of assurance that he will return from the battle alive. He invariably will, if for no other reason than he promised he would return her "most prized possession." There are plenty of variations to this scenario. The guy could be facing off against the Big Bad , the Monster of the Week or just in The Tourney , perhaps even with her watching. The token could be something the lady made herself, a family heirloom, something worth a good deal of money, etc. Also, how important it really</ is is arguable. It may simply be an excuse to make her guy promise to come back. If the couple is still in Will They or Won't They? limbo, this is a sure sign that the scales are leaning more toward Official Couple . This is also a frequent possession of someone under The Dulcinea Effect . Tales taking place during Medieval times, particularly those involving Courtly Love contain a literal favour from the lady. It's generally an article of clothing made specifically for that purpose . Sub-Trope of It Was a Gift . Compare Memento MacGuffin , Her Boyfriend's Jacket , Favors for the Sexy , and Motivational Kiss .

The Foil for a hero of the closely allied variety. In general, the Lancer will often form one half of a Red Oni, Blue Oni contrasting duo with the main character. While they may butt heads with The Leader , they're usually the Best Friend by the end of it all. Traits common to the Lancer include: Being The Hero 's primary foil. Typically in some form of Red Oni, Blue Oni . Their force of personality makes them a partner or Friendly Rival of relatively equal footing when paired up with The Leader , rather than a Sidekick who is more of a helpful assistant. Due to most heroes being cheerful and passionate types, Lancers are often surly or analytical, but when the chips are down, Lancers are true as steel and will lay down their lives for the cause. If the rest of the members turn their backs on The Hero for some reason , the Lancer may be the only one who sticks by his side . In the event that The Leader of The Team is unable to lead, The Lancer usually steps up. This plot is used to contrast the leader's leadership style against what The Lancer's would be. A frequent ending for this plot is for The Lancer to gladly give up the reins of power while the Leader often notes that the team will be in excellent hands should he be absent after that. On the other side of the coin, if the Lancer's dissent gets too out of hand, they're likely to go off on their own to do what they think is right. Powers and skills common to the Lancer include: A contrast to the hero's abilities in a meaningful way. Super Power Lottery vs. Bad Ass Normal , physical strength vs mechanical or spiritual strength, Bare-Fisted Monk vs Hyperspace Arsenal , direct attacks vs sneak attacks and so on. This trope is named for the man-at-arms of The Middle Ages , the

term for a professional soldier. While the term also encompasses the members of the knightly class, a man-at-arms was not necessarily a knight. They were also men of lesser financial and social status than knights, but were equally trained and equipped to fight on horseback in full armour and with sword and lance , just like their social superiors. In this regard, he is most recognizable as King Arthur 's greatest warrior and right-hand man, Sir Kay, according to the source Welsh legends (and who was later demoted to comic relief). On that note, if you were looking for a trope on the actual appearances and usage of lances, that's the Jousting Lance trope. The Chick is usually the mediator between The Hero and the Lancer, making for a Power Trio (as well as a set-up for a Love Triangle). If it's a Love Triangle , the Lancer can either be the Hero's romantic rival or a potential love interest to contrast The Chick . If given enough individual focus, the Lancer may become the Deuteragonist . Not to be confused with the recurring character title of the Fate Series </, nor Lancer in Deltarune </, or the RPG of the same name .

A dialogue trope where a character makes a list of items, groups, or individuals and then deviates from the pattern established with the last one. Usually Played for Laughs . In literary criticism, this is called a syllepsis, or semantic zeugma. Typically used for comedy, the last item is normally a focus of insult or Butt-Monkey status. However, it is possible to just delight in the subversion of the theme listing. A Sub-Trope of Non Sequitur . A Super-Trope to: And the Rest : When several characters are deemed important enough to call them by name, except for a few unworthy others who are dismissed as the "rest".

First, fill something to the nick of overfilling. It doesn't matter what it is: a bag almost bursting with stuff; an ominously creaking cliff; an elevator nearing its maximum occupancy; a morbidly obese gourmand's stuffed stomach ; you name it. When you've finished, add just a teeny, tiny bit more. Watch your recipient blow/crack/shatter instantly and/or loudly Basically, a literal interpretation of "the last straw that broke the camel's back" This trope applies to situations where maximal capacity is reached, and even an infinitesimal quantity surpassing it causes effects far more massive than common sense could predict Often preceded by a character declaring how nothing could go wrong before the proverbial straw is added Although the most common variation of this is when a group of people/stuff is at a ledge and a light feather/dust powder lands and it simply breaks apart instantly (and painfully), it's not only restricted to those cases Compare Hair-Trigger Avalanche , Death of a Thousand Cuts , Cherry Tapping , Critical Existence Failure , Critical Encumbrance Failure , Exploding Closet , and The Stateroom Sketch . If you're looking for the trope where a character finally can't take it anymore and explodes because of something being the last straw for them</, see Rage Breaking Point and/or Rant-Inducing Slight

You're faced with a serious problem, and are in need of legal assistance — luckily, there's a reputable, established law firm nearby. They're even putting a named partner on your case! Only thing is, that name seems like it's trying to tell you something... Some common variants are: They have a Punny Name , such as Private Eye </ magazine's perennial foes, 'Sue, Grabbit, and Runne.' The

trope codifier is " ", which in and of itself has also been used in fiction, and still gets some mileage, even to this day. The joke also appears for other professions, such as a firm of cowboy builders named "Bodgit and Scarper" or "Blagget, Bodgit and Scarper".

Every detail given is important.</ We have 42 minutes. If we give a detail, it'd better be important . Oh, sure, we can set up a Red Herring or two, but we had better expect the viewer to attach importance to any detail we let loose in the plot. Shame on us, if we later expect the viewer to be surprised by the importance of the detail we let slip. This is an Omnipresent Trope . There is a fine line between having good Worldbuilding and rambling on about pointless crap—conservation of detail is all about filtering out irrelevant information to highlight the actual plot or interesting aspects of the setting. It is rare for an author to devote thirty pages of description to a character's choice of clothing, unless those choices provide great insight into a character or are being used as a metaphor for the human condition. When a medium has less time to tell a complete story, conservation of detail tends to be particularly pronounced. A TV show (with 25 or 50 minutes to complete a story) spends less time on details than a movie, which in turn has to provide fewer details than a comic book, and so on. How come people on TV always find a parking spot right outside their destination? Why aren't people shown actually traveling between destinations? How can a couple plan a date without discussing pertinent details? Why do high school classes never seem to last more than three on-air minutes? When do the characters go to the bathroom ? This is why. Video games have their own version of this law, in that any detail in the game requires a significant investment of time and manpower to develop between art asset creation, writing, programming, and insertion into the game. Details of lesser importance get economized: One-off NPCs rarely ever get anything more than a generic sprite or character model , have only the most generic walking animations, and have no name . You can tell that a character will play some role in the plot if they have an unusually complex character model or a unique headshot next to their dialog. Plotwise, this serves to separate Round and Flat Characters . Since artists create video game worlds from scratch, scenery also obeys the law. Suppose that they set a level in a supermarket; a real supermarket stocks thousands</ of individual products in hundreds</ of different brands, each and every one with different label designs, and the time it would take to design (or license) all that packaging and trademarks could easily add up to several games' worth of development cycles. So they use a handful of designs over and over. And it works to their favor: We accept less detail because it is not central to the game. This trope has probably caused more Epileptic Trees than every other trope combined, Dying Dream not withstanding, as people expect</ things to have a reason. Conversely, issues that are not fully explored due to the constraints of this trope often make for good Deconstruction material later on. Sometimes we see the payoff for a detail later, but we are still not done with it: it will prove to be important in a different way later still: the writers have used Chekhov's Boomerang . The predominant use of Chekhov's Boomerang is to let the writers surprise you. Any time a critic or a fan refers to something as "gratuitous", whether that be an obvious narrative tangent, a scene of extended violence, a sex scene, a comic relief scene, an extended bout of Scenery Porn , etc., they are invoking this trope. However, in this context it

is very subjective: one viewer's porn is another viewer's necessary character development; one viewer's "boring five-minute long tracking shot of a beautiful mountain range" is another viewer's "this is not a movie, it's art." For the drawing equivalent of this trope, see Rule of Animation Conservation . For the nonhuman equivalent, see Rule of Personification Conservation . When writers deliberately take advantage of this trope to overwhelm and confuse audiences, see The Walrus Was Paul . When a work flouts this trope and contains lots of little asides that are not necessary, that is Narrative Filigree . This trope is responsible for One Degree of Separation , Always on Duty , Everyone Is Related , Nameless Narrative , Nominal Importance , and sometimes What Happened to the Mouse? . When an adaptation removes explanatory details to save time or attention, see Adaptation Explanation Extrication . When the creators of an interactive work account for an absurd amount of obscure variations or things the player might do in a detailed way, that is Developers' Foresight . When the characters are exactly where they need to be, when they need to be, in order to move the story forward, it's a collaboration between Conservation of Detail and the Anthropic Principle . Combine this with Rule of Symbolism , and you get Everyone Is Jesus in Purgatory . See also Chekhov's Gun , Chekhov's Gunman , Uniqueness Value , and Inevitably Broken Rule .

The less actively a combatant puts an effort to defend themself, the less likely they to.</ The corollary: Any attack that forces someone who normally ignores self-defense to dodge (or block) the attack is usually an attack that can cripple or kill the defender . </ Frequently seen in Implacable superheroes/villains and Big Bads trying to make an impression. The Logical Extreme is the No-Sell , when the recipient of the attack makes no effort whatsoever to avoid or block it, and doesn't react at all when it hits. Although there are some real-life examples, attempting to use this in Real Life is more likely to cause quick and stupid deaths. It just doesn't work if you do it on purpose. The sad (terrifying) fact is that this is an instinctive response called the Peltzman effect, where someone will take more risks according to how safe they are in some kind of internal (insane) sense of balance. But since humans tend normally to overestimate their benefits... the result is nasty. Worse is that it's a constant effect that people do without realizing day after day. Not so different from pain tolerance; expected pain "hurts" less than surprise pain. Compare Punch! Punch! Punch! Uh Oh... . See also Good Thing You Can Heal (when fighters with a Healing Factor don't bother defending because "meh, I can grow that spleen back") and Nonchalant Dodge (a fighter expends the minimum effort to avoid an attack, but doesn't seem remotely fazed by it). A Not So Invincible After All moment usually occurs when said character bumps into the thing that poses a genuine threat.

The amount of jackassery in a fandom is a function of the fandom's obscurity.A unimodal function, that is, but if we start off with a word like "unimodal", pop!</ The readership disintegrates This means that the proportion of jackasses to normal people sharply increases with the obscurity of the fandom until it reaches a peak, then sharply drops off again For fandoms not too far from the mainstream, the fanbase is larger, and therefore its native level of jackassery becomes more representative of the baseline level of jackassery in the population at large. Jackassery is discouraged because the community is large enough to drown out the voices of individual jackasses As you move away from the mainstream, fandom

becomes more geeky, composed of people who are, at best, less normal, and often, less sane However, beyond a certain level of obscurity, the size of the fandom drops to a point where it can no longer support an elevated level of jackassery: if the whole fan community consists of six guys, they just stop hanging out with the guy who's a giant jerk . Thus, for example, the fans of The Hermux Tantamoq Adventures </ are some of the most nicest people you'll ever meet. All three of them Peak jackassery occurs when obscurity is sufficient that acting like a normal human being is no longer expected of the fans, but the fan community remains too large and diverse to make a unified stand against the jackasses. See also: Fan Dumb , Misaimed Fandom , and Why Fandom Can't Have Nice Things

The amount of work needed to activate certain Magic and Powers , or lack thereof, can provide a major advantage/disadvantage. In fiction, the audience is conditioned to become invested in effort; after all, a fight where the characters go through the motions is boring. Thus, this law exists to ensure that the more effort an ability requires, the stronger it is. If you're the good guys, at least. Heroes need a handicap, after all. Incontinence Note that there are two distinct, somewhat contradictory but not mutually exclusive, ways to use this trope. In the first, a set of powers or single ability which requires more effort to use is often going to be more powerful than one that requires less, for reasons of narrative Competitive Balance . In addition, characters may be able to boost their own power levels by putting more effort into it, in a sort of willpower-based version of Tim Taylor Technology . On the flip side, a character who displays less effort using their abilities can safely be assumed to be scarily badass, for reasons similar to the logic behind The Law of Diminishing Defensive Effort . The former generally applies to heroes and the latter to villains, but exceptions do exist. Sub-Trope of Power at a Price and Difficult, but Awesome . The middle-of-the-road tiers may cause a Psychic Nosebleed . Ki Manipulation almost have</ to follow this trope implicitly, because Ki is based on focus, physical health, and willpower. See also The Law of Diminishing Defensive Effort when it comes to using defensive efforts(or lack thereof). Compare Cooldown for when the price comes after</ usage, but can still use this scale. Compare Spell Construction for the kind of efforts you have to make to perform magic feats. Negima! Magister Negi Magi </ : My Hero Academia </ : Izuku Midoriya is a Quirkless boy who inherits One For All, the strongest Quirk a hero can possess. However, controlling the Quirk is an uphill task for him because his body cannot yet handle 100% of its output.

When people go around using magic at random in fiction, certain laws are employed to explain how such magic works. This is particularly true of Functional Magic . It is not, however, true of Psychic Powers , and Ley Line magic, Theurgy, Force Magic, Alchemy , and Wild Magic may operate on different rules. Some constants, such as the law of Association, may still be true though (a person with Psychic Powers may be able to sense someone due to common traits) These aren't the laws of the real universe; those are covered by science. Rather, these are quirks of human psychology. Magic that works by these laws will seem plausible enough (to a human audience) in a fictional work, and real-world human superstitions tend to take one of these forms This is not totally confined to fiction however, as some forensic rules also use these. For example, the Law of Association come under Locard's Theory , and anyone with a phone book prior to the age of cellphones

would be using the Law of Names to look up someone's name and number Related to Functional Magic and Magic A Is Magic A . See also Theory of Narrative Causality . Contrast with Scientifically Understandable Sorcery where magic follows the laws of the real universe except using an energy source and methods that fall outside science Not to be confused with the book series The Laws Of Magic</ , despite the story using many of the below

The Law Of Knowledge: With understanding comes control and power. (This law is responsible for things like Awesome by Analysis).

Every team needs a leader. Be it the Five-Man Band , the Caper Crew , the Badass Crew , the Badass Army , to the Ragtag Bunch of Misfits , they all have one. When push comes to shove, there's gotta be someone that stands up, takes charge, and makes a decision. Even if it goes unsaid, it's usually obvious to everyone who's calling the shots. The de facto</ leader does it out of necessity or their personality type. The de jure</ leader is officially agreed upon, and may hold the title or rank. Leaders in fiction typically come in four flavors, with of course some leeway and overlap: . Defining trait: Competence</. They often assemble their team for a specific purpose , and have clear goals in mind from the beginning. They rely on their smarts and ability to be one step ahead of their competition. They are masters of manipulation and tactics. Lighter versions are typically The Smart Guy , The Strategist , or a Guile Hero . Darker versions are usually evil geniuses or the Big Bad . They tend to work from the behind the scenes but be careful as Authority Equals Asskicking may still be in effect. See also The Chains of Commanding , the Sliding Scale of Leadership Responsibility , Still the Leader , Ordered Apology , and Badass in Charge . Compare The Captain , Only Sane Man , and both the Big Good and Evil Counterpart Big Bad . Usually The Hero is The Leader, but not always . Similarly, the Leader is not always, nor always interested in being, The Hero . Note: While the Incredible Hulk</ villain The Leader certainly fits this Trope, much more detailed information can be found about him on this page here . RWBY </: Ruby is named leader of Team RWBY despite being the youngest , and Jaune is named leader of Team JNPR despite being the least experienced . Despite this, Ruby makes a good Headstrong leader who is able to inspire her team to greater heights, and Jaune makes a good Mastermind leader who comes up with the plans (even if that plan is just " hit 'em with your hammer "). After the teams get shuffled around, Ruby ends up in charge of the combined team with Jaune as The Strategist , a role he is fine with.

Demons . Abominations . Monsters . Fallen Angels . Door-To-Door salesmen . There is a place where they go to, and a place from which they spring. Simply calling it Another Dimension doesn't do it justice. They are legion, for their numbers are many, and their powers are diverse. Sometimes Mooks of Satan , a Satanic Archetype , or a God of Evil (who — depending on the setting and/or the author's worldview — may or may not be the same person/thing), and residing in Fire and Brimstone Hell (or the real deal). There may or may not be heavenly equivalents , and either one can be treated in a Crystal Dragon Jesus manner. Heck, if they're in a Hentai work, they may even have tentacles. The Shinto version of the afterlife is

markedly different from the Christian version; thus, in anime not influenced by western notions of Hell and demons, Hell acts more Lawful Neutral than evil regardless of how it looks, especially the classic Buddhist and Chinese versions. Demons will be more like administrators than tormentors, often taken to the extreme . However, if Good Hurts Evil , one wonders why the heroes don't just "accidentally" let a nun, monk, priest, child, angel, or other nice being walk in and 'crash the gate shut with a resounding bang and atomized, no, disintegrated the great forces of evil.' If Satan is Good expect these guys to be The Cavalry . See also: Bonus Level of Hell , for guys slightly higher (or lower) on the infernal totem-pole see Demon Lords and Archdevils . For the non-demonic version: Alien Invasion . The Evil Counterpart to The Armies of Heaven . Red Spire Press's D20 game Dark Legacies</ has a far future Earth suffer both a dimensional migration of low-tech races and then an invasion by demons. If it weren't for a rising religious order with holy magic and alliances with some of these new races, the demons would have completely wiped out humanity. As it is, despite being thousands of years in the future, humans have been reduced to steam tech and crossbows as the height of technology.

You know the place. It wasn't there yesterday. But right now, there's a shop there that looks like it came out of Charles Dickens —or maybe H. P. Lovecraft . If you go inside, you'll find a quirky old shopkeeper who has any number of potentially magical - and potentially inconvenient - artifacts available for sale. Cheap. Today only. Just</ what you were looking for - although you may not have known you were looking for it when you came in. In fact, these items may look</ just like any other shop merchandise, but they frequently have some weird supernatural properties Just don't expect it to be there tomorrow.</ Especially if you need a refund.. Originally a literary device from the surge of weird fantasy writing in the 1920s and earlier—H.G. Wells used it in The Crystal Egg</ (1897) and The Magic Shop</ (1903)—The Little Shop That Wasn't There Yesterday still turns up occasionally. Nowadays, it's often a website . Frequently an element of the modern Creepypasta ; when the store is virtual, it overlaps with murder.com . A specific version of Revealing Continuity Lapse . A Mobile Kiosk has a good reason for being this

Probably one of the most hated characters in a movie or series fandom, The Load is a liability to the heroes. They are not</ always the proximate cause of the heroes' failures, but they're weak, they're often Too Dumb to Live , and for some reason they've just got</ to hang around with the cool heroes and be a part of the action all the time. It doesn't occur to The Load that, being an unathletic Muggle , it really might not be such a good idea for them to rush headlong onto the battlefield along with the heavily armored and super-powered heroes. Said heroes will usually have to spend at least half the battle keeping The Load alive. It's not hard to see why the fans hate them so much The Load must be played carefully, lest they become The Scrappy . If they must be protected, or come along despite lacking any useful skill, there should be a good reason for it, and not just as interaction, or perhaps they were not invited to the battle but brought themselves along. If a character who was once clearly

the Load starts upstaging the characters who are competent or powerful, they are even more likely to be hated The Load is the TV/movie equivalent of a powerless NPC in a video game Escort Mission — only, unlike a video game, you don't have the power to press the "B" button and throw The Load to the zombies if you start getting irritated by them What makes this trope especially grating is that The Load often actually does</ have powers or an ability that will come in handy for the heroes, which is, of course, why</ they must keep dragging The Load around with them. The one instance where The Load uses this power to save the heroes, however, does little to make up for the 99 percent of the time that they have spent being a screeching boat anchor Closely related to the Damsel Scrappy , Non-Action Guy , The Team Normal (if this character is the load because of a lack of powers), and the Satellite Love Interest . Can lead to a Live-Action Escort Mission , Badly Battered Babysitter , or similar. Might result from a Story-Breaker Team-Up where one of the members is out of their league. The character may be a Living MacGuffin If a Time Skip occurs in the series, expect The Load to have Taken a Level in Badass . Compare The Millstone , who is much more proactive in making failure the only option , and Helpless Good Side , for when a character with a Split Personality is the load half the time. Contrast The Drag-Along , who wants to avoid danger, but is forced to join a party of heroes against his will

When a character about to have sex cannot get it up. The cause is often a sexual version of Performance Anxiety , but may also sometimes be related to Unresolved Sexual Tension — for someone other than the person they're with at the moment. The "guy can't get hard for girl(s)" variation is the most common — the phrase, "It's okay, this sort of thing happens to lots of guys," is closely associated with this trope Usually a comedy trope, since the situation is usually temporary, and playing it for drama lasts longer. Double points if something like, "I'm sorry, I swear this has never happened to me before…" or the above-mentioned, "It's okay…" phrase shows up in the dialog Can be Truth in Television (and there are usually other ways to get the job done). One of the leading causes is the classic panic attack , which causes an adrenaline rush and in turn diverts blood flow away from the genitals - quite a lot of blood heads downward to facilitate sexual activity, yet much more blood is diverted back upwards when adrenaline is involved, mostly so that your essential organs can function at their best. Other common causes of erectile dysfunction include age (it's four times more common among men in their 60s than those in their 40s), poor cardiovascular health, stress, smoking, and excessive alcohol consumption The Distaff Counterpart to this trope (in which a female character is incapable of getting properly lubricated and/or) is not unheard of but, as the above description suggests, the male version is infinitely more common in fiction. There's an additional Double Standard in that male examples are almost invariably played for comedy with the man being the butt of the joke: female examples either tend to attribute the character's lack of lubrication to her partner's sexual inadequacy or unattractiveness, or to deep-seated psychological issues or traumatic sexual experiences Named as a pun for a song that has absolutely nothing</ to do with impotence, but the Double Entendre is too good to pass up Contrast Raging Stiffie , Speed Sex (for when the guy goes off too quickly rather than

not at all), Something Else Also Rises . Parodies of the latter are occasionally used as a visual gag — e.g. a skyscraper collapsing. Think Unsexy Thoughts is an inversion of this May be a result of a Paralyzing Fear of Sexuality , Incompatible Orientation , or Sex Is Evil, and I Am Horny

The city is in chaos. Crime is rampant, surging, and shows no signs of diminishing. Bad guys walk the streets openly, assuming they don't masquerade as upstanding pillars of the community to get away with bigger crimes. The police are outnumbered, out-gunned, and completely powerless to even begin to address the city's crime problem That is, until the hero shows up. No, they're not going to help him. They're going to chase him down as either a traitor, a vigilante, or a loose cannon In the process they're going to display such a show of force and numbers that it becomes truly baffling that the crime problem has reached these levels A sub-trope of the Police Are Useless trope, related to Arrested for Heroism and Crime of Self-Defense . Somewhat related is Arbitrary Skepticism ; despite seeing the dead walk, or dragons fly out of holes in the sky, or even just a gunfight with Slow Lasers , cops can be trusted to always</ call the hero a lunatic and attempt to arrest him rather than admit that maybe something weird is in the neighborhood. In many cases, the hero can end up having to fight cops because the villain</ called them, because Villains Blend in Better Also related is I Fight for the Strongest Side : Cops with any sense of self-preservation can tell that the better-connected or even just better-ARMED villain is a dangerous enemy to provoke, while heroes will either run, defend themselves non-lethally , or even meekly submit, not realizing that the cops are fully willing to throw the hero to the wolves to save themselves. Most of the time it can be easily justified by having the cops be on a criminal's payroll , but there are a few cases where this behaviour is purely a consequence of very, very Skewed Priorities Contrast Crooks Are Better Armed , when the police may display all the firepower they have, yet still</ they are under gunned by the criminals, as well as I Fought the Law and the Law Won , which is the police in a video game enforcing this trope for the sake of Video Game Cruelty Punishment or Railroading . A possible sign that the work is occurring on an Urban Hellscape

The Lost Lenore, AKA The Dead Love Interest — not parent, not sibling, not offspring, love interest</. One of The Oldest Ones in the Book , named for the famous deceased in Edgar Allan Poe 's " The Raven ". In short, the three defining criteria are: In determining whether a character who dies during a story can be classified as a Lost Lenore, the third criterion above is the most important: in order to fit this trope, the character must have just as much, if not more, importance to the narrative dead than they would alive. For example, Anna in Van Helsing </ is the hero's love interest and dies at the climax of the story, but she is not a Lost Lenore as all that happens after she dies is that Van Helsing is cured, lays her to rest, sees her happy with her family in the afterlife and roll credits. She does more for the story alive than she does dead. Characters who lose Lenore can go on to have other love interests, particularly if she is a Posthumous Character or the story is part of an ongoing series. However, in order to qualify for this trope, it must be clear that they grieved strongly for her

, and that overcoming their grief and learning to love again is a significant part of character/plot development. Sometimes subsequent love interests never entirely replace Lenore. It can go all the way to a Love Triangle . The Lost Lenore's mode of death can vary but popular choices include: The Incurable Cough of Death or other related terminal illnesses . Lenores can also become lost through suicide , Innocent Bystander Syndrome , a tragic accident, or Random Act of God. If she left children behind, the children often have considerable emotional baggage to deal with, including a father (or father-figure equivalent) whose grief can render him overprotective , neglectful, abusive , or absent . The children may feel, or even be told explicitly, that they are either too much like the Lost Lenore, or else not enough like her. Angst ensues. If the Lost Lenore was murdered and Stuffed into the Fridge , a Roaring Rampage of Revenge usually ensues. Which leads to a crucial identifying point: many Gwen Stacys are also Lost Lenores, but not every Lost Lenore is also a Gwen Stacy, as someone explicitly blaming themself for the Gwen Stacy's death is an identifying criterion for this trope, whereas this is not always the case for a Lost Lenore. After her death, whether it occurs before the story begins or during its course, the Lost Lenore is present in the thoughts, dialogue, and actions of living characters. Her memory may motivate the living characters to follow the example she set in life , or she can be a dynamic presence within a story through the use of Flashback and/or direct interaction with living characters in the form of a Spirit Advisor Conversely, forces of evil may evoke the memory of the Lost Lenore, or even masquerade as a manifestation of her , in order to manipulate living characters. Sometimes living characters encounter another living character who for whatever reason strongly reminds them of the Lost Lenore. This new character could be a relative, reincarnation, or even just an uncanny doppelganger. In this instance, a romantic relationship may develop, but this is always based primarily on the character's resemblance to the Lost Lenore and, yes, Angst can ensue. In some cases, the character may name a weapon or belonging after the Lost Lenore just to remember her and even develop a bond with them . Occasionally, due usually to a dramatic twist Lenore turns out not to be dead after all, or dead for reasons by means other than previously believed. The Lost Lenore can sometimes be brought back to life through an act of Time Travel or by magic but her death must be treated as a real event within the story. However, even if the audience knows or characters subsequently discover a twist in the tale, she must still satisfy the major criteria of having been loved and her perceived loss being of ongoing significance in order to qualify for this trope. Not to be confused with the comic book character Lenore the Cute Little Dead Girl who tends to cause death to other people rather than experiencing it herself. Related tropes include: Cynicism Catalyst , Death by Origin Story , I Let Gwen Stacy Die , Death by Childbirth , Stuffed into the Fridge , Crusading Widower , Too Good for This Sinful Earth , The Mourning After , Victorian Novel Disease . Contrast with: Disposable Woman , Forgotten Fallen Friend , Oh, and X Dies . The One That Got Away isn't dead, but still a lost love. Not to be confused with misplacing a bottle of the fabric softener "Lenor" ("Downy" in the USA). in D.Gray-Man </

Alice knows Bob well but doesn't care for him. And at times she treats him callously, with pranks that go too far or simply not giving due consideration. Alice most likely does not realise what she's doing; Bob simply does not register on her awareness of others. Then one day Alice goes too far, and Bob snaps at her. The result

is a loud, dramatic slap and he storms out. Alice is stunned at someone defying her so and realises that she deserved it. And starts seeing Bob very differently... The Love Slap of Epiphany sets a self-centered and manipulative character on the path to atoning . Expect a My God, What Have I Done? from the receiver, and for the sender to become their new Love Interest , and possibly their guide to redemption. It may also lead to a reversal of the romantic situation : the slapper most often decides he has had enough of her, exactly at the very moment she realizes he is the love of her life. A subtrope of Love Redeems and a more dramatic version of Did You Think I Can't Feel? . Compare Armor-Piercing Slap , where a character allows themselves to be slapped, but with no lasting effect on the person. For other kinds of life-changing slaps, see Get A Hold Of Yourself Man . Anime & Manga Film Live-Action TV Western Animation

Hard-nosed, gun-toting, take-no-prisoner Italians (and the ethnically and linguistically separate Sicilians , but it's rare for gangster-centric media to make such a distinction). Part tight-knit community, part protection racket, these paesani</ live by a code — which just happens to include vendetta</ (killing anyone who wrongs La Famiglia</) and omertà</ (going to your Don , rather than the cops, when you have trouble with a fellow Italian or Sicilian). Classically known as Cosa Nostra</ (" our thing ") for the Sicilians, and also called "wiseguys". Although the power of the Mafia (at least, the American Mafia) has diminished sharply since such heights as the Prohibition Era thanks to most of its bigger players either getting stuffed into prison or simply becoming too old to participate in the game, the mystique surrounding these organizations is so strong that they have almost replaced other established historical figures, such as knights or cowboys, as carriers of a romantic ideal While the Italian Mafia has an obvious basis in fact , it has remained a staple of entertainment even as the Japanese Yakuza , former Soviet-bloc Bratvas and Latin American drug cartels lapped it for sheer scare value in the real world (they may or may not share some of the Mafia's traditional features in fiction, such as the sharp suits or the loyalty to family). Note that this trope can also include similar Italian criminal organizations such as the Neapolitan Camorra or the Calabrian Ndrangheta which are also fairly prominent at home and overseas just like the Mafia. For the laughably inept, PG-rated version , see The Family for the Whole Family . If present as a global player, the Mafia may evolve into The Syndicate . See also Mafia Princess and The Don . It is obviously not connected with the Legitimate Businessmen's Social Club at all Compare The Mafiya , The Cartel , The Triads and the Tongs , Yakuza , The Irish Mob , London Gangster , the Kosher Nostra (which the Mafia sometimes employs), Gangbangers (who often fill the same role, but fit into a different archetype), White Gangbangers , The Yardies , and Generic Ethnic Crime Gang . For more information about the real organizations, see the Useful Notes page, The Mafia Compare and contrast Criminal Found Family

That's a real nice trope page you got here. Lots of work building this thing up. It'd be a shame if something were to happen to it... </

There's a magazine for everything.</ A character subscribes to a weirdly specific fandom magazine or trade publication you would

never expect to have an audience, or that speaks volumes about their character . This either represents their interest in a very niche hobby, or shows that a perfectly ordinary part of life is Serious Business to them. If it's a trade publication, they probably belong to a Weird Trade Union . As magazines are starting to fall out of fashion (particularly the niche magazines this trope parodies), this trope is becoming increasingly less common, but still maintains some ground. Named after The Wiki Rule , its online equivalent. Related to Collector of the Strange and Pastimes Prove Personality . If a Manly Man subscribes to Cross-stitch Quarterly</, it's Real Men Wear Pink , and if a Nightmare Fetishist has managed to find a publication devoted to Cross-stitch Bondage Babes</ , it's Rule Thirty Six. See also Severely Specialized Store , Niche Network , Specific Situation Books .

The past was an exciting time to live in : Magic was real, mythological creatures roamed the Earth, and humans lived side by side with elves, dwarves, hobbits and the rest . Such a shame that it didn't last and we're stuck with plain, old boring mundane life. But wait, reports are coming in that something strange is happening all over the planet: Mysterious creatures thought only to exist in storybooks have been sighted in isolated areas and their numbers are increasing with each passing day. Some humans are starting to exhibit fantastical powers that science can't explain. Strange, yet familiar humanoid beings have been seen going about their daily lives in the middle of human cities. What's going on? Why, the exact opposite of The Magic Goes Away . Maybe it completely disappeared at one point or maybe it didn't exist at all. Regardless of the past situation, however, magic is back and, as a result, can often pave the way for an Urban Fantasy setting. If magic and science are inherently opposed then certain areas of civilization may revert to a more primitive form as a result of magic nullifying technology or from clashes between the existing "science" civilization and developing magic. On the other hand, if they are not, then magitek and Post Modern Magic are likely to develop instead, leading to civilization to a more advanced form. Sometimes technological prowess will directly lead to Magic from Technology . This can be accompanied at times by The Dragons Come Back , but is not required on either end. This trope seems to be about evenly split between endings and beginnings. As such See also Nothing Is the Same Anymore .

So the Big Bad is defeated, right? All things are going back to where they ought to be. Order is taking over again. But there is no room in this new world order for magic . Perhaps magic has finished its work in the world, maybe the Big Bad was tied to the source of all magic, or maybe it was sealed away. Maybe a Masquerade Enforcer emerged to drive magic into hiding, and the magicians decided that it was easier to leave for some more magic-friendly Magical Land . but all traces of magic are now gone, or at least disappearing fast. The Time of Myths is no more Of course, with all magic gone, all beings whose very existence were tied to magic must go away, too. Either they vanish into nothingness, or travel to a better realm . Those that use the former may be more of a Downer Ending , as everything magical that the player worked hard for is now gone, while those that use the latter are more of a Bittersweet Ending , as even though they're gone, they're in a better place Sometimes they even become human , but either way, they're gone

with the magic as well Often this trope is to imply that this work of fiction may have really happened, as it makes way for the more magically incompetent humans and their technology This trope may be applied to other types of Phlebotinum , not just magic itself This trope is distinguished from Here There Were Dragons in that the work is about the events which result in (or at least happen around the time of) the magic going away. In Here There Were Dragons , the magic already went away long ago, and the story isn't about that disappearance. May overlap with End of an Age in that both involve the loss of wonder, but differs in that it is specifically about magic and magic settings. Can also overlap with Death of the Old Gods , although that does not necessarily mean magic goes away entirely so much as it becomes less obvious to and involved with the lives of humans; or Götterdämmerung , although that usually implies a more sudden, cataclysmic loss of the gods and magic than this trope. Often an example of Growing Up Sucks , but on a more universe-wide level. See The Magic Comes Back and Power Nullifier if this is a temporary status and it actually returns Also note that many examples will be spoilers in one way or another, as the titles of works that end this way probably won't be put in spoiler tags. Be warned Not to be confused with The Magic Goes Away </, the Trope Namer

A law of probability which only exists in television and movie poker , and can be expressed thus: Where L = luck, s = skill and i = importance. It describes the phenomenon in TV poker games whereby the better the poker player, or the more crucial the hand of poker being played , the better the players' hands are. In TV, the most talented poker players get threes of a kind, full houses, straights and flushes with remarkable frequency; it would seem that while actual</ poker savants are masters of risk management and psychological warfare , fictional</ poker savants are masters of getting dealt good cards . But even novice players can get full houses and flushes if the hand in question is an amazing climactic hand on which the plot hinges. When both factors are in play, the values of the hands hit the stratosphere - the best poker player in the world, playing the most important hand of his life, will probably beat a straight flush with a royal flush. In real life, he'd probably just beat two pair with a better two pair. Barring various methods of cheating, poker players have exactly zero control over what cards they get. They can only master reading their opponents, sending false signals, and throwing away crappy hands. In trading card games, this is referred to as "mising," mise being a Magic: The Gathering </ contraction of "might as well have" (drawn some specific obviously gamewinning card), or "topdecking". Of course, it's far more justified in this case than poker and similar games, since a key part of deckbuilding strategy is making sure that there are quite a few cards you can use to get yourself out of any seemingly unwinnable situation.

Of course, this also appears in other games of chance, of which poker is just the most common. It also appears with Roulette and Craps. If you have a Calvinball game, then this overlaps with New Rules as the Plot Demands . Overuse of this trope can make the player's skill to be an Informed Ability . Compare Moral Luck , in which a character is praised (or blamed) for doing something where the outcome depended almost entirely on blind luck Also see Hustling the Mark , a con or Card Sharp featuring a professional card player disguised as an amateur

In traditional fantasy , the available technology (as opposed to magic that just works </ like technology) is generally depicted as being relatively primitive, roughly equivalent to Real Life sometime prior to the development of modern firearms . In Science Fiction , just about anything, from the paranormal to the supernatural to Sufficiently Advanced Aliens with technology that acts like magic , is allowed, except</ magic. In the rare fiction where magic and advanced technology exist in the same universe, they rarely get along . In some cases, they merely interfere with each other for unexplained reasons. Sometimes it actually comes to blows, and that's where this trope comes in To be this trope, a series needs to have as one of the primary conflicts, an actual shooting war between a faction upholding magic and a faction upholding advanced technology and science. Typically one side is using magic spells, cavalry on dragons , etc., and another that prefers technological weapons like guns, tanks, Humongous Mecha , etc. Note that "Advanced Technology and Science" is a relative term. It may be as little as Industrial Revolution-era (compared to the standard Medieval European Fantasy), or even higher than modern times . A good rule of thumb is at least one "age" of technological development over that of the Magic-using civilization. The distinction will be made a lot more clear if the scientific principles are explained and comprehensible enough, if still unrealistic to contrast with the completely alien principles of magic that allow things to happen based on intent Sometimes the science side loses the war or destroys itself, in which case it nearly always features as a lost civilization, leaving behind the ruins of at least one Advanced Ancient Acropolis filled with Lost Technology , Superweapons , and Deathtraps Note that No Tech but High Tech is typically a built-in assumption in this concept. Technology, by definition, is the practice of using knowledge of the world to create or modify tools to achieve specific purposes; that is, any tool-use that isn't purely instinctive counts as technology. A gun, a shovel and a sharpened stick are all technological contrivances. These plots, however, only recognize advanced tech (typically anything postdating the industrial revolution) as "true" technology; anti-tech factions will rarely take issue with crossbows, carts or pickaxes, and when magic and technology directly interfere with one another only a certain set of advanced tools will have or receive any such effect Often tied to a Masquerade . The war could be the result of The Unmasqued World ; the Masquerade can serve to protect an Endangered Species or avert a Genocide Dilemma . Expect to see a Corrupt Corporate Executive , Evil Sorcerer , Mad Scientist or Wicked Witch . Compare Science Is Bad , Magic Is Evil

A society ruled by wizards. Wizard , plural, that is — a king or queen who just happens to be a spellcaster (such as the Benevolent Mage Ruler) doesn't count, nor does the traditional tower-dwelling Sorcerous Overlord . This is a relatively normal society (for a given value of "normal") that is governed by a magic-using oligarchy. Sometimes there is a Muggle figurehead on the throne , but clearly power lies with the spellcasters Every now and again you'll have a wizard race being the nobility with some manner of Wizarding ruler at the top, however Can be good, bad, or indifferent. Sometimes overlaps with Witch Species ; if everyone can cast spells, the Magocracy is usually depicted as good or indifferent. If the wizards rule over a population of Muggles , on

the other hand, they are more likely to be evil. A Magocracy can also overlap with a Magical Society , although it's quite possible to have a Magocracy which is more loosely organised than that. If Religion Is Magic , it may overlap with The Theocracy . The most sinister versions will have the society consist of undead wizards and double as The Necrocracy If the laws of magic require intense study and not just talent, a natural limitation may be sharing time between magic improvement and actual ruling</ . Then immortal wizards break this limit, having centuries to both accumulate knowledge and entrench themselves in power bit by bit Related to Authority Equals Asskicking (more likely ass- fireballing</). If there's not just a handful of magic-users but the whole society is influenced, it's likely to develop lots of Magitek . If the ruler maintains their power through magic but this is not</ part of the official political system, see Sorcerous Overlord . For mages who are part of the government but hold only subordinate or advisory positions, see Court Mage Contrast Anti-Magical Faction and Muggle Power

When a character previously positioned as a Big Bad is revealed in fact to be either the flunky , puppet , or spokesman for a higher authority. Note that gender of either is not relevant, so this trope could include The Woman Behind the Man, The Woman Behind the Woman, or The Man Behind the Woman The Man has deeper motives, bigger designs, and more power than the hero(es) could ever hope to smash in one blow; they will usually have to go through another round of dungeon diving just to stand a chance. When they reveal their reasons for being evil, expect the theme of the plot to unfold quickly and dramatically In many genres, the Man Behind the Man often has more sinister and apocalyptic goals than their predecessor. For example, while a Puppet King or greedy Mega-Corp may want to Take Over the World , the real Big Bad may want to destroy the world, or even erase all of existence Can be reversed as " The Man in Front of the Man ", in which case a person you thought was the Big Bad 's crony turns out to be the real Big Bad . See also Bastard Understudy , Dragon-in-Chief , and Dragon Ascendant . May be the one pulling the strings of the Puppet King Contrast Chessmaster Sidekick and Decoy Leader . In some (unsatisfying) occasions, The Man Behind The Man may be The Man Behind the Curtain . If there is no first man to begin with, or the first man is very obviously not</ the Big Bad , it's a Hidden Villain . If the mastermind turns out to be an innocuous character who was quickly overlooked, then it's a case of The Dog Was the Mastermind . If the Man Behind the Man is a previously-fought villain, then the plot has been Hijacked by Ganon . Sufficiently complex plots may involve The Man Behind </ The Man Behind The Man and so forth; the Sorting Algorithm of Evil usually, but not always, applies in these cases. Do this many times within a story (optionally mixed with the aforementioned tropes) and you have The Big Bad Shuffle A subtrope of Obvious Villain, Secret Villain . Compare and contrast Greater-Scope Villain , where a villain more powerful than the Big Bad exists, but is either not personally involved in the plot or is not a "person" to begin with. Not to do with a Gambit Pileup , though you might get one if everyone is trying to manipulate each other. This trope and/or Greater-Scope Villain may also come into play if the villains are terrorists backed by larger powers like Dirty Communists or Corrupt Corporate

Executives Rarely involves The Man , unless he was the one who created the personified conceptual authority on the first place Because this trope is often used as The Reveal whenever it appears, beware of spoilers

Your heroes have been working themselves to the bone. Victory is in sight! But what's this? Oppressive forces outside their control have undermined their plans Typically the work of some kind of bigoted, narrow-minded Straw Character . The heroes have failed through no fault of their own, but rather due to factors in the world beyond their control which are largely a problem with their society. Expect a Downer Ending with a possibly Anvilicious message about the real-world social ills that motivated the author to write this. Alternatively there's a message of redemption where the heroes manage to overcome the otherwise insurmountable obstacles. In this case it becomes an inspirational story. In either case, the villains tend to be treated more as a general group to be avoided/overcome/defeated/etc. than one man who has problems with the heroes Historical settings can frequently find justification without objections from the audience, but more modern settings tend to garner objections from the demographic being portrayed badly. When done well and properly thought out, a good case of fiction mirroring life can prompt change. Moral Guardians tend to be involved either way This may or may not involve The Man himself Compare with Glurge , where it's the villains or pitiable background characters who meet this fate- the heroes are safe in siding with the morally upright side The French film Z </ does this well, portraying the work of an unnamed junta taking power in an unnamed European country... but the Greek government that prompted the movie's creation is always mentioned in the same sentence when the film is described. In this regards it is similar to Missing</, by the same director, which is set in Chile, though never stated, and they even mention a few of the cities (including Santiago and Valparaiso). A similar film is It's Raining On Santiago</ , except that was explicitly about the 1973 military coup d'etat in Chile

1984 </ features a man in an oppressive dystopia finding a small measure of freedom, only to lose it when the secret police catch him.

The Wire </ does this, albeit in a more nuanced manner than most - the failure of systems, and conflict between individual and group interests, are major themes of the story. At first it paints the higher-ups as Obstructive Bureaucrats , but later seasons explore the restraints that they too experience as well as the burdens of leadership . In the end, the whole city and all its dysfunctional institutions are shown to be perpetuating themselves .

This trope is as old as the concept of oppression is understood by humanity . Central to Gnostic cosmology is that the God of the material universe, who the Gnostics call the Demiurge and is but a pale imitation of the true God, is very evil , as He keeps people from succeeding in breaking out of the prison that is reality and thus from achieving true wisdom. More mainstream Christians take this view of Satan and demons.

KULT </ is Gnosticism: The Tabletop RPG.

In Sinfest </,

When a large commercial corporation tells you via commercial that the best way to rebel against corporate social assimilation is to buy their products. Will often involve what Lindsay Naegle of The Simpsons </ refers to as a " spokesrebel " Also can refer to any commercial that attacks its general field, but claims they</ are rooting for the underdog, and are taking a stand against the greed of all the others. So give them your money. See: Lawyers, car salesmen, phone providers, etc. There is Conspicuous Consumption at work here May come about as the result of two competing incompatible functions of " The Man ". For instance, "The Man" is often seen as representative of censorship and regulation. A company that makes billions out of manufactured edgy and offensive content would thus call upon people to "stand up" against censorship groups. However, being motivated by profit rather than altruism is also a characteristic of "The Man". Or more simply, an attempt by the industry to respond to changes in society and tensions of its time and appeal to the needs and sensibilities of the public, even if they themselves don't share the same inclinations. Their main concern is self-preservation, and changing with the times is a historically proven method The antithesis of the Bandwagon Technique , and often used by competitors of companies that can use said technique. Tends to invoke the Rule-Abiding Rebel , since by nature they're telling you to rebel by joining a status quo. Hipsters are known to fall for this sort of trick Stealth Cigarette Commercial is a specific instance where tobacco companies are required by law to make anti-smoking Public Service Announcements . Rather predictably, the resulting PSAs tend to be along the lines of Do Not Do This Cool Thing The commercial may refer specifically to The Man . A type of Straw Hypocrite . Compare We Don't Suck Anymore and Biting-the-Hand Humor . See also Disobey This Message . One of the most prevalent causes of Undermined by Reality

In fictional relationships, there's a gray area between a Destructive Romance , a Friendly War and Romanticized Abuse . Sometimes the writers make it hard for the audience to figure out if the relationship is even supposed to be a good thing or not . Sometimes the writers don't even know the answer themselves , and sometimes this question isn't even meant to have an answer—the characters are there for the audience to laugh at, and that's all there is to it Two characters are supposed to be deeply in love — despite being blatantly unsuited for each other . They are constantly screaming at each other or worse, and yet the characters insist they like each other. Very often, the only indicator of the characters' affections for each other will be their jealousy when the other shows an interest (real or imagined) in a character outside of their tango Basically, there are two ways this trope can be played: 1) either the writers really</ don't get that the pairing isn't working out, or 2) the writers are fully aware and it's the characters</ who insist that their relationship is just great. In either case, the audience tends to quickly catch on, and you can bet that the shippers are already thinking up alternatives This is not the same as an Odd Friendship or Odd Couple , where everybody knows the relationship is strange and the characters very grudgingly learn to respect each other. In the Masochism Tango, the entire relationship hinges on the mutual hatred between the two lovebirds... for better or for worse The

partners dancing to this particular beat have already resolved the Will They or Won't They? issue (they did , and won't deny they're a couple) — it's just the wisdom of their hook-up that's in question. This is what happens when a Belligerent Sexual Tension couple gets together without actually solving the belligerence For the platonic version, see With Friends Like These... or Vitriolic Best Buds . In comparison, Vitriolic Best Buds is closer to this trope, while With Friends Like These... is more comparable to Destructive Romance . For a milder version, see Slap-Slap-Kiss , Belligerent Sexual Tension , and No Accounting for Taste . If the characters aren't</ at each other's throats, but their relationship feels contrived and artificial nonetheless, they've been Strangled by the Red String . Compare All Take and No Give . If the sadism and the masochism part in the coupling is off balance, also compare Love Martyr . Played for Drama , it can easily become Destructive Romance . If the characters are married, is also falls under Awful Wedded Life This trope is named for a song by Tom Lehrer , quoted above. As he explains it, a certain genre of love song is "the passionate or fiery variety, usually in tango tempo, in which the singer exhorts his partner to haunt him and taunt him and, if at all possible, to consume him with a kiss of fire ." In his version, the singer asks for whippings, broken bones, cigarette burns.. Note that this is actually Truth in Television for many people. Probably including many tropers If you are still confused, let Not to Be Confused with Real Life masochism . Or, for that matter, real tango . Or a . Then again, some works</ don't really make a distinction between masochism and being a victim of abuse ..

What you do for a living is typically a big part of who you are, and when you start getting serious with a boyfriend or girlfriend, you probably like to talk about how your day went. But what if you spend your day saving the planet from alien invasions? Or hunting down vampire serial killers ? What if what you do for a living is so fantastical telling them about your Secret Identity will convince them you are a liar (in which case they dump you), convince them you are insane (in which case they try to have you committed and/or dump you), or horrify them to the point where they (guess what) dump you? Of course, the people you work for in this fantastical world may insist that should you ever tell your significant other, you'd have to immediately kill them . Is it any surprise, then, that the Masquerade will (make you) kill your dating life? A lot of times, the pool of eligible bachelor(ette)s in on the Masquerade is rather small, and since Everybody Has Lots of Sex , it won't take long for you to work your way through them. But if you try to date outside of the masquerade, be prepared to stonewall every time your new beau asks "So how was your day?" or "When do I get to meet your friends at work?" or "Why do you always come home with blood-stained clothes and smelling of gunpowder?" Expect much angst about having to lie to the current most important person in your life that doesn't have a spot in the opening credits. That's if you can keep the many, many</ lies from collapsing in on themselves, that is. These relationships tend to end in one of three ways (don't they all?), with several subtypes: The strain is too much, and you break up. Usually, the Love Interest freaks out. Rarely... very rarely... the Love Interest doesn't freak out at all and instead reacts with some variation of "Huh... well that explains a lot." Of course, adding a regular character who is in the know will remove a huge source of drama, so any girlfriends or boyfriends that find out about the Masquerade have a life expectancy of a few hours . Compare It's Not You, It's

My Enemies . May be because she or he Loves My Alter Ego . Often the cause of a character being Hollywood Dateless . A subtrope of Keeping Secrets Sucks . If your heroic job threatens your dating life for reasons other than its secrecy, see Loved I Not Honor More . If letting the Love Interest in on the secret is what causes the break-up, that falls under Love Cannot Overcome . As such, it is an aversion of Understanding Boyfriend . See also Muggle–Mage Romance , on which this trope can negatively impact.

You all know Alice and Bob . Alice has a crush on Bob. Bob may or may not have a crush on Alice. Then there's Jane. Jane is a close friend of Alice who has nothing but Alice's best interest in mind. So she encourages Alice to go for it with Bob. Over and over again. Jane is a matchmaker More advanced cases will introduce Alice and Bob when they are strangers, because the matchmakers deems them perfect for each other This person is notable for several things. One, they can't seem to grasp the concept of personal space. Two, they seem to have a pathological obsession with hooking up their friends. If the subject is a single pair, the revelation that this person has feelings for one or both of them is entirely possible. Otherwise, this is something of a Love Triangle with only one romantic connection Take note that in older or period works, it is not uncommon to find an older figure who is rather skilled at this. Keep an eye out for professionals and relatives, and especially expectant parents who plan at Arranged Marriage A serial Matchmaker is often Oblivious to Love . Expect several attempts to make a match for the character madly in love with the Matchmaker, and resolution only to come at the very end. They may take cues from Astrology or Personality Blood Types when making their matches. If The Matchmaker is unsuccessful in their goal you get Matchmaker Failure See also Yaoi Fangirl , Yuri Fan and Perverse Sexual Lust , for variants. Compare Shipping for more meta examples, and Romantic Wingman . Shipper on Deck is a supertrope. See also Match Maker Quest , where the player can take on this role. Contrast Shipping Torpedo

You're watching your favorite adventure series. A group of plucky kids snoop around the place, get into exciting situations, and even get into danger and need to be rescued. And in the end, a cop arrests the criminal the kids were after. Supposedly, the kids didn't even help the police at all. Suddenly it dawns on you. The main characters aren't that useful! They did all the cool stuff (basically, get into all the danger), yet someone else ultimately stopped the bad guy and saved the day. What the heck? Why even bother with these "heroes" and their adventures? Because this is a story where the main attraction, if not the very point, is to watch ordinary people get into all sorts of excitement and danger. Yet they can't ultimately thwart the villain or solve the problem, because, well, that's not their job, nor do they have the actual skills for it. This is a way to get kid characters (or average, non-professional adult characters) into an exciting adventure while providing the realism of showing the real police or other professionals doing their jobs and saving the day. Note that despite the title, this doesn't have to be about young characters specifically; this is about when the main</ characters, regardless of who they are, are not the ones who save the day (though Character Development does</ happen). Also note that the full story of the defeat of the bad guy may be available elsewhere</, simply not at this particular story we are reading. In that case, the villain

was defeated by a Hero of Another Story . See also Little Hero, Big War , which is kind of this on a much larger scale, and with the hero having a larger chance of being the one who actually defeats the villain. Often if the main character pads a lot of the story failing to succeed it's because We Are "Team Cannon Fodder" .

Funny thing about adventure; people tend to get hurt, especially the heroes. Injuries are terribly inconvenient for questing, resulting in time lost recuperating (or making an out-of-the-way trip to the nearest Trauma Inn) at best, and a Total Party Kill at worst. So it's wonderfully convenient to have someone in the party who can make the hurting stop Enter the Medic. In modern or futuristic settings, the Medic is often a trained physician or EMT (emergency medical technician) and relies on whatever medical technology is available in that era and on-hand—anything from miraculous herbs , injections and bandages to Nanomachines . In fantasy settings, the Medic is a often a cleric or Mysterious Waif of some kind, using the powers of a White Mage or White Magic to restore people with Healing Hands (or something similarly glowy). They may also wield the Healing Shiv . Even the Standard Scifi Fleet might have Medics, in the form of tenders or repair ships Often caring and concerned, Medics tend to be The Chick or (if a guy) The Heart . Alternatively, they're less personable than rational, and they are thus a Smart Guy , even if The Team already has a Smart Guy. Regardless, team Medics will inevitably become the Team Mom —they simply leave the team if they can't. Regardless, everyone must obey the Doctor's Orders Medics are typically Squishy Wizards , possessing little in the way of raw strength or offensive combat ability. In most real life cases, this is more specifically because they are forbidden to carry assault weapons or engage in combat, even though all soldiers get the same basic training, regardless of role. If guns are standard, they'll usually have the smallest and weakest possible. In fantasy settings, they don't usually wear any armor, and tend to use staves as often as hammers or maces . They don't always get the flashiest abilities and their skillset tends towards Boring, but Practical , although they will occasionally pick up a few offensive spells. Holy Hand Grenade is popular among the rare Medics who fight Expect the Medic to be an Actual Pacifist and hold to Thou Shalt Not Kill (except, possibly, Mercy Killing), although he may not stick to it when he is literally the only person who can attack—especially not if the villain is willing to attack him or worse, the wounded . In Real Life , this is required; medical personnel are non-combatants, and so are protected under The Laws and Customs of War , but forbidden to fight themselves lest they forfeit this protection. Medical personnel are</ allowed to defend themselves or their patients, but cannot initiate offensive action. See If there's only one team member capable of healing, that person is automatically the Medic, even if they have other abilities, even if healing is their least</ proficient ability. If multiple teammates can heal, then the Medic is the one who is either the best at it or takes it most seriously. Even if the Medic should have awesome attack magic, or have the fortitude to handle melee combat, his role as healer, supporter, and protector is his top priority Be wary of pissing off the Medic on your side—you do not want to be in the situation where they decide that actually they don't</ feel like healing you right now because of something you said earlier. Hence the many variations on the phrase of "Never

mess with the White Mage " in the communities of any multiplayer game, from tabletop RPGs to shooters, that have this class. If this does happen, it can cross into Laser-Guided Karma or even Death by Irony A subtrope of Support Party Member . See the The Squad and the Command Roster for Ensembles likely to have a team Medic. In particularly large or specialized teams, it is not uncommon for the Medic to do almost nothing except heal the Stone Wall —in which case they are that fighter's "backpack" (this is standard practice for groups in World of Warcraft </). A backpack may also occur when one member has a specialized healing ability and another requires that specialized healing (typically robot/techie, The Undead /necromancer, or an inverted Revive Kills Zombie situation) A Medic who specializes in healing and support magic (sometimes with a dash of attack magic) is known as a White Mage . White Magician Girl is a specific type of White Mage that occurs with faithful regularity in videogame RPGs Also in videogames, when the enemy</ has one, Shoot the Medic First . The Combat Medic is a variant which can heal and support while</ beating down the enemies, and a medic who specializes in both healing and</ defense is often a Barrier Warrior . The Deadly Doctor has gone rogue and decided to use those same healing abilities to take people apart. Compare After-Action Patch-Up , After-Action Healing Drama

Joshua "Josh" Foley, aka Elixir, from X-Men </ . Elixir is quite possibly the most powerful mutant because he can manipulate DNA in order as his power and accelerate cell division. It manifests early on as healing powers, but he can just as easily kill you as he can heal you.

" Dearly beloved, we are gathered here today to together through this thing called life. Electric word life it means forever an-- </ wait, that can't be right... it is? Oh yeah, I forgot this was the Prince-themed wedding. That explains why the bridesmaids are dressed like Maya and Nandy. " Marriage is a sacred institution, filled with high emotions, decorum, tradition and loads of other things that apparently matter to some people. Suit and tie, white dress, cake, bothersome new in-laws, cute little flower girl and little ring-bearing boy with a habit of swallowing small, ring-like objects. Some people prefer to forgo the old ways in favor of something whimsical. It depends on those that marry, their friends and family, where the wedding will be held, when</ the wedding will be held, etc. Sometimes the bride will wear something out of the norm . Maybe a British couple goes to America for a wedding where everybody is dressed like cowboys and eat cake made of corn-dodgers and Ranch Style beans, or an Alaskan lesbian couple dresses like aliens and astronauts for a wedding in the Seattle Space Needle. Or maybe a polyamorous group of twenty strips naked and are married off by a clown priest in Pleasant Valley. Wacky, wacky! Subtrope of Themed Party . Compare with Cheerful Funeral , a similar traditional ceremony laced with intentional whimsy. Contrast with Wedding Smashers , where the whimsy and hijinks are unintentional and usually grinds everything to a halt.

Authors like to use themes to create a sense of unity or cohesiveness within their work. Some extend themes to the names of the characters, often beyond the similarities that would be expected for characters from the same culture or who all speak the same language. When the author does this, you have Theme Naming. For instance, all the female characters will have names of flowers or plants (occasionally the

male characters will get Gender Blender Names); all the names start with the same letter or syllable, groups of characters are named after groups of gods, demigods, or mythical heroes. As the list of subtropes demonstrates, there are a lot</ of possible themes (and that's not all of them, either) The Recurring Extras , Those Two Guys and Creepy Twins sometimes have thematic names that link them. Theme naming is also common for characters with unusual names as a mnemonic in order to keep track of a huge cast; it's easier to keep track of which character is associated with which other characters if each group uses a theme. Theme Naming can also be a Genius Bonus if it involves puns or other types of wordplay, names or words from languages other than the language the work is written in, or multiple layers of meaning in the name, or alternate or changed spellings.

Subtropes include: This page is for examples that don't really fit into any of the above subtropes. Those that do should be placed on the appropriate subtrope's page. See also Meaningful Name , Prophetic Names , Who's on First? , Steven Ulysses Perhero , Names Given to Computers , This Is My Name on Foreign . See Idiosyncratic Episode Naming for titles.

A commanding officer insists that his men are the top priority. This is a rich source of conflict, as every commanding officer cares for a different group of men . The largest body generally takes overall priority, though a The Men First approach by the smaller constituent units can lead to greater losses overall as per ' ' Medical attention for the wounded is a high priority — especially if doctors are trying to treat the officer, and his injuries are less serious — as is No One Gets Left Behind , but in less critical situations, he keeps an eye on such things as their shelter and food He may inform anyone who finds it strange that it is his men who win his battles. This is most likely when an Officer and a Gentleman is insisting on it for soldiers who are not Blue Bloods , but any officer who is not A Father to His Men may express surprise He may insist on getting no help at all if his men can't be helped. Compare In Its Hour of Need ; the commander will retreat if his men can be gotten away Note that this does not preclude ruthless expenditure of his men when necessary , just don't expect him to be happy about it . However, unlike the Glory Hound he will never expend them to benefit himself and he will never</ waste them through incompetence as the Modern Major General or General Failure might. Appeals to him to surrender may be made on the basis of ending his men's suffering, but might not succeed if he cares enough for a bigger picture which demands a Last Stand If he is at the top of a chain of command with several ranks between him and the grunts, he will generally insist that his subordinates follow his example — or else Lower-ranked soldiers can also insist on help going to others, but that generally falls under The Power of Friendship and Greater Need Than Mine Compare Greater Need Than Mine . Contrast Moral Myopia ; officers who do not fall under this often fall under that. We Have Reserves is the inverse attitude of this Not to be mistaken for the opposite of " women and children first "

Black suit. White shirt. Black tie. Sinister Shades . Ominous and overbearing manner. Speaking in code . No indication of emotions or a personality . Ostensibly some kind of covert operative, but very conspicuous . They are simultaneously imposing and nondescript, which fits their mission perfectly The Men In Black are the

generic intimidating agents. If they have names, expect them to be along the lines of an obvious pseudonym , one of the most common Anglo-Saxon names (although they're often described as being very racially ambiguous), such as "Mr. Smith", "Mr. Jones", "Mr. Brown" , etc., or else they'll be Mister Strangenoun . They're there to loom over you and make you feel afraid, whether they're sent by The Government , The Mafia , a Corrupt Corporate Executive , or aliens from outer space. They're almost never</ there to help you Generally, they're in the business of keeping secrets. Laser-Guided Amnesia is a pretty common tool in their arsenal, especially in more idealistic versions, wiping out a memory you're probably better off without so you can go back to a normal life . More cynical portrayals just bully you into keeping your mouth shut. Or just make you disappear , one way or another . Less often, they'll make An Offer You Can't Refuse : join or forget . Or die Conspiracy Theorists live in fear of the Men In Black. They know too much Despite being the symbolic presence of The Oppression Of The Man , The Men in Black have the mystique of being badass and cool , so heroes can be associated with them. In those cases they are merely protecting panicky Muggles by doing what's ultimately best . Watch out for Conspiracy Redemption if they go too far, though The Men In Black tend to have access to vast material resources through their inclusion in budgets that never appear on the public books. They often have new super-secret weapons and devices and are in constant contact with Mission Control via Obligatory Earpiece Touch . If The Men in Black are hunting a character, he should look over his shoulder for the Van in Black and scan the skies for the Black Helicopters . Finally, The Men in Black frequently do not officially exist , so good luck finding out anything about them The term comes from fringe UFO research, where the Men In Black have become the primary boogeymen. The earliest citation comes from 1953: UFO researcher Albert Bender, who published a small newsletter called "Space Review", explained a missed issue (which he had promised would blow the lid off the secrecy about UFOs) by claiming that "three men wearing dark suits" had approached him and ordered him "emphatically" to stop publishing material about flying saucers. Years later, he would admit that he just didn't have the promised material and made up the story to explain why, but not before milking the story with a 1963 book called Flying Saucers and the Three Men In Black</ , and spawning an entire mythology Or maybe that's what they told him to say.. Usually male, Distaff Counterparts are somewhat uncommon. May employ (or have a division that is) a Creature-Hunter Organization to keep Muggles from discovering monsters from The Masquerade , and are also frequently associated with Artifact Collection Agencies Compare with Secret Police . See also the Men in Black </ franchise, named after and based upon this trope Not to be confused with a single Man in Black , or Black Shirt , or the related but distinct trope Evil Wears Black

Theme Parks are, to simply put, amusement parks based upon a theme of some kind. They can range from campy mom-and-pop affairs, such as those tucked in among the lovely glacial ravines of , to high-tech vacation destinations run by big corporations, like the Six Flags parks and Universal Studios . And, of course, the Disney Theme Parks . For a whacking load of pictures and videos from many</ parks all over the world, go to the many, many websites around the web about theme parks like , Outside just themed environments, theme

parks often try to tell stories through their attractions. It's mostly the larger theme parks that put this much effort into this, using incredibly detailed sets, animatronics and special effects to really push visitors into the setting. Speaking of, Disneyland is certainly the Trope Maker here. See also Souvenir Land and Amusement Park of Doom . A related trope is The Theme Park Version , used to describe something that has been simplified and sanitized for mass consumption. The sub-indices are for specific decades. For the video game, look at Theme Park </ . Defunctland </

Doing something creative costs money. If you're in a band, you're paying for gas to get to and from practice and gigs, studio time, and all the bits and pieces of tech you need to sound good. If you're an artist, you're paying for your materials and maybe studio space. Even if you're doing a simple webcomic, blog, or fansite you're paying for bandwidth. And, unfortunately, creative work doesn't pay very well until you're famous. And sometimes it doesn't pay very well even then. So what do</ you do to help support your habit/creative endeavors? It turns out just about everybody loves owning cute little tchotchkes. Ones that are branded with some obscure, indie-cred logo, image or phrase they like is even better. So, you start to sell stuff. T-shirts, pins, prints, CDs, Toys and cards are the obvious choices. But mouse pads, coffee mugs, baseball caps, plushies, posters, babies' onesies, messenger bags, and refrigerator magnets all have their fans. Furniture, jewels, costumes, food, hygiene products, and sporting gear are for those wanting to go overboard. In fact, anything that you can figure out how to stick a logo, character or catchphrase onto will do. That's "The Merch". The merchandise. The moneymaker. The stuff that pays the odd costume, Unusual Ears , an external monologue , a visible weapon, or an animal that only vaguely resembles a normal one (such as a blue wolf wearing armor). For some reason, none of the bystanders take notice or comment on it In some cases this is justified with not being seen by mortals or for some reason, if it's a kid's show/book/comic/other, it's often stated that the weirdness cannot be seen by adults or doubters Possibly an extension of the Bystander Syndrome , contrast with Mundane Made Awesome and Faux Horrific . Occasionally justified with a Weirdness Censor . Common in Magic Realism and Mundane Fantastic . See also Elephant in the Living Room , Fantastically Indifferent , Lions and Tigers and Humans... Oh, My! , Metallicar Syndrome , Not Distracted by the Sexy , Unfazed Everyman , and Shut Up, Scary Thing

One of the joys of reading or watching Speculative Fiction shows is the wonderfully bizarre touches an author can add, like the Unusual User Interface Want to make your cyborg or Ridiculously Human Robot seem truly technological? Have them plug a phone jack into their skull to browse the web, or maybe even use Augmented Reality . Maybe you'd like to wow the audience with a truly spectacular piloting system for a space ship? Have a Holographic Terminal serve as the flight controls. Or heck, maybe you just want to have the universe destroying superweapon be triggered by interpretive dance.</ Point is, there's more ways than a keyboard, knobs, or a steering wheel to tell a machine what to do in scifi, and here are some of those ways If the user plugs directly into a machine, this is the subtrope Brain–Computer Interface

Sometimes simply holding a weapon just isn't cool enough. Some characters just have to have weapons in the most unexpected places, like on their shoulder, on their head, or even inside</ a limb. Maybe they just have so much dakka that they can't fit any more weapons in conventional places. Or maybe they're just weird. They may be: Compare Natural Weapons for when they're already part of the wielder, Handy Feet for doing things with your feet (including wielding a weapon) when they normally would require your hands, and Backpack Cannon for weapons mounted in/from a backpack (i.e behind your back). See Phallic Weapon if the weapon's placement is suggestive.

In a crisis, nobody wants to feel useless or left out. Some people may want to run away, but otherwise they'll usually try to help. The problem is, sometimes this help turns out to be rather unhelpful. Depending on the situation, it can be anywhere from irritating to downright dangerous, for the "helper" and</ the "helpee". As such, this situation can have several different outcomes, ranging from simple annoyance on the part of the people being inconvenienced to extremely dire consequences that involve a lot of people getting killed Compare Chronic Hero Syndrome , Unwanted Rescue , Complaining About Rescues They Don't Like , and Ungrateful Bastard . Especially self-righteous and/or stubborn "helpers" may have Condescending Compassion . Contrast Shut Up and Save Me! . Can lead to Always Need What You Gave Up if the person ends up in a position where the aid of the person they ordered not to help is needed . May overlap with Overzealous Underling For "helpers" provided by a program who annoy or otherwise have a negative affect on the player, see Annoying Video-Game Helper

Not to be confused with Harem Genre , a genre of Japanese media that sometimes heavily relies on this trope This trope involves a common reaction from the man when a Harem plot begins and women start fighting for his attention. He might either think like a Celibate Hero , that the gratuitous quantity of boobs he is forced to see every day are just a bother (Comically Missing the Point that he is in an enviable situation), or see them as an obstacle between him and the girl he truly likes , or he may just find them annoying for one reason or another The more likely reason plot-wise is the fact that the male lead cannot reciprocate all the girls' feelings without seeming to the audience to be cruel, manipulative, and misleading to the girls. So the far easier solution is to make him oblivious to their affection or Cursed With Awesome Even if he does like one or more of the girls, the man won't or can't admit it. Besides, until the point comes where one of the girls is in danger, the man would rather have his nice quiet life back . The trope may or may not involve Innocent Cohabitation While this is, as might be gathered, usually a male trope, gender-reversed versions have recently begun to appear As shown by poor Tsukune in the above picture, the most common and immediate consequences of said harem is the ever-hilarious (if incredibly painful to watch) Lover Tug-of-War When criticism is raised against a harem show it's usually due to an overdose of this trope; unfortunately, when played straight, this trope is almost always overdosed. While it's often criticized as blatant Wish Fulfillment , most criticism regards the tendency to portray the female cast very negatively, often giving them little personality,

or having their characters largely defined by their dependency on the male protagonist and/or irrational tendencies towards violence Contrast Harem Seeker , where the "unwanted" part is left out. Also compare Sexy Man, Instant Harem , which may or may not be wanted, but which usually involves more superficial characters Resolutions to such a situation are varied Someone wins

A Bound and Gagged prisoner is suspended from the ceiling, usually by a rope. This is not usually intended for torturing the prisoner , but in reality, this could cause undue pressure on the body, and bad blood flow. Perhaps even dislocate something — there's a reason</ why BDSM models engaging in suspension art tend towards the light-weight and extremely flexible end. In most fiction, the prisoner does not appear to suffer any particular physical discomfort (If the viewer thinks too much about this, it results in Disbelief of Unwilling Suspension). Hanging by the wrists</, a common variation, would in Real Life quickly cause permanent damage to the hands and within a few hours cause death by suffocation/" ", not quite unlike a crucifixion. Many a dungeon has a prior inhabitant still hanging by his wrists in skeletal form. Reasons for doing this include: Favorite victims seem to be The Hero (es) or the Damsel in Distress (especially a princess and/or the President's daughter). Compare Chained to a Rock . Not to be confused with being suspended from the police force , or taking fantastical elements of a story or setting in stride .

Our hero is executing an impossible mission. It's full of action and adventure, and they gets to show off how heroic they are, but at the last minute, something unexpected goes badly — often ridiculously so . The alarm goes off, the hero's weapons and equipment malfunction, and his teammates die screaming as they are picked off one by one by something large and scary. The last thing the hero sees is the killer robot swooping down to off them and... Computer, end program. It was all just a simulation , training exercise, or Dream Sequence . In most cases, The Hero steps outside to discuss what he did wrong with the simulation operator, who will point out, "If this had been real, you'd be dead." The rest of the episode will typically focus on the hero overcoming whatever character flaw prevented them from succeeding in simulation. If the simulation is truly supposed</ to be unbeatable, the focus will be on the character learning to accept the fact that sometimes you just can't win. This is typically used as the first scene of an episode or film (though it may also come between the planning and execution phases of an Impossible Mission story), as an easy way of introducing the viewer to the kind of danger the main character(s) might experience on a regular basis. It will feel like In Medias Res , except that it's not really part of the main storyline. Such a scene shows that the character is not invincible but has a critical flaw which might lead to their demise later, without actually affecting the plot . This will cause additional suspense later on when the character inevitably gets into a similar "real" situation and must show that he overcame this flaw or is able to find a clever workaround for it. Occurs most often in Speculative Fiction , series about teams of criminals, series set in the military, and shows about ninjas. Sometimes leads to a Training "Accident" plot, if the people involved don't know it's not real. An Unwinnable Training Simulation may double as an Hidden Purpose Test , often of how the

trainees deal with unwinnable situations. If this type of scenario is featured at the beginning of an episode, the character flaw the rest of the episode focuses on will either be the character's own pride or inability to accept that sometimes, crap happens . Occasionally, this will be subverted in that the character will</ win the scenario, by "cheating". A type of False Crucible . See also Endless Game and Secret Test of Character . If the simulation becomes legitimately dangerous, that's a Holodeck Malfunction . If the simulation was legitimately dangerous all along, it's Deadly Training Area . If the situation is not a simulation, but instead a real life situation where the character is set up to fail, it may be A Lesson in Defeat . Compare Killer Game Master , where a tabletop gaming GM acts like this.

Someone unintentionally plays a small and/or unlikely but crucial role in some horrible development (usually this action serves as the catalyst) An Unwitting Instigator of Doom can be basically complicit with the villain, but in that case, they're generally seeing only a small portion of the picture. If they're being specifically manipulated but do not realize, they're an Unwitting Pawn . Other times, they're simply blundering in like a wrench in some particularly highly valued machine , so it can be caused by The Load or The Millstone . They may also end up as the Idiot Houdini . In the worst cases, more in the know characters will chew them out for bumbling in and screwing things up, trusting them little better than they would a traitor Compare Nice Job Breaking It, Hero! for when the heroes cause doom, and Mike Nelson, Destroyer of Worlds for a different type of unwilling doom bringer. Also compare Chekhov's Gunman , in which a seemingly insignificant character becomes more important later on. See also Interrupted Cooldown Hug , Endangering News Broadcast , Tragic Mistake , and Small Role, Big Impact No Real Life Examples, Please! Aside from being prone to misuse, it is likely to invite Flame Wars

This is the kind of person that the Magnificent Bastard and Batman Gambit depend on. Not only does an Unwitting Pawn fail to stop the bad guy, but he actually furthers the villain's plan in the process. The Manipulative Bastard will take great delight in using them and then deconstructing their naivete and blind faith as they gloat (in which case compare What Have I Done). Not surprisingly, they also have a tendency to die ironically after inadvertently helping the villain . But if they survive... there's bound to be some nasty surprises in store for the Bastards These guys are not always being manipulated by the villain; sometimes they blunder their way into helping him of their own accord . Not that the villain's going to examine his gift horse for cavities.. The Wide-Eyed Idealist often becomes this, but sometimes the Knight Templar and Well-Intentioned Extremist can fall into this too. When the main character does this, and then has to fix</ it, it's Nice Job Breaking It, Hero! Sometimes the unwitting pawn is deserving of his fate. They may be a Corrupt Corporate Executive , Evil Businessman, or someone else who has achieved great success through questionable means. Sometimes, he owes his success to someone he screwed over. They will often fall victim to blackmail or the reminder of what could happen "if the truth should get out...". Sometimes, the pawn is allowed to remain a figurehead to keep up appearances while his strings are pulled behind the scenes. This

often happens to Corrupt Politicians as well who come to realize that they probably had a lot of help to realize their ambitions and get to the top Compare Out-Gambitted , Unwitting Instigator of Doom . Contrast the Spanner in the Works , who just as ignorantly harms these schemes Tend to be played by The Chessmaster , logically enough. But also the Manipulative Bastard uses them too

This trope occurs when a thinking subject (a human, sapient</ animal, etc.) is part of a scientific experiment and has no idea that it's being experimented on and has not explicitly consented to the experiment. Usually, in such stories, there is some surreal and alienating moment in which the subject (or audience) realizes this after The Reveal , an unmasking, or a series of clues in the story Unwitting experimental subjects are entities that embody the experience of being caught up in a maze like a rat, being a guinea pig for the scientific-industrial complex, and/or some mad scientist 's eerie human experimentation, done for the sake of satisfying scientific curiosity. Subjects are unaware for a time that they're actively being creeped and experimented upon for a certain period of time. However, there could be copious amounts of unconscious subjects falling victim to Playing with Syringes or Strapped to an Operating Table , and maybe even the evoking of an Eye Scream . There's certainly overlap with They Would Cut You Up Experiments like this are carried out by The Conspiracy , an Ancient Conspiracy , The Syndicate , or The Government who have their own inscrutable motives. These bad boys might, in turn, have a Chessmaster who plans and runs it, making sure all the while that the unwitting subjects remain so. Sometimes one of the test subjects turns out to be working for the bad guys, in which case, the conspirator participates in a masquerade to keep his or her true intentions from the subject(s) The difference between an Unwitting Test Subject and Tested on Humans is that with the latter some sort of weapon or destructive device is tested on a subject for show; for example, to humorous effect, just as a more or less random target to demonstrate how awesomely powerful a weapon is. A person who's a victim of Tested on Humans pretty quickly notices that s/he's the test subject, that is, the effects are immediate and plain to the subject/victim. Unwitting experimental subjects, in contrast, show up many times in the psychological horror or psychological thriller genres The experiment doesn't necessarily have to actually be shown to be an experiment. The story could be an Ontological Mystery , which the character is faced with after You All Meet in a Cell or You Wake Up in a Room . That is to say, the work might not have any visible scientists (to the audience or to the characters) who are performing the experiment, the purpose of the experiment may not be apparent or it may not be clear that it's an experiment at all. It could just be hinted at by various means (say, by the mathematical or vaguely scientific nature of the environment the characters find themselves in), or just implied in some clever way On the Older Than Feudalism level, this trope could be placed in the God testing Abraham and Job's faith arena. The trope has been active since the '30s mostly in sci-fi works but shows no signs of becoming discredited Contrast Professor Guinea Pig , compare Guinea Pig Family . May involve a Disposable Vagrant or Condemned Contestant and an Evilutionary Biologist . If the humans are seen as a vast philosophical computer simulation, then compare with the Wetware CPU

This can be the precursor to a direct attack, drawing tension from

the imminent danger to our (often female) character. However, the monster may be scared off by another character intervening right before they can strike or something else that serves to distract them from their target. In fact, this trope tends to be utilized with characters who possess some form of Plot Armor Compare Villainous Face Hold ; I Have You Now, My Pretty ; Lecherous Licking ; and Perverted Sniffing . If the person is not showing any fear whatsoever at the monster, that's Staring Down Cthulhu . It may be preceded by an Enemy Rising Behind before the person turns around. See also Alone with the Psycho , which deals with being in close confined proximity with a human antagonist

When a bigger and better version of a game is released after the original. Common features include more game modes, new gameplay segments, shinier graphics, harder difficulty settings , new weapons and costumes, an added epilogue, a Bonus Dungeon (especially for role-playing games), improved performance due to being designed to run on a more powerful later generation console, and so forth In effect, a recut of a video game. Or a Board Game , Card Game , Tabletop Game , what have you.. Of course, this can be particularly annoying to people who purchased the original, who now have to pay up to $40 (or more) for a game they mostly already own. Or worse if it is released for a different console than the original, and they don't own that console When a classic game is recreated entirely for today, it's a remake ; when fans consider the remake better than the original, it's a Polished Port . Updated re-releases are also different from collector's editions and should not be confused. The former comes out well after the original game is released and alters the gameplay significantly, whereas the latter is a more expensive version that comes out alongside the regular edition and offers bonus material separate from the core game It's also common for highly popular arcade games to get updated versions; those arcades that already own the game can buy an upgrade kit for far less than the cost of a cabinet This is mostly a console (and arcade) gaming trope, as extra material for PC games is typically released in the form of an Expansion Pack . It's becoming increasingly common, however, for PC games to be re-released as a bundle along with their expansion(s), typically with such titles as "Gold Edition" (not to be confused with "going gold"), "Platinum Edition", or " Game of the Year Edition ". It's also recently become common for older PC games to receive remasters that allow them to be run on modern operating systems with modern resolutions, with some additions such as minor graphical tweaks and support for newer PC features such as ultrawide resolutions or customizable FOV By the same token, it's starting to become less prevalent (or at least less profitable) on console systems, as DLC has made releasing entire new discs more a convenience for people who don't own it yet in any form, rather than a "screw you" to people who do. The current trend is for the "updated re-release" not to include the additional content on the disc and, instead, to provide a code to download the additional content It should also be noted that some companies, most notably Sony Computer Entertainment America , require a re-release to have a certain amount of new content or else it can't be released in that region. This is why some updated re-releases never see the light of day outside of Japan. After all, if you have a lot more "re-release" than "updated", you run the risk of Capcom Sequel Stagnation See also Regional Bonus , No Export for You . The non-interactive equivalent is Enhanced on DVD and Re-Cut

Becoming truly skilled at something takes a long time and a lot of hard work. Sometimes, you can handle this with a Training Montage , but the plot doesn't always have enough time for this. So, how DO you go about transforming your Unlucky Everydude into a Super Hero in less than an hour? Why, you hand him an Upgrade Artifact, of course! No hassle, no trouble, just pick this thing up, and you'll instantly learn an important skill ! Real heroes work smart, not hard , it seems... If the object is a magical sword , expect instant Implausible Fencing Powers . Obviously, a natural result of Powers as Programs . Compare Amplifier Artifact and, for video games, Heart Container . Contrast Exposition Beam , when this is done with memories. If the object has a variety of effects depending on the demands of the plot, it's Green Rocks .

A more Sci-Fi oriented version of the Talking Animal , where the creature's ability to think and communicate with people on an equal level isn't typical of their species, but instead the result of some Applied Phlebotinum at work. Perhaps the animal's intelligence has been artificially increased (or inversely, people can communicate with them in their Animal Talk) and/or their physical voice structure altered so they can pronounce human words, or they have been fitted with a Translator Collar ; but these animals have come to be more or less equals to human in terms of ability, but their acceptance and status in human society can be questionable This rarely becomes an actual plot point; it's usually just an unspoken, world-building background detail so that the author can place a Talking Animal in a setting that wouldn't ordinarily allow for them See also Transhuman , Polly Wants a Microphone , Anthropomorphic Transformation and Artificial Animal People . Contrast Formerly Sapient Species

An installment of a large series that started its life as a Spin-Off or an Expansion Pack , but eventually became the next mainline entry in it, often due to scope creep or to Executive Meddling (when the execs demand a sequel shipped now</ , rather than when it's ready) See also More Popular Spin-Off , which may be the cause or the result of this Compare What Could Have Been , Refitted for Sequel , and Plot Tumor and its subtropes (where a side story overshadows the main plot)

You've created a wonderful product for your company. It's practically top of the line. It's reliable, sturdy, comes with a lot of great features, and everyone loves its design. However, all this quality comes at a price. Namely... well, the price. It costs too much for the mainstream market to afford it. What do you do? Well, you have two choices. The first choice is to sell the product at a loss, so that the mainstream can afford it. This is only</ advisable if it's sold with another product profitable enough to offset that loss, which is the old "give away the razors to sell the blades" strategy. The second choice is to not bother with the mainstream at all. Instead go for as much of the market that can afford it. This is known as Of course, the big spenders don't go for just anything. They have to feel they are getting their money's worth. So your advertising has to demonstrate that your product justifies its cost. There are three common methods of doing this. More shadily, this method of selling may be invoked by an Honest John -type Con

Man who artificially marks up prices in an attempt to part a fool and his new money . After all, the more expensive it is, the more valuable it must be , right ? Bear in mind that 'up' is relative to the market. Any field of product, even plastic cars and ink pens, has a 'prestige' level of pricing for those with a decent salary, an interest in quality, and/or a passion for collecting them . It even applies to the world's oldest profession ; see High-Class Call Girl for that. Compare Conspicuous Consumption . See also Brand Names Are Better . Compare/Contrast Pandering to the Base .

The Ditz with a trust fund. The Upper-Class Twit is either an aristocrat or a relative of someone in the upper echelons of society, and is automatically provided with all of his living expenses . In other words, he was a Spoiled Brat as a child, and now he has no reason to contribute to society, which is just as well, since he doesn't have the skills to contribute anyway. More often than not, he leads a hedonistic lifestyle that embarrasses his family. Highly prone to Conspicuous Consumption . Embarrassing the family enough or doing something truly heinous as opposed to just assholish may get them cut off, but this is not exactly common. Instead, they will usually just be leashed to a trust fund and kept out of sight and away from any sort of family assets that they risk gaining control of, as it is simply easier to provide for them and clean up their messes in private than to unleash them on the world and risk them bringing shame to the family or drawing unnecessary attention from shady associates who want their money Usually used as a foil for The Jeeves or some other more intelligent but lower-class character. The male Upper-Class Twit is often a prime target for Gold Diggers , while darker examples are typically substance-addled hedonists and likely rapists whose activities are typically covered up by hush money payouts to their victims until they have finally harmed too many people for money alone to be able to keep things out of sight A popular subtype and the female counterpart to the usually male Upper-Class Twit is the Airhead Heiress</ — a young, brainless, fashion slave party girl heiress. Any resemblance to Paris Hilton or one of the Kardashians is purely coincidental . Less wealthy or successful examples are typically small-time would-be influencers (possibly modeled after Caroline Calloway) living dysfunctional and/or outright pathetic lives (typically sustained by nothing but a trust fund and possibly an OnlyFans, with a lifestyle that is typically beyond their means) who are so deep in the depths of narcissistic self-delusion that they cannot see that most of their followers are there out of pity or amusement Sometimes they're Obfuscating Stupidity , and they may even be up to something far more interesting after hours . See also Sheltered Aristocrat On the off chance that the Upper-Class Twit has a job, it will usually be a sinecure with no apparent duties, though some may get some sort of reasonably prestigious white-collar position handed to them, usually by someone who owes their family a favor. If this does happen, they may sometimes rise to the occasion, get their act together, and become a valued member of the organization, but they are more likely to crash and burn after a few months in and get unceremoniously fired for their incompetence (if their family does not have enough pull) or become a department-ruining scourge and pox on the organization who cannot be touched for fear of losing their family's favor (if they do have that kind of pull). A Twit in a position authority may become a Pointy-Haired Boss , but that is less common than one might expect: a Pointy-Haired Boss

has responsibilities which he bungles, while a true Twit has no responsibilities at all. To become a Modern Major General is a more respectable career path for a brainless young aristocrat. An older one, especially in 1920s-1950s settings that involve murders in libraries , may well be a retired Major or Colonel, being referred to by that rank. If this character actually ends up in an active military position they'll often end up as the Ensign Newbie , or worse yet a General Failure A Sub-Trope of Idle Rich Compare Valley Girl (who doesn't have to be rich, among other differences), Rich in Dollars, Poor in Sense , Nouveau Riche (who starts out poor and strikes it rich, and is crass about it). May overlap with Uncle Pennybags The opposite side of the same coin is the Gentleman Snarker , who is very clever but terminally lazy Contrast with Authority Equals Asskicking , Non-Idle Rich , Lower-Class Lout , The Upper Crass (a similar unsympathetic portrayal minus the veneer of sophistication) The Spear Counterpart of Rich Bitch

Alternatively, the worker might be confused about the plans and mentions his doubts about the project to his boss who, unaware that the plans are upside down , invokes I Don't Pay You to Think and orders him to follow the plans exactly Subtrope of Bizarrchitecture , which has to be at work in order for the project to be standing after the builder is finished. Also relies a lot on Rule of Funny . See also Had the Silly Thing in Reverse . May result in Achievements in Ignorance . Not to be confused with Construction Zone Calamity , which is another disaster altogether

The result of turning a Sergeant Rock into a Colonel Badass (or other officer rank), without having to pass through Ensign Newbie . The starting point is important here: The character must have several years of experience as an enlisted soldier, before they are made an officer Most military forces that make a delineation between enlisted ranks and commissioned officers have mechanisms in place for having an enlisted soldier become an officer. These people are sometimes referred to as "prior enlisted" or . How they became so varies. Sometimes they got a field commission , but other times they applied for and were accepted to officer candidate school or equivalent. However, an officer that went up through the ranks is usually an exception among the officers—older, less formal education, and with a very different background In the U.S. military, officers from the rank of 2nd Lieutenant through Captain who have prior enlisted experience even have a different pay scale and are paid more than other officers of equal rank who do not have prior service. While there is a low-level rivalry between mustangs, officers who are commissioned through the service academies, and officers who attend Officer Training School, there is no doubt that mustangs generally receive more respect sooner from their enlisted subordinates (who appreciate that the mustang understands their perspective) as well as from their commanding officers, who know that the mustang needs much</ less supervision and training Outside America , it's reasonably common for this to be the only</ way to become an officer Whatever the reason for their commission, prior enlisted are often characterized as being more blue-collar and down-to-earth than those who started as officers, and in many cases are trusted more by the rank-and-file because of it. This is frequently helped along by the character having seen some action, unlike an Ensign Newbie who is usually straight from the Military Academy Closely related to Rank Up . The distinction is twofold: First, someone who came up through the ranks may have done it

offscreen, and second, this is specifically promotion from enlisted man to commissioned officer. Contrast Declining Promotion , when someone is offered this and turns it down, and Gentlemen Rankers , who are the inverse: enlisted troops with an officer's background

He's stuffy. She's untamed. It's true love Mr. Stuffy is in a rut: Life is boring because he plays by the rules. Along comes this wild and crazy woman to show him how to live life to its fullest , and she just might learn a few things along the way , too Though the most common form of this trope is from male creators who idealize femininity as a saving force, it could be Gender Inverted . Mr. Stuffy could be Ms. Stuffy and the wild angel could be male and help the little wallflower come out of her shell and blossom gloriously into a beautiful rose! Also, compare Well, Excuse Me, Princess! — Lovable Rogue meets Defrosting Ice Queen , the latter trope can also be applied to "Ms. Wild" as well, especially if she doesn't want to waste time with a nerd In more recent times, same-sex variations also occur, perhaps unsurprisingly given the reputation homosexuals have for wildness . The typical formula here will combine the trope with a Coming-Out Story , where the protagonist is straight and unhappy until meeting an attractive and adventurous same-sex love interest — maybe a glamorous Lipstick Lesbian for a woman, or a sassy Drag Queen for a man, but at any rate, someone who shakes up the status quo Occasionally the "Wild" party's outlook will be portrayed as better in every way — more authentic, self-actualised and Closer to Earth , where "Uptight" is detached and neurotic. However, if they end up getting Character Development of their own, it tends to be in the direction of taking more responsibility and/or learning to commit after a life of casual relationships Often seen in 2/3 of a love triangle, especially if the triangle includes two male nerds and their dream girl Because Opposites Attract , they'll live Happily Ever After unless Uptight and/or Wild are dying (Nicholas Sparks , we're looking at you!), in which case they'll live what remains of their lives to the fullest . Or unless there's a sequel, in which case Stuffy will surely develop Aesop Amnesia The defining trope of Screwball Comedy . Extremely</ common in Romantic Comedy Compare Savvy Guy, Energetic Girl . Manic Pixie Dream Girl can result when this trope is taken to extremes and a "Wild" female love interest comes across as a mere plot device

When the writers decide to play with a trope by raising the results to the extreme Since Tropes Are Flexible , they can be taken to various degrees. This is about taking them to degrees much higher than typical, often to ridiculous extremes In short, this is why The Same, but More warns that higher degrees of tropes alone are not new tropes. Those are simply Playing with a Trope This is usually done for parody , but there can be other reasons to do this Compare Troperiffic , Serial Escalation , Refuge in Audacity , Logical Extreme , Crosses the Line Twice Contrast Downplayed Trope

You know the story. It's a love story. Our lovers are from different worlds — one wealthy, one not. The poor girl has fallen in love with the Gentleman Snarker , or the stable boy secretly courts the princess. And she loves him too. Maybe it was Love at First Sight . Maybe she has a habit of slipping out to the seedier side of town for a night of fun. Maybe they've been friends their whole lives and the difference in status never really mattered. Will their

love be enough to let them be happy together? In any case, this is usually played out in one of three ways: When the rich girl wants nothing to do with the poor guy, but slowly warms up to him, it's a different trope entirely . Note that the roles aren't locked by gender : a working-class girl who loves a rich boy also fits this trope, as do two lovers of the same gender. When this happens with royalty, these arrangements are commonly called "morganatic" marriages. A relationship variant of the Odd Couple and quite often overlaps with Nobody Thinks It Will Work . Also often leads to cases of I Can't Believe a Guy Like You Would Notice Me , either with a severe case of insecurity (like the third type above), or simply the poor guy being constantly feeling lucky and appreciative that someone so rich could fall for him. If it's not just the fact that she comes from money, but that he feels like she's above him, she's a Peerless Love Interest . Compare with All Girls Want Bad Boys , which often follows the same socioeconomic groups (or the inverse, if the girl is The Ingenue and the boy is a Gentleman Snarker or Spoiled Brat). Can overlap with Single Woman Seeks Good Man as it is the guy's personality that wins her heart (as is the case mentioned above). Not to be confused with the Brittany Murphy film Uptown Girls </, which doesn't use this trope. Not to be confused with City Mouse either. This is transitioning into Dead Horse Trope territory since interclass marriage is no longer shocking, and the expectation that men should be the breadwinner in the family is much weaker today than it used to be. On the other hand, it may become an Undead Horse Trope with the emergence of culture wars and new waves of social stratification . For the non-romantic variant, see Interclass Friendship . For the version endemic to India, see Type Caste , although that trope is not restricted solely to marriage and relationships.

This refers to the tendency for characters to crack heh heh, you said "crack" jokes about the planet Uranus and its unfortunate name . In other words: Uranus is the butt heh heh, you said "butt" heh heh, you said "rectify" this usually try to vary the pronunciation (It Is Pronounced YOO-ruh-nus , although sometimes people get this wrong and say "urine-us", which is just as bad). Although there might be a case for OUR-ran-os, which may be closer to the original Greek. Uranus is the Romanization , unlike the other seven planets, which use the actual Roman names. And also heh heh, you said "Greek" It doesn't help a bit to learn that Uranus used to be classified as one of the with an atmosphere believed to contain large clouds of methane , that there are , and that it is Obviously, this trope is almost exclusive to the English language, since other languages use different words (or at least different pronunciations) for "Uranus", "anus", and "your" Subtrope of Heh Heh, You Said "X" , Joke of the Butt , In My Language, That Sounds Like... , and Unfortunate Names . See also Pluto Is Expendable for a trope about a (former) planet that gets no respect

Urban Fantasy, also sometimes called "Modern Fantasy", is a genre that combines common fantasy conventions with a modern setting. The name "Urban Fantasy" is sometimes taken to imply that all works in the genre must take place in a large city, but this is not the case. Rather, the name implies throwing fantasy elements into more modern, urban</ societies (hence its secondary name). Still, it's very common for Urban Fantasy stories to take place in a large,

well-known city, all the easier for their fantasy elements to hide themselves in As a genre, Urban Fantasy is sometimes seen as more accessible to the average reader than the Medieval European Fantasy due to the Like Reality, Unless Noted nature of it, and the fact that modern settings are familiar to readers whereas the medieval era is something that modern readers may have trouble relating to. The exact cut off date for what falls under Urban Fantasy is fuzzy, as the works which most commonly get this label applied to them feature settings in the present day, but works taking place as far back as the Victorian Era are generally included. Works taking place more than ten to twenty years in the future however, are not Urban Fantasies almost always take place on Earth, rather than a Constructed World , or if not on Earth then in a place so close as to make little difference. Alternate History is common, incorporating Fantasy elements into real historical events, with humans living alongside magic, though if this isn't done there is usually a Masquerade , implying that witches, elves and fairies live alongside us, just in hiding and probably forming a complete Wainscot Society . In such stories, The Unmasqued World is a common plotline. Another common convention used in Urban Fantasy is to suggest that at one point the world resembled a Medieval European Fantasy but The Magic Goes Away , and in the present The Magic Comes Back and now humans have to adjust to it Urban Fantasy often crosses paths with a number of genres, including Alternate History , Cosmic Horror Story , Dungeon Punk , Gothic Punk , Horror , Magical Realism , New Weird , Paranormal Romance , Paranormal Investigation , Science Fantasy , Supernatural Fiction and Supernatural Thriller . Sometimes it's difficult to tell whether a work qualifies, but generally speaking Urban Fantasy is known for showing the impact of modern society on the fantasy elements included in it. Elves carry guns, witches use microwaves and Leprechauns work at the bank. It takes more than tossing in the odd vampire solely for the fear-factor to truly apply Or, more cynically, a work is Urban Fantasy if it has a half-naked woman on the cover, and Paranormal Romance if it has a half-naked man on the cover Gaslamp Fantasy , Supernatural Soap Opera and Historical Fantasy are notable subgenres. Urban Fantasy is itself a subgenre of Speculative Fiction , specifically Fantasy . Many works that throw mystery-genre elements into the mix also rate as Fantastic Noir . Most of the Vampire Fiction published in recent times falls under this genre, whereas in the past it followed the conventions of Horror . Urban Fantasy is often considered the fantasy equivalent of 20 Minutes into the Future If you want to know how to write an Urban Fantasy, please visit the Write an Urban Fantasy page If you want to see a list of common tropes of this genre, see Urban Fantasy Tropes

This index consists of tropes commonly found in the Urban Fantasy genre. See that page for more information about the genre itself and a list of works associated with it The genre itself is closely related to Alternate History , Dungeon Punk , Gothic Punk , Horror , Magical Realism , Paranormal Romance , Paranormal Investigation , Supernatural Fiction and Supernatural Thriller. Gaslamp Fantasy , Historical Fantasy and Supernatural Soap Opera are sub-genres If you want to know how to write an Urban Fantasy story, please visit Write an Urban Fantasy

This is a true story. Happened to a friend of a friend of mine...</ An Urban Legend is a story which imparts information or An Aesop (explicit or implicit) and which purports to be the account of a true event which happened locally, fairly recently, and to someone the teller knows (often a "friend of a friend"). Even though the story is supposedly merely secondhand, it has usually been passed along through several sources and altered in the telling (to make it more 'local,' plausible, or what have you). Some, like folklorist Jan Brunvand or Snopes.com , collect these critters and try to evaluate their claims. Urban legends are sensational by definition, which makes them attractive to audiences and enticing to the media. They show up most often as the Case of the Week on television Police Procedurals , though dramas or even sitcoms have been known to borrow a legend and make it come true for one of the main characters. There are a small but increasing number of shows dedicated to proving/disproving their basis in reality; the most popular of these is MythBusters </, followed closely by the cable series Penn & Teller: Bullshit! </. Newspapers also pick up urban legends as filler articles; you can recognize them as stories that sound too weird to be true and surprisingly vague in the details (no names given for the people involved, for example). Yet even factual details are no guarantee of a true account: any Snopes </ article will show that the names, dates and locations frequently get changed to protect the non-existent. The moral of an urban legend often employs a bit of Scare 'Em Straight , to drive the lesson home or merely for the sake of humor (The Cabbage Patch Kids one, for example, was a joke) After all, these legends won't get passed along if no one wants to retell them. This is not to say that urban legends are all pure fiction. The most convincing of them contain a grain of truth (i.e. a less interesting but factual story) which becomes sensationalized or completely distorted to bring the message a bit closer to home. Instead of some unknown Alice suffering bizarre consequences after a cocaine overdose, it was Drew Barrymore . Instead of the gruesome murder occurring in a far away country, it coincidentally happened right here</, not far from where you</ live, and the Bad Guys who did it are people who aren't like us</ (foreigners, people of different races or cultures, junkies, celebrities, criminals...) Needless to say, urban legends make just as free with the message at the heart of the tale as they do with the facts of the story, so expect Broken Aesops , Fantastic Aesops , and all sorts of Values Dissonance ; not to mention Gossip Evolution . See also Oral Tradition . If you were looking for the film by this name, look right here .

Every popular game has a rumor around it that is capable of turning it into a urban legend, and due to an oversight or hanging plot thread, it just seems</ plausible. It's not hard to believe them, since the games often have real secrets and glitches that are so bizarre that they sound made-up . But the rumor persists in spite of all the evidence against it. A common source of these is April Fools' issues of popular gaming magazines. After all, if it's in print, it must be true! Other sources include mistranslated lines, aspects of the game being Dummied Out , and Missing Secrets . The Internet doesn't help either; while it's quick to debunk rumors, it's also very good at generating them. Many of these rumors feature fake secrets, which can supposedly be unlocked only by pulling off some ridiculously difficult feat (or doing something very time-consuming).

This, of course, makes the rumor harder to verify and contributes to its longevity. These days, this has been becoming more and more a thing of the past, thanks to advancements in cracking physical copies of games to dump their ROMs online and allowing people to look through the game's code becoming easier and quicker with each generation. Even if no one bothers to do that, the mere existence of the internet, and the pervasiveness of fact checking it provides quickly vaporizes most rumors before they take off anyway. Even still, before internet connectivity became common and the mobile internet took off, they could sometimes gain at least some steam before the facts came out. As such, a lot of these old rumors tend to come from the the sixth generation , and tend to be increasingly more common the further back one goes. Sometimes, the game's creators will include a character or a feature in a sequel because of these rumors. See Ascended Meme and Ascended Fanon . Some games have so many rumors that they can result in the creation of a "FWAK", a parody/troll walkthrough containing intentionally fake "secrets". The most infamous of these is undoubtedly for Final Fantasy VI nowledge." And as a side note, that isn't his only FWAK guide either (there was also a Final Fantasy IV version, which is widely agreed to be where a widespread rumor regarding Palom and Porom originated), and just to garner the reader's trust, also contained just enough legit info for completing the games. And helping propagate things was that the guides were often mistaken for ones by a very prolific writer from the same era named . Compare Wild Mass Guessing , Viewer Name Confusion , and Fandom-Enraging Misconception . If the rumor is about something a creator allegedly said in an interview or fluff, see God Never Said That . If a rumor is video game related but not gameplay related, see Pop Culture Urban Legends . For more information, check out , an excellent MythBusters </-type show on this very subject, or , which features gaming urban legends and Easter Eggs . Please do not confuse this for an Urban Fantasy edition of The Legend of Zelda . . The Sims </: The game's wiki has devoted to the various mysteries surrounding the game. In-Universe examples: In a possible Shout-Out to the infamous 'playable Luigi' rumour in Super Mario 64 </, at random intervals during the A Hat in Time </ DLC Seal the Deal</ , Snatcher says this:

This is a true story. Happened to a friend of a friend of mine...</ An Urban Legend is a story which imparts information or An Aesop (explicit or implicit) and which purports to be the account of a true event which happened locally, fairly recently, and to someone the teller knows (often a "friend of a friend"). Even though the story is supposedly merely secondhand, it has usually been passed along through several sources and altered in the telling (to make it more 'local,' plausible, or what have you). Some, like folklorist Jan Brunvand or Snopes.com , collect these critters and try to evaluate their claims. Urban legends are sensational by definition, which makes them attractive to audiences and enticing to the media. They show up most often as the Case of the Week on television Police Procedurals , though dramas or even sitcoms have been known to borrow a legend and make it come true for one of the main characters. There are a small but increasing number of shows dedicated to proving/disproving their basis in reality; the most popular of these is MythBusters </, followed closely by the cable series Penn & Teller: Bullshit! </. Newspapers also pick up urban legends as filler articles; you can recognize them as stories that sound too weird to be true and surprisingly vague in the details (no names given for the people involved, for example). Yet even factual details are no

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Urban warfare is very different from conventional combat in the open. Clearing a city full of determined defenders is a very difficult task, as the urban environment negates the effectiveness of many of the most powerful weapons of modern militaries (such as tanks and aircraft), leveling the playing field somewhat for not-so-well-equipped forces that might oppose them. Any building can be turned into a stronghold and pose a major obstacle. Armored vehicles have difficulty maneuvering in tight streets and are vulnerable to attack from above, and artillery and air support won't do you any good if the enemy keeps changing positions, not to mention the high potential for collateral damage. Forget the rules of "gentlemanly warfare." It's all guerrilla warfare here—ambushes, snipers, booby traps, bayonets, Hit-and-Run Tactics and shotguns As an unfortunate side effect of the dirty , casualty-ridden , and momentum-killing nature of the fighting, armies are often forced to simply leave the job half done by avoiding it all together (usually due to political implications of such a prolonged, bloody conflict). At other times, they simply flatten as much of the city as possible before/while/instead of fighting over it , thereby neutralizing the "urban" aspect, and usually rendering the place strategically worthless in the process, as well as being, shall we say, problematic</ to any remaining citizenry. Yet another option is to besiege the city. After all, it's very difficult to grow adequate food supplies in an urban area, and breaking the defending force's spirit is preferable to a drawn out conflict Significant street fighting of this type was seen at least as early as World War II (especially the Battle of Stalingrad), though there are several Napoleonic war battles (most notably the Sieges of Zaragoza) that foreshadowed the urban warfare of the 20th century and such battles likely occurred even earlier than that. (See for example the two medieval Battles of St. Albans, discussed below.) Unfortunately this kind of warfare still takes place in various conflicts around the world Urban warfare is a nightmare in modern times. Even untrained militia can stand against highly trained troops in the confusing twists

and turns of a high population center. It is war at its dirtiest, with collateral damage difficult to avoid and a high potential for confusion. Units often find themselves in a confused tangle of friend and foe This kind of setting is likely for an action-heavy video game as the aspects of urban warfare's terrain goes from nerve-wracking and difficult to fully control for an attack in real life, to adrenaline-filled and unlikely to stall due to multiple approaches to advance (helped by windows or high floors being much less readily available than would be realistic) from being difficult to lock down fully with a video game's usually more limited participant count. The close proximity of walls and buildings in a video game can also cover up how their weaponry is modeled as being only capable at a much shorter range than they would be in real life Keep in mind that a battle for</ a city doesn't necessarily count as urban warfare. It requires that the city streets and buildings themselves are the primary battlefield Known in the US Army as MOUT (military operations in urban terrain) and in the British Army as FISH (fighting in someone's home) Compare and contrast with Jungle Warfare , where fighting takes place in remote tropical rainforests instead, Desert Warfare , where fighting is done in open deserts, and Winter Warfare , where fighting takes place in conditions below freezing, though in the case of the latter it can easily overlap with this one (Stalingrad being one such example)

They all have one, but we often don't know what work they're from. The Ur-Example is the oldest known example of any given trope. "Ur-" is a German prefix meaning "proto-, primitive, or original". Often, an Ur-Example doubles as the Trope Maker or Genre Launch — but not always, and far less often with ancient tropes , which often evolved over a long period of time rather than suddenly bursting forth from someone's head, fully formed. When they're distinct, a Trope Maker differs from an Ur-Example in that the latter is realized to have met the definition of the trope only after later storytellers started doing it on purpose. For instance, one of the pivotal Trope Makers of the Detective Story is Edgar Allan Poe 's collection of C. Auguste Dupin stories; before Dupin, there is no story genre</ of fictional detectives going about the business of solving crimes. Nevertheless, while you may or may not know Poe's Dupin stories, you've probably encountered a certain Danish Prince named Hamlet , who not only sets about to ensnare his uncle King Claudius , but even incorporates into his plans a play-within-a-play he dubs "The Mousetrap". But half-a-millennium earlier still, "The Tale of the Three Apples" is a proto- Detective Story from The Book of One Thousand and One Nights — which would make "The Tale of the Three Apples" the Ur-Example of the Detective Story , or at least a possible candidate. But Wait, There's More! Oedipus Rex , first performed in 429 BCE, depicts Oedipus investigating the cause of the plague that has struck his realm. Which will give you an idea of the depth of the rabbit-hole a quest for the Ur-example can lead you down. Even more brain-twistingly, Oedipus Rex's mystery is also an example of The Killer in Me , which is generally seen as a twist on the expectations of the detective genre, despite appearing in one of the oldest recorded "detective stories"! Wherever a trope has evolved gradually, determining the Ur-Example can be a complicated and contentious business. In many cases a trope has more than one Ur-Example, because determining the "earliest use of the trope" depends on subjective choices as to which aspects of the trope are its defining qualities. This doesn't just apply to tropes, many

times an idea is created by different people simultaneously or discovered and forgotten only to be rediscovered later. For example, who invented the telephone? Alexander Graham Bell, you might say. Wrong. Alexander Graham Bell and Elisha Gray both independently invented the telephone, but Bell got to the patent office first. Thomas Edison had the idea of wireless transmission of voice and signals but considered it unimportant, and it was forgotten until Marconi independently invented radio years later. And if this is the situation with something as concrete as an invention, imagine how easy it is with something as intangible as an idea for a concept in fiction. Ur-Examples are unfortunately highly susceptible to the "Seinfeld" Is Unfunny trope — not only because they dreamed up conventions that have been around practically forever but both because, since at the time they were</ so new, the creators didn't really appreciate what they were making and thus didn't conform to the standards of an aesthetic or gimmick that hadn't even existed yet, and because (sometimes) they were trading on novelty value and suffer by comparison when we have alternatives to compare them to. See Unbuilt Trope and Beam Me Up, Scotty! for more on this.

What to do when you've made an enemy of one of your underlings? Hey, you're the boss. All you've got to do is send him out on a mission that's sure to get him killed . He'll die in action, and you'll have Plausible Deniability In some cases, this can be as subtle as giving the underling in question dangerous tasks that need to be done anyway, resulting in a win-win scheme —they'll probably die, which is great, but if they're successful , that's fine too. Other times, the task might be a blatant setup solely for the purpose of killing them off, often going as far as Unfriendly Fire , deliberately backstabbing or sabotaging them at a key moment (or even simply leaving them in the lurch) to ensure their death. Either way, it's this trope and very much murder as far as guilt is concerned If it's the hero who does this, which will make their role as hero very</ questionable, they're setting themselves up (as in the Trope Namer) for a What the Hell, Hero? and My God, What Have I Done? . If it's done to</ the hero, Heaven help you if they should somehow not only survive but thrive on your Impossible Tasks . In those cases, you may have a Reassignment Backfire on your hands A subtrope of Shoot the Dangerous Minion and Make It Look Like an Accident . See also Unfriendly Fire for a more hands-on approach that can work in both directions. When you send someone out with an item that attracts danger, that's the Trouble Magnet Gambit . When that someone actually pulls it off, repeatedly, it's Surprisingly Elite Cannon Fodder . When you do this to yourself , it's Suicide by Cop . For extra irony (as in the Trope Namer), can be combined with Please Shoot the Messenger , where "Uriah" has to deliver the instructions that will get them killed. May overlap with Reassigned to Antarctica if the mission is to guard or otherwise stay posted in an extremely dangerous area. Related to Tricked to Death , depending on the nature of the assignment

Everybody poops. Everybody pees, too. But some writers and artists like to take that familiar yellow substance and turn it into comedy gold Urine Trouble is when an animal (usually a dog) relieves itself on some inappropriate target. It can also happen to a human

character. Occasionally it's a toddler or even a baby letting fly with the offending tinkle This is usually the unhappy fate of whatever hapless hero or character disguises himself/herself as a tree or a fire hydrant ... in which case you can hardly blame the dog. It can also happen with an amnesiac human who thinks s/he's a dog, or a dog turned into a human. It is often, but not always, the last step in a Humiliation Conga This trope is versatile enough that symbolic peeing will do; e.g.</ , we see an unsympathetic character drinking from a fountain, only for the shot to pull back and reveal that the fountain is shaped like a cherub urinating There's also the joke where a dog pees on someone and another character remarks, "He wants you for his own!", since male dogs pee on things to mark their territory Often a form of Vulgar Humor Subtrope of Toilet Humour . See also Dogs Are Dumb , I Ate WHAT?! , Cats Are Mean , Yellow Snow , Road Apples , and Dung Fu . When babies do this, it's a Tinkle in the Eye Compare and contrast Excrement Statement . See also Potty Emergency , Potty Failure , Nature Tinkling , Toilet-Drinking Dog Gag , Bird-Poop Gag

Bears are wonderful creatures. If you want to create an Intelligent Gerbil alien from one, you don't have to alter its appearance much, since they can already take bipedal form and are effectively Humanoid Aliens already (to note the most obvious similarities besides the partial bipedalism, they are plantigrade omnivores). Indeed, any furry humanoid creature that doesn't explicitly appear to be some other kind of creature will appear more or less ursine. Beary Funny , Beary Friendly and Bears Are Bad News are all possible Another possible reason for the presence of this trope is the apparent association between bears and stars, based on the famous Ursa Major/Ursa Minor (Greater Bear/Smaller Bear respectively) constellations A special group of them are not just any old bear, but explicitly teddy bears. These are either an extremely good natured race, or for ironic effect, extremely nasty See also Beast Man

A list of media originating from Uruguay . Media from other Spanish-speaking countries are located in a different category.

Some Speculative Fiction Series focus on a Cool Starship or two that's shiny and new and full of all the latest Applied Phlebotinum . The shows are all about idealistic and well-funded explorers or warriors, boldly going where angels fear to tread. Shows on the other end of the Sliding Scale of Shiny Versus Gritty treat the future as a place where blue-collar workers make a living doing unglamorous jobs and where spaceships look dirty, dingy, and used, like heavy equipment that one might find at a lonely truck stop in the middle of the night right now. The ships are old junk heaps run on a shoestring by hard-bitten characters on the edge, seemingly held together with two pieces of string, chewing gum, and the will of God — the SF equivalent of the struggling Film Noir private eye, in other words. This is the Used Future, and it's home to Space Truckers , renegades, regular working stiffs, and anyone on the "cynical" end of the Sliding Scale of Idealism vs. Cynicism . Think of it as Diesel Punk IN SPACE! Sometimes, there will be Shiny-Looking Spaceships alongside dingier ones; usually these new, ascetic and shiny ships will belong to the Galactic Military which has access to constantly churning shipyards and the newest heights of technology while the heroes must survive on surplus gear and homegrown repairs

These shiny looking spaceships, however, can denote that the crew piloting these über-ships is formed of completely green recruits with no real combat experience, often led by a pompous noble , while the battered ships are piloted by grizzled veterans who can fly circles around them. The original Star Wars </ popularised the concept (although arguably Moon Zero Two </ (1969), Silent Running </ (1972), and Dark Star </ (1974) led the way .) For budgetary reasons, typical science fiction offerings from the pre- Star Wars</ era often resorted to kitbashing to create sets for spaceships, space stations or planetary locations. This meant a lot of quarries, boiler rooms, and power plants acting as futuristic locations. Also, a lot of junked electronics were used to create random consoles and instrument panels. For contrast, the Star Wars </ prequels, set in a more civilized time, are correspondingly shinier . (Star Wars</ is a rare example on the "idealism" end of the above-mentioned scale.) A notable reason for the look descends from classic tricks for making and photographing models for practical effects work; dirtying up a model helps add a sense of scale. Applying color washes gives deeper shadows, making the surface appear more convoluted and complex than it actually is; adding streaking can help fool the eye into believing that inch-wide panels are actually meters-wide; and adding sooty smears near thruster cones and the like implies realism, even though in the real world those thrusters really shouldn't be spewing out a lot of dark sooty particles. Interestingly, portraying this in CG effects is actually more difficult, but sometimes the audience won't accept things not looking dirty enough . Which can be ironic because many spaceship exteriors are actually perpetually shiny in real life (polished to a high shine for heat management reasons, and unmarred due to the scarcity of dirt, grime and oxidizing agents in space) — unless, that is, they have to endure high-velocity atmospheric reentry, which the vast majority of real hardware only does once. On the other hand, some ships use a layered-ablative-standoff-armor setup like the which takes advantage of the tendency of small objects moving at comically-high speeds to shatter on impact, and lets the first armor layer shatter the junk (which makes a very tidy hole through the outer layer), and the second layer absorbs the (much less dangerous) spray of components without having any holes in it. This would have a scarred and pitted look after a while, and if the ship's owner didn't have money to replace sections of the shield as necessary, it could be this trope to a T. Contrast Shiny-Looking Spaceships , Crystal Spires and Togas , and Everything Is an iPod in the Future . See Also: Scavenger World as well as The Dung Ages for the Fantasy Counterpart . Usually found on the hard end of Mohs Scale of Science Fiction Hardness .

This applies when a villain or other dark and troubled/troubling character was not so as a child: the trope name also tends to appear as a Stock Phrase in these cases. Works, and audiences, may vary considerably as to what point they consider a character to be past the adolescent stage here, but post-adolescents in general need not apply. Aversions will usually be notable here, given expectations that Children Are Innocent , or that there's at least some Ambiguous Innocence even when Kids Are Cruel , so people will tend to assume a Start of Darkness must</ have happened, and that there will</ be a Freudian Excuse that will explain (if not excuse) all. By extension, this trope frequently applies through subversion ,

inversion etc. where an Enfant Terrible , Creepy Child , or Ax-Crazy junior initially manages to get past everyone's radar but is actually a little horror from the start . ("And he seemed</ like such a nice kid"). Often, it is not clear which a character fits under, which in turn often leads to a Flame War , especially if the character is also a Draco in Leather Pants . Generally, the trope tends to be reserved for villains near the Big Bad end of the villain spectrum, but can also be played for What Measure Is a Mook? . Also, while this is most commonly a villain trope , it can apply to characters who are not so much aligned with evil as troubled , bitter and twisted , cynical , jerky , despairing , lacking in emotions or insane. Or an Anti-Hero . Or just going through puberty . (In the latter case, expect the parents to invoke the trope name.) When played straight, this trope tends towards Rousseau Was Right , though if other villains and darksiders in the same work do not fall under this trope, Rousseau may have only a partial victory, and the trope is sometimes used as the exception that proves the rule in Hobbes Was Right or Humans Are the Real Monsters scenarios. Also frequently used, straight or otherwise, to make more or less anvilicious points about free will, destiny, individual responsibility, or the moral version of Failure Is the Only Option . Handled well, this trope can really add depth and complexity: handled badly, especially by combination with a poorly executed Freudian Excuse , it tends to cause Badass Decay and Villain Decay . Often related to From Nobody to Nightmare , though the character may be of some prominence from an early age, or even from birth. This subset of the trope can be heart-breaking, as when a long-awaited Chosen One turns bad. Also often the precursor to Break the Cutie and Woobie, Destroyer of Worlds . In these cases, expect it to be Played for Drama with extra Tear Jerker moments. It's also often invoked to make the audience Cry for the Devil . If they weren't just a sweet kid, but a Kid Hero , they may be a dark version of Kid Hero All Grown Up . Sometimes, the "used to be nice" stage may be revealed only retrospectively, often by a third party, and the villain himself/herself may treat the "sweet kid" stage as an Old Shame that undermines their Villain Cred . This last one may be Played for Laughs , as the villain furiously denies their Pet the Dog past, often complete with stomping on cutesy childhood toys and memorabilia. Or it may be Played for Drama in an "I Know You're in There Somewhere" Fight with the good guys. Compare to She Is All Grown Up , in which the character may have been a sweet kid, but is now a very attractive woman. Compare Used to Be More Social in which the character used to be a social butterfly, but has become introverted and withdrawn. Contrast Reformed Bully , a character who was mean and/or smug while young, but is a much nicer person now, and Former Teen Rebel , a character who was rebellious and immoral while young, but is no longer like that. Sadly, this trope is Truth in Television , as many people who started out as good ended up becoming malicious and criminal later on in their life, but as this trope deals with a person’s morality, No Real Life Examples, Please!

A standard visual gag almost always Played for Laughs . Alice is looking for something. Maybe it's a new outlook on life, help with a homework problem, or maybe just her pen. Bob hands her a book, or suggests a book he doesn't have with him, and suggests she shouldn't take too long to finish with it, and before she can thank him or object, he's out the door. Cut to Alice suddenly realizing the book in question is a Doorstopper — and Bob expects her to finish in half an hour. It might be a religious text, a very wordy legal

document, a dictionary, an obscure scientific (or arcane magic) textbook, the phone book, a catalog with no index, possibly even a Tome of Eldritch Lore or Great Big Book of Everything — anything that normally would take longer than an hour or so to read through. Later, it's revealed that Bob actually gave her the book: For more book-themed humor, see: Compare It May Help You on Your Quest , Magic Feather , and Pocket Protector , where other objects are used for purposes other than for what the audience may have been led to expect. Contrast "Reading Is Cool" Aesop .

Useful notes on a variety of subjects, the purpose of which is threefold: Every specialized wiki will accumulate useful notes like these as it grows. that this is not supposed to be an index of everything that exists in the real world — that is the purview of Wikipedia . We are a site about media and storytelling</ . As a rule of thumb, items to be added should either be commonly featured in media, or related to its creation and distribution in some way. Useful Notes articles are not tropes and are . Similarly, tropes are not to be used to describe the subject of a Useful Notes article directly. You may, however, list tropes that are commonly found in media portraying the subject.

Security cameras that would, if functioning, have captured images of the perpetrators, were actually non-functional. An issue encountered frequently by detectives solving crimes in modern-day settings, such as in Police Procedural shows. Typical reasons include: Compare Insecurity Camera , where the cameras are stupid, and you're supposed to be able to avoid them. Another way of putting the difference is that Insecurity Camera is from the perspective of a (hopefully successful) trespasser while Useless Security Camera is from the perspective of guards, owners, and law enforcement having to catch a successful trespasser. This frequently happens in detective and police procedural shows, in part to prevent the detectives from having an easy way to find the perp. (Often, the less time left in an episode, the more likely the camera is to work. This would be a prime example of Spoiled by the Format .) Of course, even a good camera system can be useless if you've employed a Surveillance Station Slacker to monitor it. Compare Camera Spoofing .

As far as human organs go, there is the common idea that no one knows exactly what the spleen does. Therefore, a common sight in fiction is that either the spleen is a completely useless part of the human body or it serves some sort of encumbering function. Often Played for Laughs , especially with the implication that damage or loss of the spleen is trivial and harmless. Because of the Inherently Funny Words effect, spleens are often mentioned for a punchline or joke. This mostly happens in an Arson, Murder, and Jaywalking manner, with the spleen as the jaywalking. Along with the fact that it's seen as useless, the spleen is often portrayed as a convenient place to get hurt/injured in a fight, possibly because it is somehow considered funny . In fact, the spleen plays a very important role in the lymphatic and immune systems. It is easily ruptured by blunt or piercing impact and is very difficult to repair (doctors say that it has the natural consistency of a blood-soaked sponge). If severely damaged, often it must be removed surgically or the person in question is likely to bleed to death; once removed, the person has

to take care to avoid bacterial and protozoan infections (to which they become more susceptible). A fairly comprehensive treatment of the subject is covered in Compare We Will Not Have Appendixes in the Future . Not to be confused with the useless Spleen .

The characters normally have access to powerful abilities, which could greatly help them in their current situation, but are currently unable to use them for one reason or another Common in series like Bewitched </, where the characters are given almost unlimited powers at the beginning, and the writers have to come up with more and more arcane limitations to create a new conflict each week Often involves a Fantastic Aesop about how using powers to avoid hard work is bad A form of Holding Back the Phlebotinum . Compare Coconut Superpowers , Embarrassing Superpower and Cool, but Inefficient . For superpowers that are actually useless, see What Kind of Lame Power Is Heart, Anyway? or Blessed with Suck . When the uselessness happens just when the power would've been necessary, then it's Plot-Driven Breakdown . When the useless superpower becomes useful, it's This Looks Like a Job for Aquaman

While cell phones can be useless , at times they can be more handy than we are. Because of them, we have access to every word in the dictionary, can communicate while not being in the same area as your friends, can find out about local and long-distance news as soon as it happens, watch porn in a public area, can shoot lasers out of satellites from space... and also watch every cat video available on YouTube Because of this, sometimes the cell phones are more useful than us</, almost to the point of not even needing us to function . In that case, some would be completely helpless without our cell-phones or our tablets or our fancy-pants PCs and Macintoshes. They can't spell correctly, they can't adapt to their surrounding environment, they can't eat anything without submitting pictures of their food onto Twitter and Facebook . They probably wouldn't even know how to turn a page after using Kindle for so long. There is a reason why "Nomophobia" (fear of being without a mobile phone) is considered an official term in the psychological community these days. Safe to say, modern conveniences can be considered a necessity for most these days A staple of every Phoneaholic Teenager

In most countries, a marshal is a high-ranking (or the</ highest-ranking) military officer . A United States</ Marshal, however, is a federal law enforcement officer, charged with apprehending fugitives from federal law, protecting the federal courts and ensuring the smooth function of the court system The United States Marshals Service was the first federal law enforcement agency created in the young U.S.A., in 1789. While its primary duty was to the judicial system, the Service also acted as the local-level representative of federal laws. For example, the Marshals took the census every ten years until 1870 Marshals have the ability to deputize ordinary citizens (but not military personnel) at need, popularly known as "forming a posse ." In films and television, many marshals' deputies are clueless , which will inevitably exasperate the marshal when he finds out. Sturgeon's Law strongly suggests that this happened in Real Life as well Since a marshal is directly responsible to the federal government, they're not as likely to be influenced by local politics as The Sheriff

or a police chief. That said, many U.S. marshals have also been sheriffs or town marshals before or after their federal service Note that the difference between something like the FBI and the US Marshals is that the marshals are expected to go off into the wilderness, usually alone, take into custody and bring back to justice whoever they are sent after. It pretty much requires that you be a total badass. So while an FBI agent might or might not be a badass, a US Marshal always is - even if he looks like a nerd . Big duties assigned to the Marshals Service today include Witness Protection and prisoner transport across state lines; that said, a surprising number of them spend most of their time doing pretty mundane work like doing security at federal courthouses (manning the scanners that sprouted at the courthouse entryways after 9/11) and serving court papers and enforcing judgments on litigants in federal cases (if somebody sues you in federal court, and wins, and you refuse to just cut a check despite having plenty of stuff, it's a US Marshal who will be seizing your car or your house or your prize fancy cat to pay the judgment; if you don't have a lot of stuff but do have a steady income, it'll be the Marshals who arrange the garnishment). They are not, however, the Air Marshals assigned to flights to counter hijackings, which is a separate service entirely

A uterine replicator is a way of growing a child outside the human body by using technology, magic, or a combination of the two in place of the mother's womb. Such a technology has two main applications: it can be used by couples in place of traditional reproduction, or it can be used by large organizations as means of producing a large amount of humans in an industrial fashion In regards to the first application, the reasons behind it are many and varied: sometimes it's done to combat problems with sterility , sometimes it's treated as the logical extreme of planned parenthood, sometimes it's a way to protect the mother from Death by Childbirth , sometimes it's even used let two men reproduce together without invoking the rather messy issues of Mr. Seahorse . It can also be a case of a Truly Single Parent with a rather unique personal philosophy, wishing not to "pollute" his/her child (often a Designer Baby) by exposure to the "flawed" environment of a natural/organic womb Because of the benefits described above, such an application of these devices is usually not associated with overtly Dystopian settings. However, the other application — that of industrial production of humans — absolutely is. In the most typical scenario, popularized by works such as Brave New World </, a power-hungry totalitarian government outlaws all sex (or specifically all reproductive</ sex), and claims exclusive rights to making children, who it can then easily brainwash into accepting the government's official ideology and their place in society without question from birth (or even from conception) due to them having no biochemically based emotional attachments to their parents. This is also a convenient way to prevent a coup; if the government is overthrown, humanity loses its only means of reproduction and the rebels doom themselves alongside their leaders. In less-well-written stories of this kind, whoever's rebelling against said government is likely to contend that the technology itself is inherently evil because the method is artificial , rather than that the government is evil for using it as part of its oppressive brainwashing techniques. Likewise, they may undercut their own moral position by contending

there's something inherently evil about the children</ produced this way, on the grounds that having no biochemical attachment to one's parents somehow "erases" one's humanity In an increasing number of science-fiction settings where a society is portrayed as promoting gender equality, uterine replicators are a way of allowing women to skip the mental and physical health risks of natural pregnancy to mother and child, particularly if the mother works in an inherently dangerous environment or occupation such as the military Others use uterine replicators to demonstrate how misogynistic</ a setting is as many feminists theorize that the patriarchy originated as a response to men's . Women play a much greater role in reproduction than men do, and maternity was always something guaranteed but paternity was not . The heavy restrictions placed on female sexuality and the need to make women submissive to men were done to exploit women's childbearing capability and ensure paternity. The use of uterine replicators thus make women "obsolete" and men have full power over the creation of life If the child grown in such a device is also genetically engineered (as is often the case), see Designer Babies . Artificial Humans are usually products of this Rarely pointed out is the fact that such devices run into the same problem as Only Electric Sheep Are Cheap , in that it's usualy would by much cheaper (given the implied cost of labor even in those advanced settings), to make a baby the old fashioned way

The first and least despicable trope in the unholy trinity of villainous objectives, Utopia Justifies the Means is where the goal of the Big Bad is the creation of a Utopia in the long run, a better world for everyone as a whole (or at least "better" for them in the villain's eyes), no matter what the cost It's a place built out of dreams and starlight; the name " Utopia " is a somewhat poignant pun by its author, blending the Greek words for "Good Place" (eutopia) and "No Place" (outopia), and despite (or perhaps because of) its unattainable nature, it has endured in myth and dreams since. While dreaming about what it would be like is harmless (like how topless glamour model volleyball would be the national sport, bureaucrats would work recycling paper , there's No Poverty , and ice cream is just as delicious with none of the calories ... mmmm...), it's just a dream based on nothing more solid than wishful thinking For the Fallen Hero , Dark Messiah , Totalitarian Utilitarian , Well-Intentioned Extremist , He Who Fights Monsters , and other visionary villains , however, that's not the case. Obsession with the idea of Utopia will convince them that it is</ possible, and almost guarantees a Face–Heel Turn as they become willing to do anything </ to obtain their Ambition of Paradise They will plan to Take Over the World , use the heart of an orphan or an Artifact of Doom , steal the Cosmic Keystone , commit mass brainwashing , sell themself to higher powers or unleash the Apocalypse so that they can destroy all resistance and usher in their own </ ideals for Utopia. They will operate under the assumption that this wonderful new world has them at the top, free to exert a benevolent or iron-fisted regime as they will. Using logic that would make Machiavelli blush, they reason that every sacrifice and atrocity is worth The Greater Good, putting the Well Intentioned</ in Well-Intentioned Extremist </. The Knight Templar often claims this to himself before succumbing to the decidedly less benevolent Despotism Justifies the Means

A great deal of drama can be derived from this — are they willing to kill a friend for it? Will they put their vision where their mouths are and kill themselves if need be, or is there a line even they will never cross? Will they even admit that some of the things they do are Dirty Business ? Some are able to inspire incredible devotion in their followers precisely because their vision and conviction includes that they know</ they won't live to see the paradise they plan to bring about , or don't deserve to . One final terrible sucker punch is for their vision to be revealed as a Tragic Dream — even if it went off without a hitch, the resulting world is worse off, not better When it comes to different kinds of extremists, a Totalitarian Utilitarian is far more likely to think this way, while a Principles Zealot is more likely to believe that Utopia justifies nothing Heroes and the audience will be faced with the philosophical conundrum that maybe The Extremist Was Right and the world is in truth a Crapsack World that needs a total renovation like what the villain says, but is the renovation worth sacrificing billions? In more morally ambiguous situations, the "means" might not be catastrophically destructive, all it takes is a "small", inconsequential sacrifice when The Needs of the Many outweigh the needs of the few. Say, selling forsaken little girls to alien slavers in exchange for technological advancements for mankind as a whole, or the daily ritual slaughter of criminals to appease the gods and ensure prosperity, or the ever popular The Singularity Lotus-Eater Machine Assimilation Plot where suffering does not exist. If his ideals guarantee the happiness, survival, civilization, and/or progress of the human race, isn't it worth it? The Heroes may decide that total demolition is not the answer, and it's better to make the most out of what you have while allowing humanity to decide for itself Often utilizes some form of Aesoptinum , generally with the message "Peace and harmony isn't worth getting rid of The Evils of Free Will " Curiously, the first example of a Utopia in recorded literature — Plato 's The Republic </ — is an example of this trope (possibly) played absolutely straight and not</ as means for the opposite Aesop . Plato argues that the establishment and survival of the perfect state requires autocratic rule by philosopher-kings bred from a system of eugenics and there should be a " noble lie " that the citizens must be taught to induce them to love the state unconditionally Contrast Dystopia Justifies the Means , when the villain actively seeks to create a Crapsack World . See also Despotism Justifies the Means , where they will create or maintain either simply to remain in power

Something's a hit, the production gets either more freedom or more money , and they decide for the next entry to make up an excuse to go to a vacation spot This is heavily subjective, but if an actor signs onto a production that was already being shot in a vacation spot, that's a different trope (so, Bruce Campbell signing up for Congo </ doesn't count, even though he admitted he did it just because they needed him for a few days, and the studio would pay for him to tour the rest of the time). More than one director has joked about using location scouting as a justification for taking vacations to exotic places Also see Sequel Goes Foreign , Vacation Episode , Awesome, Dear Boy Please note cases where actors have openly stated it, and cases that are based on speculation

A character takes a deep breath in order to draw various objects in

along with the air, water, or whatever other substance they happen to be in. There are two sub-tropes to this trope: In cartoons this typically appears as a comedic sight-gag, in which a lazy Big Eater consumes large amounts of food by sucking it into his mouth. This may be accompanied by the sound of a vacuum cleaner and/or have the character's mouth take the shape of a vacuum nozzle for added humor Particularly common in animated depictions of elephants, aardvarks, and similar animals, whose trunks and elongated snouts often undergo Dinner Deformation to show what becomes of the consumables they've suctioned up. This sometimes appears as an innate ability of a character. More often found in monstrous (or at least non-human) creatures with big mouths. In battle they suck in air to draw their opponent towards them, in an attempt to devour them directly or simply draw them in closer for an attack. However, the indiscriminate nature of this ability means that the user risks drawing in unwanted items that may damage them in the process. In video game boss fights the player on the receiving end of this often has to mash the control stick in the opposite direction to avoid being sucked in. Often a form of Eating the Enemy and frequently leads to Just Eat Him when used against main characters. Can be considered a type of Breath Weapon . There is nothing stopping users of the superpower version from using it to justify the sight-gag version, as a form of Mundane Utility . As the real life examples below show, this trick can </ in fact work in a liquid medium such as water. Many underwater predators use this as a method of catching their prey. In most fictional depictions, though, the suction is created by drawing in air</... which would "realistically" require a rather phenomenal lung capacity or a literal Black Hole Belly to exercise any significant force at range, let alone keep the effect going for longer than a few seconds. Things like vacuum cleaners and jet engines work because they let the air pass straight through them instead of trying to hold it all in. Weapons That Suck and Tractor Beam are its artificial cousins . In both the user's mouth may stretch into a Volumetric Mouth . Super Breath moves in the opposite direction. Not to be confused with Vicious Vac , the trope about actual vacuum cleaners.

A classic Body Horror , the Vagina Dentata is a folk myth of toothed female genitalia, which occurs in many cultures worldwide, from Maori to Native American. It is suspected that the concept originally came into play as part of a Scare 'Em Straight cautionary tale, warning of the dangers of sex with strange women, but the surreality of the image, and the castration anxiety it evokes, has made it a hallmark of psychoanalytic painters and writers. Currently, many anti-rape female condoms work along the same principle If you believe in deep inner subtext, you're likely to see them in any creature that's moist, has teeth, and devours its victims (often whole and usually alive). Examples run from the Sarlaac pit to Davy Jones' Kraken . Sometimes there seems to be something to that , but usually a cigar is just a cigar... so to speak Several women's studies professors have advanced the theory that the vagina-as- Nightmare Fuel trope runs mainly on an inherent revulsion to female sexual power: to quote Stephen J. Ducat, "The fear of entering triumphantly, and leaving diminished." Post-structuralism might have a bone to pick with this notion, since it is based on the binary between lack and desire (i.e. a lack is somehow necessary for desire to be present), while post-structuralism (among other things) decries binarism

as restrictive. But we digress An alternate theory suggested by some men says that the fear of the vagina dentata arises from the idea that having your penis bitten off would really, really hurt </, but of course that doesn't even come close to explaining why they'd imagine teeth in a vagina in the first place</. Strangely enough , this trope has not diminished the male enthusiasm for fellatio. This may be explained by the fact that most legends of Vagina Dentata show said toothed orifice as having a mind of its own </, and a rather malicious one at that, whereas the standard mouth is manifestly under the control of its owner. Others point out that the idea of a secret mouth — sharp, nasty, and ready to bite you when you least expect it — is terrifying in and of itself (compare the similarly visceral but less Freudian Belly Mouth , especially when it appears as a surprise, like during the defibrillation scene in The Thing (1982) </) It's worth noting that if a (normal, human) woman really did have teeth down there, she would still need to Kegel the crap out of her pelvic muscles to make them strong enough to tear skin . Otherwise, the teeth would do nothing more than just feel weird, really, unless they were somehow exceptionally sharp , although this would naturally run the risk of injuring the woman in question as well Note that a woman with a Vagina Dentata, especially one who can control it, can be an example of a Horny Devil too, as both tropes were born from legends warning against sex with strange women. Or a warning for women to not come too near in that special time of the month . Some cultures kept their women in special houses at that time, others would just say: try anything and theirs will eat yours — or make it fall off. Subtrope to Super Sex Organs . Raunchier Sister Trope to Lamprey Mouth and Flower Mouth . The Gender Inverted version of the trope, "Penis Dentatus", usually in the form of oblong objects or creatures with teeth or spikes, is not entirely unheard of and tends to symbolize masculine dominance or brutality, if not being an outright metaphor for sexual violence ... and shockingly enough, is Truth in Television for (the most infamous being cats) Of course, usage of the trope is just as likely to not originate in Sexual subtext or Freudian imagery at all, instead just being a normal horizontal mouth that was rotated ninety degrees for the sake of Bizarre Alien Biology or Body Horror Sub-Trope to Monster Mouth

Some characters are subject to a strange fluctuating sense of maturity depending on plot necessity, mostly because animated characters can have abstract designs and lack obvious visual cues (especially when the characters are non-human). We're only left with the personality of the character, which tends to suggest their age. Dawson Casting , leading to a blurring of the line between adults-playing-adults and adults-playing-teenagers, is responsible for several live-action examples A TV character may be implied to be some sort of adult</ compared to other characters who are clearly "kids, teenager", or vice versa, but this is largely an illusion in case the writers still want them in plots to which a younger audience can more easily relate. The only nominally-aged character is usually the lead, and this is only useful to make his same-aged audience feel better, since he will probably not be allowed to get older Occasionally, characters are given specific ages along with more obscure and extensive biographies, but are ultimately ruled by audience appeal, Cast Speciation or personalities that fit into the mean age of the

audience. Information that runs counter to that turns into the Improbable Age issue, and may be tweaked in other places Compare Mistaken Age

Oh my God! I'm, like, so totally glad to see you! Except you. Put some pants on , already! Gross! Like , anyway, I'm what some of you, like , call a " Stalk Parody Character", and yes, there are some totally creepy guys who— Oh, " Stock</ Parody Character"! I am SOOOOOO completely embarrassed! I gotta watch out for homophobes . Wait, that's, like, something else. So if you want to, like, put someone like me in a story, you need these four totally important traits. Leave one out, and you just have some cheap knockoff of me, and that would just be, like, so</ tacky. Oh my God. Okay, even though I'm best known for being from California , I can be, like, global, or something. The Valley isn't like, just in Oh my God, was that like, totally deep or something? Oh, and I totally know that I'm, like, not a real person in real life, or anything. I'm some kind of stereotype, you know, like parroting teens in The '80s and The '90s , or some junk. Even nowadays, though nobody seriously talks like this anymore, I've become, like, the default "vapid white girl" dialect. And I'm also, like, intertwined with the Dumb Blonde troop now, I mean trope. And I don't care what what Mitzy Connor said, this is NOT a dye job! Puhleez! Anyway, compare Totally Radical , The Ditz , Surfer Dude (who's, like, totally hot, couldn't you just die?), Brainless Beauty , Rich in Dollars, Poor in Sense , Socialite , and some junk. Also, totally not related to that Uncanny Valley Girl . She's, like, soooooo</ weird. For sure! Like , Examples (totally):

Tropes are common denominators. Their viewers recognize them, laugh at them or groan at them, but most of us can guess where they're coming from—specifically, what cultural values are embodied in the trope. Unfortunately, some tropes just don't travel — or age — very well. They're fine on their home turf, where everyone understands them and knows what value system they're based on. When that trope makes the trip to another country, however, it gets seasick on the way over, arriving at port looking distinctly disheveled and finding itself among strangers who have no idea what it's talking about. Since there are so many countries (193 UN members and 2 observers to be exact, and that's just counting those that have international recognition) and cultures in the world, it's not surprising that there are so many different outlooks on life — what's important, who's</ important, what constitutes justice and what qualifies as cruelty changes depending on where you are. Even in countries that speak the same language, values can be different. The UK and the USA, for example, share a language and are regarded as culturally similar to one another... but handguns are legal in the USA, whereas they are mostly banned for civilians in the UK. The UK also has no death penalty, while the US does for federal offenses and offenses against about half the states. This leads to some fundamental differences in the way the legal system is perceived, even between two countries that are alike in many other ways. Sometimes, the difference is even closer to home. A show where the death penalty for a criminal is a good ending in a state that accepts such a measure may not be as accepted as such in a state that frowns on execution. With the multicultural nature of many places, sometimes a trope only has to go down the street to become completely

unrecognizable. Differing religions, backgrounds or life experiences can mean that a person's view of a trope differs from the "standard" that said trope is derived from. Other tropes find it difficult to age gracefully. The world being the dynamic and evolving place that it is, some aspects of the media don't quite manage to keep pace with the time and become the "Grumpy Old Men" of Tropeland. Very often, the trope in question is An Aesop , and exporting it, or viewing it twenty years later than the time it was created, gives unfavorable results. See also Unfortunate Implications and Discredited Trope . Compare Moral Dissonance , where the show breaks its own morals. Also see Germans Love David Hasselhoff , in which it's critical acclaim rather than moral values that is on the line. Also see Fair for Its Day , in which the work actually has less</ values dissonance than its contemporaries. See Culture Clash and Innocent Bigot for when this happens in-story and Deliberate Values Dissonance for when the author is doing it on purpose. Please list that trope instead of invoking this trope on any works that do so. Also see Have a Gay Old Time and Get Thee to a Nunnery , where dialogue is interpreted differently due to this. Has similarity to Good Flaws, Bad Flaws . Also see The Generation Gap , which is a subtrope encompassing differing values among generations (for instance, between the World War II and Baby Boomer generations). Blue-and-Orange Morality is this trope taken Up to Eleven . Contrast Values Resonance . Can sometimes result in Misplaced Nationalism . And of course, it's likely to result in the exclamation, Dude, Not Funny! An example of Values Dissonance between the United Kingdom and the US would be the use of blackface imagery, which formed the centrepiece of The BBC 's Black and White Minstrel Show</ until 1978, with live performances continuing all the way until 1989. Blackface was/is also used in other countries, such as Japan, The BENELUX, and Australia, where it does not have the same cultural stigma or even origin. WARNING: By its nature, this trope is highly controversial. You may well encounter a custom or belief on this page that you don't think is dissonant at all; you might even be inclined to vehemently defend it. Indeed, concepts</ of right or wrong or even of what is "proper" are rarely universal in the truest sense of the word. Across every period of Earth's history, just about anything has been or can potentially be justified, or at least rationalized. So if you see a value here you don't find dissonant at all, please refrain from adding your own interpretation . (However, you're welcome to contest it if you don't see how it would be dissonant to anyone</ , although even then, please edit with civility as usual.) Note: Examples regarding the dissonance between time periods require a 20-year waiting period before they can be added.

There are all kinds of job opportunities for sexy hemovores and solarphobes. Or so one would think, but noooo. You want to make a TV series starring a good guy vampire, or other immortal being? Well, after a few rounds of development, you're almost always going to have certain bullet points in your plot setup, just due to sheer parallel evolution and the fact that all pitches eventually morph into They Fight Crime! : He (and it will be a he) will be a detective, either police or private. This might be because vampires fit so easily into the Film Noir Private Detective with their tendency to be out at night, tendency to wear long coats , messy backstories , inevitable love difficulties , not-so-clean morality , and in some sense of the word, a drinking</ problem. Note that being a vampire is not an absolute requirement to qualify for this trope; hitting enough of the

above list (preferably at least five of them, although an otherwise immortal character can skip out on any two of points 2, 3 and 6) usually qualifies the series as falling under this banner. A subtrope of Friendly Neighborhood Vampires . Needless to say, when vampiric, falls firmly under Our Vampires Are Different . A specific type of Defective Detective , and a stock trope of the Urban Fantasy genre. Usually overlaps with Occult Detective , but doesn't sufficiently often that it makes the numbered list above. Highlander </ often fits this trope to a T, despite not involving vampires. (In particular, the TV series fits into the genre.)

Ah, vampires! You know, everyone's favorite blood-sucking creatures Aof the night, be they traditional , a bit strange, or completely Aout there .. lso see the related indexes Ghost Fiction , Mummy AMedia , Werewolf Works , Werebeast Works , Witch Works , and AZombie Stories

In a vampire story, naturally someone will have the misfortune to be targeted and bitten. If the vampire doesn't finish off the victim right away, their bite will leave a visible mark on the target. Typically this are two punctures on the victim's neck, though how exactly this mark appears to the eye, how salient it is, and where on the victim's body it is located may vary. This mark can give friends and family of the victim the chance to find out something is wrong and save them before it is too late (the traditional idea that vampires seek to return to the same victim for feeding until the latter expires is usually in effect) Conversely, said vampire could manage to complete their task in draining the blood out of their target and bringing them into the ranks of the undead, with the pinpricks still remaining where said victim was chomped on. This is likely to show the audience of the person's vampire status if they're trying to blend in with others or just remind them they're under the undead curse (if it's curable or not depends on the story). Due to many stories having their own interpretation of how vampires work , bites post-turning don't always stick around after transformation, either due to the new healing factor closing it up or just acting as a indicator if the victim is still clinging to humanity, with its disappearance meaning it's too late Sister Trope of Vampire Bites Suck which is where a vampire goes really all out on the bites and leave a very messy and gory result that's unlikely to be survivable. As well as Kiss of the Vampire , which is the opposite with the added benefit of having an... erotic sensation from the bite

Tropes about those (sometimes) dead people that suck your blood.</ See also The Undead , Tropes of the Living Dead and Werebeast Tropes .

This trope is Exactly What It Says on the Tin . When Romance Ensues in a continuity featuring Fur Against Fang , the result tends to end up including a Love Triangle featuring a vampire and a werewolf as two of the three members . Generally the central figure is a human, but not always Basically, choose your vice — necrophilia or bestiality Usually also involves Feuding Families , Fur Against Fang , Maligned Mixed Marriage , Star-Crossed Lovers ,

Romantic Vampire Boy . Compare Muggle-and-Magical Love Triangle , this trope's main competitor in the Paranormal Romance genre. May overlap with Monster/Slayer Romance if the human ordinarily hunts vampires or werewolves

A bad guy or bully breaks someone's stuff, either trying to upset them, get revenge, get information , or for any other nefarious purpose. There's a beat , as we see the victim's reaction . They're usually looking either utterly deadpan, slightly confused, or oddly, a little smug. Then comes the punchline: "That's not actually mine."</ For added facepalm value, the broken thing actually belongs to the guy who broke it. An alternative is for it to belong to someone much scarier than the intended victim . There's also another variant where the intended victim is a Pyromaniac , Mad Bomber , or a destructive guru in general and it turns out he was about to destroy the stuff anyway. Added insult to injury if the intended victims criticizes their method of destruction and demonstrates a more effective way . See also Shame If Something Happened and Interrogation by Vandalism .

A list of tropes that have to do with any form of vandalism.

On one end, we have the Hunter of Monsters , the man who stalks the night, armed to the teeth, ready to mow down vampires , zombies, werewolves, or vampiric zombie werewolves . And on the other end, we have the Friendly Neighborhood Vampires . The guys and girls who keep a nocturnal schedule, stop over at the blood bank for a quick snack, and do their best to help the community. There are going to be some interesting</ philosophical questions when these two meet. (Or not.) Van Helsing Hate Crimes are what happen when a medium that includes monsters and/or monster hunters calls attention to the fact that, in that 'verse at least, not all monsters are, well ... monsters . Some of them are perfectly decent folks trying to fit in who happen to get lumped in with the one or two bad apples, like Dracula . Of course, this will result in the monster hunters either learning An Aesop or turning out to be those who fight monsters in the truest Nietzschean sense , sometimes becoming even worse than the actual monsters. If there are both good and bad monsters within this universe, expect these hunters to be far</ more competent at attacking the good ones Compare Fantastic Racism , which is similar to this but on a more wide-spread, societal scale, and may also be targeted at creatures that are not obviously monstrous (such as elves , talking animals or whatever). Also compare Zombie Advocate , who argues in favor of the monster's humanity , and Inhumanable Alien Rights , when the hunter is from a government agency of some kind. See also Stages of Monster Grief , for monsters who may or may not like their condition. See also Burn the Witch! . Not to be confused with what happens when Van Helsing turns Lawful Neutral or Lawful Evil .

Although vanilla ice cream, our protagonist, is delicious all on its own, it is the base of many other great flavors. It plays well with toppings and fixings, i.e. the supporting cast, without being overwhelmed completely or disallowing the other ingredients from shining through. Thus, a Vanilla Protagonist is a protagonist whose characteristics and background are plainer or simpler compared to the rest of the cast. This type of protagonist serves as a window by

which the audience may experience more varied and colorful supporting characters. The vanilla protagonist will typically be familiar and easily relatable, giving the audience the opportunity to step into their shoes. They will usually not be too much of anything, or vanilla so to speak. The VP acts as Foil for other more unique characters the audience will encounter through them. In other words, the other characters drive the story, and the VP is simply the vehicle. The VP may have no voice for this reason. Since these characters need to be relatively flat by their own merit, they may be unpopular with the fanbase but simply being unpopular does not make them this trope. It makes them The Scrappy . Tropes Are Tools and having a lead who is a flat or static character isn't necessarily a bad thing if done well. In video games, for example, it can give a player freedom to shape their character, or to think outside the box. Compare Lead You Can Relate To where The Protagonist is modeled after the target audience to better engage them in the story, and Audience Surrogate , where the protagonist is intentionally left as a blank slate, so that the audience can easily project themselves into the character. Also compare Straight Man who is normally The Stoic to better interact with the Plucky Comic Relief but not necessarily a protagonist at all, and the Pinball Protagonist , in which the protagonist lacks significant impact to the overall plot and is merely reacting to the other characters' actions. Not to be confused with Designated Hero , which is a character who the story plays up as being heroic, but comes off as being distinctly unheroic. Contrast Ensemble Dark Horse , who is a colorful but minor character. Not to be confused with Villain Protagonist . Also not a descriptor for protagonists of vanilla hentai ...though they tend to be this for a reason . Compare to the Standardized Leader . For describing "bland characters", use Flat Character . This trope is NOT The Protagonist + Flat Character . This is not for complaining about protagonists one may dislike.</ Therefore, this trope is not about being "likable", "popular", or "interesting". If a show has one of these, it is not inherently a "problem". Please keep this in mind when making edits.

A vehicle is damaged and leaking fuel. The hero (and it is almost always the hero) ignites the trail of fuel, causing a line of flame to streak after the fleeing vehicle. The fire catches up to the vehicle, ignites the fuel tank and causes the vehicle to go up in an impressive fireball. Compare Powder Trail . Also remotely related to the one of worst problems with Stealth in Space . Nothing to do with a lack of a where there ought to be one, or with the vapor trails from an airplane's wings. Also not to be confused with either the Rush album or the Crystal Method song entitled Vapor Trails</, or the Shoot 'em Up also named Vapor Trail.</

Computer or video game software or hardware with revolutionary or next-generation capabilities that is continuously hyped to the public, but doesn't seem to be coming any closer to store shelves. Note that long development cycles do not, by themselves, qualify a product as Vaporware; the game must be repeatedly postponed and put off, all the while being promoted as "Coming soon!" Sometimes this is intentional, done by various promoters and stockholders solely to drive up the company's share prices, lure in new investors, or create a buzz in the marketplace that will keep their name on top. In the most extreme cases, the developing company itself may be a total fraud. That said, the vast majority of vaporware isn't

malicious. Most of the time there is legitimate product being produced, but internal problems simply result in it falling behind schedule and being passed in the marketplace by competitors. The developers simply promised more than their programmers could possibly deliver in too short a time frame. Often, when a big goal is for the product to be up with the current technology, it becomes a self-reinforcing feedback loop of sorts when work has to be scrapped to keep up with the times. Combine this with people leaving the project out of frustration with the lack of forward progress and it gets harder to finish with every delay. More than a few games have also fallen victim to runaway ego and perfectionism, where the designers get distracted by their own artistic visions or desire to create something revolutionary and genre-shattering and won't be satisfied until it's "perfect", cost, publishers, and release dates be damned! (With predictable results). Compare Development Hell and What Could Have Been . Contrast Dead Fic and Orphaned Series , which actually manage to release more than a teaser (thanks to serialization) before eventually being abandoned incomplete. See also Saved from Development Hell for a few who managed to get completed. See also the Canceled Video Games index for pages about games that have been officially canceled by their creators. If a work was ever released—if it was ever available for purchase—then it was Saved from Development Hell , not this trope, and such examples should go there (or be moved there upon release). Should not be confused with Vapor Wear , Vaporwave , or so on . Also, perhaps ironically, no relation to Steam .

How fast you fall depends on who and what you are.</ The wacky world of TV physics seems to postulate, among other factors , that how fast a person or object is pulled towards the ground is a function of how heroic they are, and not the constant acceleration of gravity (9.8 meters/second^2) that the rest of us have to deal with. For instance, no matter how tall a cliff or building is, should a character or a fragile vase fall off, there will always be enough time for the Hero to leap after them, catch up to them in mid-fall, and rescue them. This is a gross</ violation of physics in most cases. One object accelerated by gravity alone cannot</ pass another such object that was dropped before it. Neither the size of the objects nor the relative virtues of them can change that. Galileo and Newton both famously showed this, and it much later in a near-perfect vacuum. This is</ possible when you factor wind resistance into the equation. But even then, you'd need to fall a very</ long distance (as in thousands of feet while skydiving, not the hundreds of feet out an apartment window) for that effect to be workable in your favor. Someone falling head-down has a terminal velocity about 1.5x faster than someone falling belly-down (180mph vs. 120mph). A professional in streamlined clothing and gear can hit about 2.5x the belly-down speed (about 300mph). It only gets worse if the falling rescuing hero completes the rescue with help of Building Swing gadgetry like grappling hooks or ropes: in Real Life , a falling person trying that would be more likely to lose the rope than save the person on the other end. Rescuing heroes are not the only things to be affected by variable terminal velocity, mind you. In some genres, everything</ falls faster than an anvil. See also Catch a Falling Star , Not the Fall That Kills You… , Soft Water , Stairs Are Faster .

A descendant of Vaudeville : an anthology of unrelated performances (be they musical, comedic, dramatic, etc.) by different performers.

The first breakout television hits were variety shows, most notably the Texaco Star Theatre</ (hosted by Milton Berle) and The Ed Sullivan Show </; other important examples from the '50s and '60s included The Red Skelton Show</, The Jackie Gleason Show </, The Carol Burnett Show , </ and The Smothers Brothers Comedy Hour . </ As you might notice, many such shows were named for the host(s) In The '70s , Ms. Burnett's show continued to perform well in the ratings, as did The Flip Wilson Show,</ Donny and Marie </ and The Sonny and Cher Comedy Hour </. However, overall the genre began to slide. The decline may be related to the fact that, increasingly, variety shows were used as "summer series" while American networks' main shows were on hiatus. Said replacements seemed to get exponentially corny and their hosts increasingly unlikely, including The Brady Bunch , mimes (!) Shields and Yarnell, affable TV actor Ken Berry, and pop groups ranging from The Starland Vocal Band to The Hudson Brothers This format fell out of favor in America in the early 1980s (although in Australia, Hey Hey It's Saturday </ lasted until 1999). Cable (particularly MTV and HBO) provided alternate outlets for the music, stand-up comedy, and miscellaneous acts that were the bread-and-butter of these shows, and viewers no longer had to sit through three acts they weren't interested in for the sake of one that they wanted to see . If they didn't like what was on cable, people could go down to the local video rental stores that were popping up across the country to find something they wanted to watch. Also, tastes were becoming more polarized; whereas formerly people could endure musical styles they didn't care for much, more and more people actually HATED styles they disfavored. This, combined with the growing number of U.S. households with multiple TV sets, meant that viewers could watch what they wanted, making the format obsolete One-shot and annual specials such as Circus of the Stars</ persisted into the early 1990s, but even those are now relatively rare Occasional attempts to revive the genre (on networks or cable) have been doomed to failure, though some might argue that Sketch Comedy shows such as Saturday Night Live </, the late-night Talk Show format, and reality competitions such as American Idol </ and America's Got Talent</ keep the form on life support. NBC gave it one more shot for the 2015-16 season with Neil Patrick Harris hosting Best Time Ever</ , but it only lasted 8 episodes before being canceled Producers of the British Sitcom The Young Ones </ booked a band for a guest appearance in every episode; musical performances qualified the series as a variety show, and it was therefore permitted a larger budget than usual for a BBC sitcom Variety shows are still popular in East Asia and Europe, likely due to over-the-air programming still being dominant and households tending to have one TV set. The East Asian shows aren't exactly the same as the Western variety shows, although the name is still used to refer to them

A form of entertainment prevalent during the late 19th century and the early 20th century. It was notable for a variety of acts that were performed on a rotating bill. The variety of acts could include: scenes or acts from famous plays, jugglers, acrobats, animal acts, kiddie acts, whistlers, musicians, minstrel shows , barbershop quartets , comic sketches and live music, all performed twice daily. Many famous entertainers got their start on the vaudeville circuit, including Gypsy Rose Lee, Jimmy Durante , Al Jolson , The Three Stooges , Judy Garland , Fanny Brice, Daws Butler , Edgar Bergen , George Burns and Gracie Allen , Fred Astaire , and Jack Benny This form of theatre was eventually

killed off by sound films and radio, with many former vaudeville performers going on to work in those two fields. In fact, film screenings were originally part of the vaudeville programming as legitimate as the live acts. However, the theatre owners eventually decided that films were ultimately cheaper, more profitable and more reliable entertainment than the expensive live acts and they were gradually squeezed out Although it died out as a national pastime, vaudeville-style theater persisted into the 20th century within certain ethnic groups' traditions, most notably the Jewish Borscht Belt and the African-American "chitlin' circuit". At the time, such groups often found themselves locked out of "white" entertainment venues, leading them to create their own alternatives. The chitlin' circuit, or the "urban theater circuit" as some prefer to call it, still exists, having produced innumerable black musicians and comedians; one of the most recent entertainers to come from here is Tyler Perry An example of the type of work done in vaudeville can be seen in the Neil Simon play The Sunshine Boys </ as well as archival footage of The Ed Sullivan Show </, which had numerous acts in addition to the classic rock star appearances. The British version, specifically "music hall" entertainment (which lasted a bit longer than vaudeville did in the US), is best shown with the classic episodes of The Muppet Show </. There is a certain amount of overlap between Vaudeville and Burlesque , but the simplest way to remember the difference is that Burlesque is geared for adults

Peaceful, idyllic societies have a tendency to be vegetarian (if not vegan) in fiction. As often as not, these societies are portrayed as being morally, perhaps even spiritually/magically superior to our own, implying that humanity's meat-eating habit is somehow holding us back from living in a world of Crystal Spires and Togas . Sometimes it can be downright Anvilicious Some cases aren't so focused on the evils of eating animals so much as how circumstances might force people to adopt a vegetarian diet. See Future Food Is Artificial for examples of this Races that refrain from meat-eating simply because their digestive physiology is herbivorous aren't necessarily examples of this trope — if they have</ to eat plants, they're not really demonstrating moral superiority by doing so — but such species may subvert</ this trope's expectations if they're violently aggressive in spite of their diet Probably stems from the issues raised by Carnivore Confusion and Let's Meet the Meat . See also Mary Suetopia and Perfect Pacifist People . See Herbivores Are Friendly for the herbivorous animal equivalent

Tropes all about vehicles and transportation See also Chase Scene , Flying Tropes , and Travel Cool

One method of getting rid of a body is to place it on top of a large vehicle (truck, train, etc.); either by accident or design. The vehicle carries the corpse away, until it is either discovered or falls off. The authorities then have the additional mystery of determining where the body came from and where the murder was originally committed, before they can solve the crime. It can involve Jurisdiction Friction if the body has crossed boundaries during its journey A Sub-Trope of Disposing of a Body Compare What

a Drag if the body is dragged by the vehicle

We've all seen it before: a van drives up and skids to a sudden stop in the middle of the street. A bunch of Faceless Goons in black sweaters and balaclavas pile out the side and grab someone (usually a businessman, politician, top scientist or engineer , or just The Hero), stuff them in the back, then drive off The kidnappers will throw a Bag of Kidnapping over the target's head if they have no intention of speaking with them until they reach their destination, or else employ Instant Sedation or a simple Tap on the Head if they really</ don't want to talk. Alternatively, a No-Holds-Barred Beatdown or Cold-Blooded Torture will sometimes ensue as soon as the door slams shut, possibly as a form of enhanced interrogation , after which the ringleader, if present, usually follows up with a Motive Rant , an attempt to Break Them by Talking , or just an offhand mention that it would be a Shame If Something Happened to the kidnapped and their loved ones should they fail to cooperate. After learning what they wanted to know or saying what they wanted to say, the victim's captors may simply dump them out in the middle of the road and speed away This doesn't have to be a van, but not many other vehicles combine the same degree of interior space and outward anonymity. The number of goons can also vary, though it's difficult for one person to do this when they also have to drive the van. While the victim is usually right out on the sidewalk, sometimes the kidnappers will enter or break into a building to grab their targets. A common variant is for kidnappers to ambush their target right by the exit of a building, possibly holding them at gunpoint or shocking them with Stun Guns , then briskly escorting them to a van waiting just outside, thus limiting their exposure Part of the trope is a certain Refuge in Audacity — people aren't expecting to be kidnapped in broad daylight in front of witnesses, the latter of which may be restrained, sedated, or even killed. The van provides the element of surprise and helps the kidnappers disappear after the attack but during the abduction, stealth tends to be a secondary concern to speed and taking the target and any protection they may have off guard Common among Human Traffickers . Compare and contrast Van in Black for suspicious vans in general, Spies in a Van for when the viewpoint is that of the police surveillance or espionage team inside the van, or Punk in the Trunk for less spacious kidnapping accommodations. May sometimes occur when dealing with a Creepy Stalker Van , though that typically involves a very different kind of kidnapper (usually a lone stalker or Serial Killer) who generally prefers to take their victims quietly and drag them back to the van after the fact, or else lure in kids with candy

An extremely common plot in fiction is commandeering enemy equipment and turning it against its former owner as soon as possible, often with the thief in command of the hardware. The commandeered materiel will often then remain in continuous service rather than being reverse engineered and mass produced This trope is ubiquitous in works of naval fiction that are set in the age of Wooden Ships and Iron Men . This is because sailors were awarded prize money for capturing enemy ships. Captured enemy ships would often be incorporated into the captor's own navy (often under their original names, as it was considered bad luck to change the name. HMS Guerriere</ is a good example). See The Other Wiki . Because Space Is an Ocean , science fiction works will sometimes use the

same concept with spaceships Super-Trope to Grand Theft Prototype , which is the Super Prototype or otherwise "super weapon-y" version of this trope. See also Hoist by His Own Petard , Enemy Exchange Program , and Death by Irony . Is not a case from the Ace Attorney </ series

This index is for tropes about about speed and velocity.</ See also Teleportation Tropes .

Acrofatic

An index of media originating from Venezuela or created by Venezuelans.

In mythology and folklore, a vengeful ghost or vengeful spirit is said to be the spirit of a deceased person who returns from the afterlife to seek revenge for a cruel, unnatural or unfair death. In certain cultures where funeral and burial or cremation ceremonies are important, such vengeful spirits may also be considered as unhappy ghosts of individuals who have not been given a proper funeral. In Japan, these kind of spirits receive the name of onryou</ (怨霊, lit. "hateful spirit") and are a type of yuurei</ (幽霊, lit. "dim spirit"), a type of Youkai and the equivalent of ghosts in the West. Typically a Ghastly Ghost , at least from the point of view of those who did them wrong In most cases, the object of a vengelful ghost's revenge is always a living person, or at least a deceased one whose spirit the ghost wants to forcibly drag to hell . But for whatever reason, said person rarely ever comes back as another ghost once his ghostly pursuer kills them , and the chances of that</ ghost seeking revenge on the other vengeful ghost and possibly perpetuating a Cycle of Revenge are likewise extremely</ slim in fiction. When the writer addresses this scenario, expect some Hand Wave or justification as to why it doesn't occur — such as the universe having specific rules concerning who gets to become a ghost (which the victim naturally won't meet), vengeful ghosts being far stronger than recently deceased spirits due to age , or the latter having cannibalistic tendencies on top of being extremely bloodthirsy Part of Our Ghosts Are Different and Revenge Tropes . Sister Trope to Onryo , a Japanese counterpart to this trope that has distinctive traits but the same objective, and Revenant Zombie , in which the person returns as a zombie but keeps all their memories and personality, including the memory of the one who killed them and the desire for vengeance See also Unfinished Business , when revenge is not the (only) reason to come back as a ghost, Ghostly Goals , for when the primary mission of the ghost is revenge, and Murder Into Malevolence , a reason for why the ghost can turn violent after the death

You put your change in a vending machine, you expect to get your candy, prize, or whatever you paid for. This trope is when the machine doesn't do that, or inflicts harm on you. This comes in several varieties: Percussive Maintenance is usually involved. Will often lead to Enmity with an Object . Coffee machines and Matter Replicators do</ count, and machines gaining sentience and attacking

people is the Exaggerated Trope . My Car Hates Me is a sister trope People usually apply Percussive Maintenance when they encounter an uncooperative vending machine. No Snack For You , Your Television Hates You are related.

A ventriloquist is someone who can "throw his voice", making it appear that it comes from somewhere else (in most cases, the mouth of his dummy), while his own mouth isn't moving. Sometimes they also can imitate voices, sometimes not. Some media acknowledge that it is very hard to pronounce some letters like 'b' that way (hence the "gottle of geer" joke), others don't care. In comedies, The Trickster character may use this to fool another character (preferably The Brute) Ventriloquist dummies are often considered creepy due to their Uncanny Valley qualities ("automatonophobia" is the technical term for fear of one) and are often used in horror or horror parody. It's very common for there be a scene where the ventriloquist leaves the room and his dummy starts talking on its own Super-Trope to Demonic Dummy , which covers animated/evil ventriloquist's dummies

In the early days of science fiction, the one thing most people knew about the planet Venus (or rather, most people who knew anything</ about Venus or any other planet in our Solar System for that matter, which at the time included only a very limited group of enthusiasts with university education) was that it has permanent cloud cover over its entire surface. This led to many depictions of Venus as a planet where it rains a lot, often to the point where it's a Single-Biome Planet covered in oceans, or at least swamps or rainforests. This dovetailed nicely with the planet's Roman namesake , as it seemed very appropriate that a planet named for a goddess of fertility and femininity (who was born from seafoam) should be so fecund and watery In the 1960s, the planet was visited by unmanned probes which definitively established that the clouds were sulfuric acid, the atmosphere was largely carbon dioxide, and that due to the resulting greenhouse effect the temperature at the planet's dry and barren surface was nearly 900 degrees Fahrenheit (480°C). As a result, this is now a Dead Horse Trope used only by authors deliberately harking back to the old days, or in works involving terraforming suggests, however, that Venus did</ once have water , but Venus's lack of a magnetic field caused that water to become disassociated into its component hydrogen and oxygen atoms via solar radiation, leaving nothing to prevent a runaway greenhouse effect and as a result, turning Venus into the dry pressure cooker it is today This trope, Once-Green Mars , and Strolling on Jupiter are subtropes to Science Marches On and therefore, more common in sci-fi works of the Two-Fisted Tales variety

When a character is busy "thinking out loud", only to suddenly discover that someone else has has overheard details that should've remained secret, what do they do? Come up with an impromptu explanation on the spot, and hope the other character is fooled. Did the Big Bad just gloat about how he's going to Take Over the World ? No, that was just a chapter for that novella he's been writing on the side. Er... right? Villains seem particularly prone to this (due to their penchant for Evil Gloating), especially if the Big Bad and his Dragon (or another Big Bad) don't get along well and one of them is secretly plotting to betray the other ; but it can really occur with

any character who is a little too overconfident . For example, a Hero in the midst of a Badass Boast may accidentally reveal too much about their particular powers , giving their opponent information on how to defeat them. But in most cases, their impromptu explanation is enough to drop the matter ... for now . Related to the Verbal Backspace , which is generally used to cover up verbal errors of the more mundane (rather than plot relevant) sort. See also Bad Liar and Implausible Deniability ; compare and contrast Digging Yourself Deeper , Right Behind Me and That Came Out Wrong .

The Curse of Monkey Island </ has this exchange, with the hero staying in the room all the time but the villain can't help himself:

One of the hidden movies in Legendary Frog's FF7: About Random Battles </ animation may count as this trope. In </ Genki Girl Yuffie pulls this until the last "What?"

While not evil, Sam does this in Cloudy with a Chance of Meatballs </ by backtracking any time she says something smart, as part of her Obfuscating Stupidity routine. Subverted in that Flint doesn't immediately forget whatever she said before backtracking.

Comedy trope: Alice says something. Then Bob says something or something happens that makes it clear that what she just said doesn't make sense. Alice quickly revises her statement and repeats it. On Second Thought is a more specific case of this, as are some forms of Inflationary Dialogue Alternatively, Alice attempts a compliment or insult. However, Bob responds with information contradicting what they thought, which could include Compliment Backfire or Insult Backfire . So, Alice tries again with a new insult or compliment, directly opposed to what they had just said. Could be compounded by a Hair-Trigger Temper Students of rhetoric may describe this as "epanorthosis". If Alice has to retract a practical idea that uses bad methods, it's a case of ...And That Would Be Wrong . If she has to retract a controversial opinion, it's a case of Not That There's Anything Wrong with That or Present Company Excluded . If she's retracting an opinion based on who else does or doesn't agree with it, it just might be a Favouritism Flip Flop . If she's retracting an insult to someone she hadn't meant to insult, it's because of Insult Friendly Fire Compare Freudian Slip (where the character says something that reveals thoughts he's concealing or repressing) and Last-Second Word Swap (where the character revises what he was just about</ to say before he actually says it). Also see Verbal Backpedaling where a improper statement is covered up with a flimsy explanation

An exceptionally (Narf!) odd Catchphrase used to the point it see-heems more like a bodily emission than speaking. This is often a single nonsense word added at the end of sentences, well past the expected formal variations in speech, eh? It can, ah say , it can also be a word, sound, or phrase that, like , shows up in various places in a character's dialogue. In Japanese, character tics that occur at the end of sentences are referred to as "kyara-gobi" (キャラ語尾, chara(cter) word/sentence ending) This is also a common trope for Talking Animal or Little Bit Beastly characters, to show that they keep the animal noises while talking If a character's verbal tic slips (usually as a sign that things are serious), then it's Verbal

Ticked . Contrast with Strange-Syntax Speaker , where the character is using language rules unknown to others. See also Character Tics (similar idiosyncrasies applied to physical behavior), Lyrical Tic (a musical variant) and Third-Person Person (a specific tic where the speaker refers to themselves in third-person)

In Real Life , vertebrates have at most four functional limbs - legs, arms (which anatomically are really modified forelegs), or wings (which are modified arms) - and one tail. If it has more than that, like arthropods (insects, spiders, centipedes, etc), it's not a vertebrate. Some individuals have abnormal numbers due to injury or glitches during development, but additional limbs rarely function properly. Those with less, like snakes and whales, still evolved from four-limbed animals. There's nothing intrinsically wrong with six or more legs - it's just that current large land animals originated from a species with a four limb body plan, and adding more requires all sorts of complicated skeleton and muscle changes that are much more complex than just making the ones the organism already has a little better. Or, if they're weighing the critter down... take them out. Just look at whales for a demo. This apparently happens a lot - evidence suggests that when the first fish crawled out of the water, it did so on seven-toed feet. (For more info on the topic, try) Of course the fact that there's one standard land vertebrate body plan doesn't stop fiction writers from subverting nature's tropes. This trope may be exactly</ as old as dirt, for a number of documentaries have suggested that many tales of fantastic creatures could have been inspired by early humans encountering bones of prehistoric creatures and misinterpreting the evidence. For reasons that should be obvious, in modern writing, vertebrates with five or more limbs is primarily a Speculative Fiction trope. They're often very useful in said fiction, in combat or for grabbing. Sometimes justified because A Wizard Did It or because there's no obvious reason why aliens would always have exactly four limbs, but trying to determine the internal anatomy of such creatures may lead to Fridge Logic . While in most cases authors Hand Wave such things, it doesn't stop others from trying. Note: as the subtropes get filled out with three or more examples, they can be 'd and moved into separate subtropes. Contrast Four-Legged Insect , which provides examples of invertebrates with fewer limbs than in real life.

Four Limbs Plus Wings (not including Winged Humanoids)

Dungeons & Dragons </: , manscorpions, and others.

Our heroes are patrolling around completely alert but somehow miss the monster on the Ceiling... Cousin to Neck Lift , this is where a character is lifted up by said monster. Usually, the character will be unnaturally silent when this happens, and often they will be dropped moments later very dead, and possibly disemboweled. This often happens to the last person in a group while the main characters aren't paying attention. It seems every monster worth its salt has Super Strength and a knowledge of Pressure Points . For the more personal, intimidating version, see Neck Lift . For a horizontal horror equivalent, see Barrier-Busting Blow . Compare and often overlaps with Kidnapped from Behind , Behind the Black , No Peripheral Vision , and Failed a Spot Check . May also be preceded by a * Drool Hello . If it's a bird doing the kidnapping, then it's Kidnapping Bird of Prey .

Bet you look up real quick just to be sure nothing's there after reading all that. </

Characters go on what they expect to be a wonderful vacation at a luxuriously extravagant hotel or resort. Upon arriving at their destination, they discover that the place is a dingy disaster. The brochure lied about... well, everything. The supposed 5-star "Ultra-Cool Inn" was merely a crumbling cottage filled with cobwebs and has roaches living inside the refrigerator Sometimes you'll see the characters holding up the advert, and then revealing the actual place behind it. The elements will correspond but will be very different. The swimming pool will be in the same place, but the real one will be dirty brown, with stink lines coming off it. The "claims" usually turn out to be Metaphorically True and the fine print prevents them from obtaining a refund, forcing the characters to suffer through the ordeal

The truth is a funny thing. It's slippery, it's not always self-evident , it can seem implausible , it can even be inconvenient, and more often than not it's just plain boring. Very Loosely Based On A True Story occurs when a writer decides that reality just doesn't pack enough punch in some way, and decides to improve on the historical record. Arguably, this has actually saved</ some, er...true stories. For example, The Patriot </ would have been two and a half hours of a group of Minute Men hiding for hours in swamps sniping English troops and then running away had they kept it true to the historical events of the time. Doesn't exactly sound riveting, does it? This isn't always a bad thing ; after all, having the Von Trapps climb a mountain to freedom was much more uplifting to Cold War audiences than sticking them on a train to Italy would have been. The problem comes when writers go too far and take all semblance of reality out of a character they claim</ to have based on a real individual. It can leave knowledgeable members of the audience wondering if the writers only claimed to have based the story on a real event to attract fans, and it can leave less knowledgeable members thinking they know more than they really do about the past. Very Loosely Based On A True Story often occurs because of Executive Meddling , especially if some of the characters are based on living persons who might sue them if the depiction is too unsympathetic. Another motive is making characters less three-dimensional so as not to confuse viewers: producers may think Viewers Are Morons who simply won't accept, say, a socialist/atheist/gay/etc. hero, or a villain who loves his spouse or pets his dog . In other cases, the facts of real historical incidents will be changed because they don't fit into Hollywood History or because the truth would be inconvenient, as when cowboys in old Westerns were all played by white actors when many real cowboys were black, Hispanic or American Indian . This is a common enough phenomenon in books and movies based on supposed paranormal events that this prologue was originally only about movies based on paranormal stories. Paranormals often have to be exaggerated because the original narratives (especially supposed "eyewitness" accounts) tend not to be very plausible or exciting, especially to anyone with a grain of common sense. So filmmakers and writers edit the story to make it seem more dramatic, authentic, or in tune with society's (or the writers') beliefs about religion, the supernatural, and UFOs. They may even claim it really happened if they think that'll scare the viewers more. There are two parts to this, stories

with the actual names of the individuals involved and stories where everything except the general story is fictionalized (with considerable overlap). This entire point can be lost on viewers. In particular, it is common for viewers outside of the United States to accept without question any depiction of the events in the United States in the popular entertainment media. This is why, for example, so many viewers outside of the United States praised Remember the Titans </ as unflinchingly accurate, when it was anything but. If a film or book says it's Inspired by… , it's a sign that it'll be nowhere near the actual true story. If the resulting product is based on more than one real-life story, it's Patched Together from the Headlines . See also Skepticism Failure , Documentary of Lies , Inspired by… , Suggested by... , Beethoven Was an Alien Spy . Anything based on Urban Legends overlaps with this trope pretty heavily. Compare Roman à Clef , which is tightly</ based on a true story, and Biopic . Not to be confused with Based on a Great Big Lie . While it's sometimes hard to tell the difference, and there is usually overlap, this trope indicates that the central event/s actually happened but have been dressed up with fictional elements for the sake of telling a better story, whereas in the other trope the "central events" are fictional too.

Isaac Asimov 's Black Widowers story " Northwestward ": In-Universe , Bruce Wayne claims the comics and the television series are exaggerated versions of real events and people he encountered.

A decorated war vet who teaches novice officers instead of advancing up the Common Ranks ladder. Probably a military legend and always gets his chance to shine in the Old Master or Retired Badass way sooner or later. There can be various reasons for him getting stuck in that position: He has a reputation of a Military Maverick who wouldn't make a very good commander (at least, in his superiors' eyes). In a way, a commissioned counterpart to Drill Sergeant Nasty , in that he can put his students through a Training from Hell just as easily. On the other hand, he is usually much more gentlemanly about it . Notably, they will be the first to tell the fresh faced recruits something like, "First thing, War Is Hell , and if you want the best chance to survive it, you will listen</ to those who know."

A character steps out of his normal role, due to anything from being sick to going on vacation to being locked up in prison. The rest of the cast are confident they can handle it, and may even think they can do a better job. Naturally, they fail terribly The ironic thing is that it's often not that the original person necessarily does a great</ job, merely that they do an adequate job, or even just that they do it when no one else really wants to. An added source of humor can come from how inconsequential the job seems, and this can tie into An Aesop about minor details being important. Interestingly, this can apply to both villainous and heroic bosses. When an upstart villain tries to replace a Magnificent Bastard in these scenarios, the comeuppance can be spectacular There is a big overlap between this trope and the "Iron Law of Institutions" coined by Jonathan Schwartz : someone following this trope may go as far as sabotaging the group's overall effectiveness to make it seem like they're needed more than they really are . This can be deadly to a group, especially once something finally removes the "needed" member from power permanently The oldest television version of this trope usually

involved sitcoms and vacationing wives — see A Day in Her Apron — although that particular version is a Discredited Trope , since we've gradually come to realize that how good one is at housework has nothing to do with what's between one's legs Named for Lord Havelock Vetinari of the Discworld </ series, the ruler of Ankh-Morpork , who has made himself so utterly indispensable to the city's continued functioning that despite his nature (he's either an Anti-Villain or a very ruthless Anti-Hero , depending on whom you ask), any attempt to remove or replace him is likely to end in disaster Often obtained with the careful use of Bread and Circuses to appease the common person and undermine support for any critics of the regime Compare Ultimate Job Security , where someone does a truly bad job and/or is extremely unprofessional but doesn't get fired, and George Jetson Job Security , where a character returns mostly for continuity reasons . Contrast The Dilbert Principle , where leadership is intentionally given to in</competent group members to keep them from doing more damage elsewhere. Compare The Heart , the glue and morality of a team, and The Reliable One . Contrast Just Fine Without You , in which the person who left hoped for this trope but this trope was averted. Compare with Permanent Elected Official . Compare with Better the Devil You Know , when the current villain is kept around in fear of an even worse replacement. This trope can lead to An Aesop addressing why it's wrong for the Planet of Hats to practice Klingon Scientists Get No Respect . This may be one reason for a Short-Lived Leadership Not to be confused with veterinary job security

Back in The '80s , several video companies took advantage of VCR technology to develop games that used both video and board game elements. Many of which were adaptations of existing properties The medium managed a surprising diversity in both the genre of videos used and in the genre of gameplay used. Some Action-Adventure videos hybridized with Light Gun Game toys/controllers, while others used traditional Board Games or specialty cards. The video was also used in several ways, including a Framing Device , a way to introduce random elements, and a timer The rapid development of consoles and PC games rendered this medium obsolete, as many of the video elements could be incorporated into Point-and-Click style computer games. The more unique elements of this medium actually do survive via the newer Toys to Life genre

Somewhere between the friendly aliens and the aliens who want to wipe us out completely , there's a group whose intentions are definitely hostile , but not (immediately) genocidal. They land on Earth , knock down our pathetic defenses, and decide things would be better if they ran our lives for us. Maybe they need slaves, maybe they think we don't know how to govern ourselves, maybe they're setting the stage for a far more worrisome and sometimes tasty (tasty for them, that is) plan Whatever the reason, Terra Firma has become a client of some extraterrestrial power: a Vichy Planet administered by local collaborators. Best case scenario, the aliens are just doing it for our own good and intend to make sure the new government works out for us. Worst case scenario, we all go into the meatgrinder The name is inspired by the French State (established after the fall of France's Third Republic) during World War II . During the with Paris occupied, the French National Assembly voted extraordinary power to Marshall Philippe Pétain, the hero of Verdun, who agreed to armistices with

Nazi Germany and Fascist Italy and became chief of the newly formed 'French State' which succeeded the Third Republic. Initially northern France was occupied by Germany, some parts along the Alps (and later Corsica as well) were occupied by Italy, and southern France remained under direct French control, an area known as 'la Zone libre', "the Free Zone". Pétain made the spa town of Vichy the seat of government and de facto capital and presided over a two-year (1940-42) era of close co-operation with and aid to Germany until Germany assumed direct control over the 'Zone libre' so it could fortify southern France against an allied invasion. Though it called itself the French State, the allies dubbed it "Vichy France" or "The Vichy Régime" and the very name 'Vichy' became something of a byword for pragmatic, if somewhat shamefaced, collaboration with the enemy. French military and political elements that wished to continue the fight against the Axis and resist its new French client took the form of La Résistance , "Free France/Fighting France" This trope provides a sharp contrast to any series where humanity freely cruises the stars and calls many of the shots , and will generally focus on how humanity is affected by the change in power and how people feel about and react to it Often, in the more worse case scenario, Earth would become a totalitarian Dystopia emulating occupied Europe during World War II , where humans are being enslaved or/ before being killed; expect La Résistance and (less often) the aliens being actually allegories for Nazis especially if this condition is depicted. Les Collaborateurs will sometimes help them, usually in a bid to get some of their old power back. See also Villain World and Humans Are Not the Dominant Species

Every 1,000 years, the Powers That Be arrange a major event. It may be The End of the World as We Know It (and its subsequent rebuilding) or merely a threat of one, a mass mind-wipe, or it may be something that involves a Chosen One , who is supposed to do something predefined, or the whole effort will derail The reasons why they do so varies greatly. It may be necessary to keep a Sealed Evil in a Can dormant, or to uphold the Balance Between Good and Evil or the Masquerade (in other words, to prevent either side from winning too much or knowing too much). Alternatively, the organizers may do it purely for entertainment , or it may "just happen" Because Destiny Says So , with no further explanation. It doesn't necessarily have to be a precisely regular event - what's most important is the existence of a system with wide negative effects but also a good reason to be kept up, which goes unchallenged (or all challenges to it fail) until the heroes show up The bad news is, last time this happened was exactly 999 years and 360 days ago , and our heroes become involved, usually against their will, in the next iteration. Two outcomes can possibly occur: either they accept (or are forced to accept) their destiny and continue the cycle, or they reject it. The former case is risky because the audience are likely to dismiss the story as "pointless" . In the latter, what happens next depends on the work's position on the Sliding Scale of Idealism vs. Cynicism , which can mean either a happy ending, in which the cycle is broken for good, or a Downer Ending . If multiple factions want a say in this process it can result in a Tournament Arc or There Can Be Only One Regularly Scheduled Evil is a special case of this. Not to be confused with

Cycle of Revenge (though such a cycle is often called this, and with good reason)

There's something about vacuum cleaners. Maybe it's the disproportionately loud shriek they make , or the fact that the stuff that goes into them just disappears</ , but for whatever reason, they're often seen as frightening by small children and pets So in fiction, they're often made out to be menacing, especially in works focusing on children or animals. In animated works especially, vacuum cleaners often display a much greater suction range and strength than real life vacuum cleaners could ever hope to achieve as well as the uncanny ability to suck up items far larger than could fit down their nozzles, rarely changing size no matter how much they consume They are the most dangerous when they attack characters, even coming to life and trying to suck up the characters when the vacuum is even bigger than the characters Related to Weapons That Suck . Can be a part of A.I. Is a Crapshoot if the vacuum is robotic or Humans Are Cthulhu if it's an animal encountering the vacuum. If the vac captures a phantom, it's Ghosts Abhor a Vacuum . Not to be confused with Vacuum Mouth

Tropes about being a victim—or facing the social role of victimhood.

Tropes about the results of competitions, battles, and contests, plus how they are caused and how they are handled.

So you have a character who has achieved some incredibly difficult or elusive victory that they've been working towards for just about forever. Now that it's finally over and all their efforts have paid off, they've got it made, right? Not if Victory Is Boring. If the character is a villain, now that they actually went ahead and pulled off their plan to Take Over the World , they have to actually run it . And fill out all the required paperwork . In triplicate. Man, those days when the heroes would foil your latest plot every single week only to let you slip away at the last minute were so much more entertaining than this! (Wait, is that why the heroes did it in the first place?!!) On the other hand, if the character is a hero, then maybe winning and having finally shown up The Rival or won the big tournament or game they've been dreaming of since they were a kid leaves them saying So What Do We Do Now? If the hero is particularly Hot-Blooded , battle addicted , fond of adventure or just plain crazy/sociopathic , he might start going out and trying to find/create new challenges that weren't there before . If only there was some reliably recurring villain that could keep them occupied.. The Trope Namer is Mai from Avatar: The Last Airbender </ , who proclaims the phrase after catching siblings Sokka and Katara during second season episode "The Chase". Before we get into any examples, we should note that every Video Game will eventually fall into this trope. No matter what, some players will beat everything, get the Infinity +1 Sword , 100% Completion , etc. and even they will still quit eventually</. So please, limit it to in-universe examples. See A Winner Is You for games with unsatisfying endings. Compare It's Easy, So It Sucks! , for when a game is boring even before reaching victory due to its lack of difficulty. Yet more proof that Status Quo Is God and that Failure Is the Only Option , for everyone. May invoke Wanting Is Better Than Having . Compare with Pyrrhic Victory ,

Pyrrhic Villainy , Vengeance Feels Empty , Was It Really Worth It? , No Challenge Equals No Satisfaction , and Lonely at the Top for other times when winning turns out not to be all it's cracked up to be. See also And Then What? , and also Rich Boredom , and The Perils of Being the Best , which may overlap. In-Universe Examples Only :

These are the companies that create the games which you've set aside so much of your hard-earned money to play. Subsidiaries and subdivisions are listed in sub-bullet points See also Video Game Creators for individual creators and Tabletop Game Companies

A list of individual video game designers and creators.

This is the potential a video game has for the player to do awful , horrible </ things to enemies or even friendly and neutral NPC s. It can be knee shots causing screaming, telekinesis to literally play catch with guards, punching out scientists, flat-out torture , or many, many</ other things. Something Awful </ has dubbed two specific variations of video game cruelty as Asshole Physics</ and Asshole AI</ . Some games specifically cater to this; these often skip out on a Karma Meter . This can also be the carrot along the path to The Dark Side for players in a game with a Karma Meter . The severity of this trope varies. Some games only let you be cruel to your enemies and give harmless Non Player Characters immunity. (Harmless enemies will still be fair game.) Other games let you torment random NPCs you meet along the way. Still other games give you absolute, unchecked control over your subjects. In games where there is a level editor or allows a sense of creativity, the trope can be taken up to eleven by allowing those with less constructive intentions to target those of a player character nature just for fun. This can also happen outside of creative games/sandboxes through the medium of joke weapons or modifications/hacking. This trope is often used for laughs. Remember, though: Just because a game lets you do something doesn't necessarily mean you should do it . Contrast Video Game Caring Potential — though sometimes helping your little drones means doing horrible things to their enemies... See also What the Hell, Player? and Video Game Perversity Potential . If the game or genre usually does not permit cruelty even though there's no particular in-game reason for that, but this time they do, you have Surprisingly Realistic Outcome . One of the Acceptable Breaks from Reality . You may laugh at video games, but if someone did this in Real Life ? You probably wouldn't be laughing. And if you are, then you're a sick bastard. This trope has a few Sub Tropes . For examples where someone takes joy in being a dick to other players, see Griefer . Note that, since such actions are not mandatory in the story, these actions cannot be considered a Moral Event Horizon or qualify a player character for Complete Monster status. Please only list aversions and non-Video Game-related examples here. This page had to be split because of its length. For Video Game-related examples, go to the links below. In-Universe examples:

Genre, as applied to Video Games , customarily describes the style of gameplay rather than that of the story or setting as in other

media. Many games mix and match among them It is also possible to move from one gameplay style to another within the same game, e.g. Mini Games , vehicle sequences within action games, etc. These gameplay changes can sometimes be unnecessary or unwanted , especially if the game transitions between them jarringly with poor integration between them Notable games in each genre can be found on the individual pages. Note that many games can and should be in multiple genres, as the lines can often get blurred, or games can incorporate elements of more than one genre . If you have a new game to add, put it in every genre you think it belongs! There are other, more thorough, game databases Also see Pinball , the arcade predecessor to Video Games

For whatever reason, video games and movies don't play well together . Every so often, someone with dollar signs in their eyes will try to make a movie based on a video game franchise, only to run into this unscalable wall: video game movies suck It's kind of hard to say why. Some would say that the plots of some video games are just too simplistic to translate into a movie, existing just to give the player an excuse to go out and fight things. Others would say that video games are essentially movies that have showmanship sacrificed in favor of control, so sacrificing the control may leave you with a bad movie. Maybe directors just invariably pick the wrong game — a game that is exciting but doesn't exactly put effort into Character Development when that character is meant to be the player . Maybe there's too much reliance on the popularity of the game to sell the movie, rather than writing quality The reality? Well, it tends to vary. Platform games tend to be about getting from A to B, and thus many don't require much story within the games themselves outside a few minutes of setup (that may even be hidden within the manual in older games) and a two minute ending , so the writers need to improvise. The average First-Person Shooter may offer an hour or two of narrative cinematics, but even the more cerebral examples of the genre will, by definition , feature enough hours of plot-free gunplay to rival the dumbest summer blockbuster . Fighting games tend to have a similarly flimsy plot with Multiple Endings depending on the player's character. Game writers tend to use the excuse of a 'tournament that decides the fate of humanity', and all</ playable characters need to be sympathetic enough for players to want to play as any one of them, with an ending for each one, but movie writers need to pick just one hero and winner out of a dozen, which is going to tick off fans of the other eleven. Of course, there are video game genres that do consistently pay much attention to the narrative such as JRPGs , but these tend to have far too much</ plot to squeeze into a two-hour flick without leaving a ton out . While this isn't by itself an insurmountable problem (it's the same issue faced with every adaptation of a novel , after all), it is one more thing that can go wrong Additionally, there is the problem of translating a story from the interactive medium of video games into the non-interactive medium of film. In video games, a story is told through the player's own choices and interactions with the game . By nature, films do not tell stories in this way, which causes great confusion for screenwriters who are tasked with somehow translating seemingly "plotless gameplay" into a linear narrative. Not that this is impossible, as some Edge of Tomorrow </ for successfully translating video game features such as Respawn

Point and Trial-and-Error Gameplay into a film narrative (the author of source material All You Need is Kill </ admitted he wrote it inspired by his gaming experiences), and Jumanji: Welcome to the Jungle </ was also for downright creating a video game world, complete with NPCs which repeat the same lines and elements such as finite lives. Survival Horror has also made a decent transition to the medium of film thanks to efforts such as the long-running Resident Evil </ film series or Silent Hill </ (since the concepts of the genre are rooted firmly in the Horror arena many of the same tropes are present in their source material so moving across to a movie makes sense from a cinematic point of view), though it is also possible to drop the ball here too (see House of the Dead </) On the other side of the adaptation equation, blame can also be pinned on the studios and directors who put out these films. The generation that grew up and has grown up playing video games has yet to produce a whole lot of filmmakers. As a result, the vast majority of people in the film industry aren't really all that familiar with video games, including the ones they are tasked with putting on film; some of the older film industry fellows even have an outright disdain</ for the younger medium Thus, filmmakers don't really know how to adapt the games effectively; even if they choose a good game with a good plot that's not too hard to adapt, they probably aren't going to understand just what makes the game so appealing to people anyway. One cannot distill the core taste if one does not know what the taste actually is. Indeed, this medium ignorance, aside from resulting in bad game adaptations, is also the direct cause of Pac Man Fever . It's essentially the cross-media version of a Porting Disaster There are also filmmakers and directors that know a popular game series but they barely understand why</ the series is popular to begin with. Rather than contacting the developers that produced the games to get their advice or even asking the fans themselves for help, the filmmakers decide to just wing it and try to interpret the popularity from their own point of view, which can cause fans who see the final product to groan and face palm as they watch a film that they think was made by someone who has zero knowledge on the subject matter and material. This is usually caused by filmmakers and publishers that just want to cash in on the brand name of a famous series, though not all people do this. Uwe Boll has become notorious as a director thanks to his efforts to adapt video games such as Bloodrayne </ and Dungeon Siege </ with his own personal touch that leave many viewers understandably miffed, be they fans of the source material or not The situation is similar to what was the case with most superhero films prior to Spider-Man </: poor understanding of the comics led to poor adaptations, until the people who actually grew up reading the comics got good standing in the movie business and helped drive the subsequent train of popular and critically acclaimed superhero films. As video games grow more mature as a medium, adaptations have slowly been getting better, with more recent movies like Pokémon Detective Pikachu </ and Sonic the Hedgehog </ being considered average at worst So far, no one's nominating video game movies for Oscars. If you hear new, exciting rumors about an upcoming film (like the once-rumored John Woo -directed Metroid </ movie), tread carefully, or you may be crushed beneath the descending ceiling of bad writing Often (although less universally) the inverse is also true, of course, which is The Problem with Licensed Games Dating Sim movies (rare as they may be) seem exempt from this for certain reasons (such as less outlandish plots than some other games or a having high

immunity to the detriments of Gameplay and Story Segregation), although as with anything, there are exceptions. Although similarly rare, movies based on adventure games have been made, and they also consistently avert this trope due to their property of Enjoy the Story, Skip the Game . Notable examples include Phoenix Wright: Ace Attorney </ and Professor Layton and the Eternal Diva </ , which were generally well-received Animated adaptations of video games also tend to be received more favorably than their live-action counterparts, perhaps because a medium as focused on zaniness and stylized aesthetics as animation is just better suited to the eccentric stories and settings of some video games. Also, the fact that animated movies are produced with methods similar to those used for video game cutscenes helps, in that they can — at the very least — have the merit of being visually faithful to the source material. Video games are an animated medium, so this makes sense. The Castlevania (2017) </ animated series, for one, is notable for being the first video game adaptation with a "Certified Fresh" rating on Rotten Tomatoes . See Anime of the Game for more examples of such adaptations Another possible contributor to the lackluster reception of video-game-based movies is not necessarily that they're bad, as Critical Dissonance demonstrates in a few instances, but that the current generation of movie reviewers and critics didn't grow up with video games (see the Roger Ebert quote above) and thus can't better appreciate said films without experience with their source material, similar to the previous situation with comic book-based films. Or, in some cases, said generation outright developed bias against video games and refuse to see them as good even when there is evidence that they are

A means of visual entertainment, coming in the form of electronic games that rely on the input of a character through user interface. The idea of operating games electronically is old was an automaton built in 1912 that played a King/Rook vs. King endgame against a human opponent (the human played the King) but the first "pure" video game is considered to be Tennis for Two </ in 1958 Video games by virtue of their interactive nature have unique tropes associated with them, the Video Game Tropes See also Gamebooks for a literary precursor to modern video games; Pinball , the distinguished Arcade Gaming predecessor of video games; and Visual Novel for videogame-like works in the narrative style of literature

An index of works about in-universe video games, whether they be real or fictional . These games and their players play an important role in these stories, often incorporating Video Game Tropes and portraying Video Game Culture This index doesn't include works that are dedicated to just reviewing video games, like many of those in Video Review Show Not to be confused with stories taking place within a video game universe and without any major awareness of being in a video game. Compare to The Anime of the Game and Video Game Movies , which are both works adapted from video games. See also Parody Video Games , RPG Episode , and The Most Dangerous Video Game

General-purpose home computer systems, and the various systems created for the express purpose of playing electronic games. This includes attachable accessories, such as the Game Genie See also

How Video Game Specs Work (which includes computer software like DOS, Windows, and UNIX), The History of Video Games for consoles by generation, and the Console Wars , the Computer Wars , and the PC vs. Console Wars for the different battles of each generation Virtual Reality systems, both for games and other media, are mirrored in the Virtual Reality Index

An article in this index will be about these things:

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From the very beginning of regular television broadcasting in Britain in 1936, up until the 1980s, British TV drama and comedy shows were made using multiple electronic (video) cameras in studios. That was fine for the interior scenes, but when it came to location shooting, the cameras and (after their introduction in 1958) videotape machines were so big and heavy they needed large outside broadcast trucks to transport them to the location, to say nothing of the complex power supplies providing their multiple operating voltages. Even though video stock allowed for quicker turnaround as it did not have to be developed the way film did, editing was imprecise compared to film, making working with video in post-production impractical for anything longer than remote news packages. The cameras also required very high light levels to avoid picture noise, which compounded the impracticality of working with them on location. Consequently, many shows used 16mm film and audio tape recorders for exterior footage, since the equipment was much more portable (often battery-operated) and film was easier and more forgiving to light and could be edited easily. This meant that interior and exterior shots have a completely different look. (Typical shooting schedules called for scenes filmed on location to be done first, with the studio scenes being videotaped on a later date.) Although somewhat jarring to today's younger audiences, the lack of visual continuity was taken as normal by British viewers (and overseas viewers of British imports). There were exceptions: for example, as early as 1975 Doctor Who </ occasionally used videotape for exterior location scenes as well as in the studio (though the vast majority of stories pre-1986 were straight examples of this trope). In the US and West Germany, most shows were done completely in either film or video, while most other countries avoided outdoor shots as much as they could until the arrival of colour TV and U-Matic tape in the 1970s. By the mid-1980s, this dual format began to be phased out as so-called "outside broadcast" cameras became more efficient, higher-quality and more portable Betacam supersided bulky reel-to-reel and fuzzy U Matic tape, and computerized video editing allowed for the same flexibility for video in post as film did, without the need to develop film, so much so that productions that were shot on film often transferred footage to video for editing. Productions therefore began to adopt either completely filmed or completely videotaped formats, with lower-budget productions preferring the latter because of the lower cost of videotape and faster turnaround compared to film. Film-based productions that required heavy amounts of computer-based special effects, such as Star Trek: The Next Generation ; the fact that broadcasting stations could more easily air pre-recorded video footage certainly helped (though when HD became the norm, it made remastering these programs a nightmare thanks to the fact that it would require manually re-editing the film footage to match the old telecines; TNG</ managed to get by with it, but many other such

shows, including its own Sequel Series Deep Space Nine </ , haven't been as lucky). The technique almost completely died out in the late 2000s, as productions switched to using HD video cameras, which gave a look in-between video and film and was ultimately cheaper than both of the former two options combined. Consequently, this has become a Forgotten Trope for the most part, with later use only occurring as a result of creators intentionally choosing to invoke it. An unfortunate side-effect of Video Inside, Film Outside is that it has rendered most, if not all, of these productions unsuitable for high-definition remastering; most remasters simply treat the filmed portions to match the quality of the taped ones. The rough American equivalent is the , so named for the fact that many soap operas are shot on video to save money. This became more of a problem after progressive TV displays became the norm for Western homes; because the videotape these older programs were shot with used interlaced video, the picture would see visible combing when displayed untreated on a progressive display (CRT televisions could handle this just fine, as they, like the tape, were also built around displaying interlaced video). To address this problem, a variety of deinterlacing methods were introduced— first in the TV sets, then by the broadcasters themselves— to ensure that the image would look clean on the LCD monitors of today. The most common method was to use software to separate each pair of interlaced frames and fill in the gaps, leaving the resulting footage to look twice as fast as it would on an interlaced display. Thus, the "soap opera/costume drama effect" chiefly describes footage that runs unusually smoothly, at the cost of seeming distinctly "off" to audiences acclimated to 24-30 fps footage in TV shows and movies. When switching between film and video is used for style as opposed to technical limitations, that is Decade-Themed Filter

An extremely</ common trope found in any stories told in future or high-tech settings (and, to a lesser extent, spy and espionage stories), a Video Phone (sometimes also referred to as a VidPhone) is a telecommunications device that functions exactly like a telephone but distinctly comes with a video screen which allows for the individuals on both ends of the call (and the audience) to see each other In some depictions, such a device may make use of an ordinary telephone receiver in order to speak to and hear the person on the other end, but most often characters usually just talk to the screen Like Flying Cars , Ray Guns , and, of course, Jet Packs , this is one of the most frequently observed tropes in depictions of The Future and originally popularized in the Raygun Gothic era of Science Fiction , but where most of these ubiquitous genre tropes remain absent from our reality , the Video Phone has been publicly available in one form or another since 1936</ ; the German government ran public videophone booths prior to WWII, though these early trial services were disrupted by the war. AT&T opened the first public videophone booth in the US in 1964 Despite this constant attention and the relative simplicity of the technology involved (Alexander Graham Bell himself talked about the possibility), lack of consumer interest kept it from going anywhere; the honest truth was that it seemed that despite all the sci-fi attention it received, the public didn't really want</ videophones, at least not at any significant price (apparently, those who wanted to see video phones in common use didn't bother to consider the fact that having the other person not being able to see your facial expression or any rude

gesture you might feel like showing is arguably one of the more useful features of a regular phone). They only became broadly successful in the modern era once they became a secondary feature of mainstream computer technology, and even then, many argued that they would remain little more than a novelty outside of the porn business and people in long-distance relationships It wasn't until the late 2000s that video-conferencing eventually found its market niche in business communications, thanks in part to the rise of tele-commuting which made managers develop a need to see their telecommuting subordinates face to face, and in part because even the most expensive multi-thousand-dollar videoconferencing hardware is cheaper for global megacorporations than extracting their executives from all over the world and flying them into a single place, with lots of newcoming companies such as Zoom, Bluejeans or Ringcentral as well as products from existing companies like Cisco Webex, Microsoft Skype for Business or IBM Sametime offering this form of communication The COVID Pandemic of 2020 made use of this technology much more widespread, because it suddenly became a necessity for business, education, entertainment, and maintaining social contact Their main relation to Zeerust is in a meta reasoning—twenty years ago when somebody wrote the movie, a video-phone even in the future would be considered an impossible pinnacle of technology but in fact has become common in its use Compare: Comm Links , for another Sci-Fi phone equivalent. See also Pay Phone for more contemporary uses. For a breakdown on how such devices tend to operate in fiction, see Hollywood Web Cam Given this trope's increased existence in Real Life , please refrain from listing work examples that use existing technologies in contemporary, early-21st-century settings. If a work example of a Video Phone is based on an existing consumer product, please only list the product as a real-life example, if it's not listed there already

A list of tropes which contain video examples from which media. Unlike quotes and images which are one per page (for more, make a Quotes/ or ImageLinks/ page respectively), a trope can have more than one video. See Video Guidelines for rules about videos and No Video Examples, Please! for a list of tropes that cannot</ have videos. Note: If any of the media pages are red, but still link properly to a page, go to that page and null Edit it. (Press edit page, and then save.)

A list of media created by people from Vietnam .

You have been watching this series for a while, be it since childhood or since yesterday. You are just in the middle of an exciting scene where Miss Lovecuddles reveals that she was actually behind everything that … wait a minute, Mister</? Lovecuddles is a guy </ ? Congratulations, you've just become a happy victim of Viewer Gender Confusion ! Sometimes this is because a cheap dub uses badly Cross-Dressing Voices , sometimes because the language you're enjoying your story in doesn't have gender differentiated pronouns , or because they have a name rarely used for that gender , or it was clear from the beginning and you were just holding the Idiot Ball for the day and missed it fabulously. Compare She's a Man in Japan (where the character's gender actually was</ changed while adapting),

Bifauxnen , Samus Is a Girl , Alien Gender Confusion (where this happens in-universe to members of different species), Female Monster Surprise (where you are expected to be mistaken at first) and Ambiguous Gender Identity (where the character's sex is (probably) known but their gender isn't). Contrast (or compare?) Dude Looks Like a Lady or Lady Looks Like a Dude when it's other characters who are confused. See also Ambiguous Gender for characters who have no canonically stated gender, and Viewer Species Confusion for when it happens to an animal or other non-human character. May be solved with the use (or lack) of Tertiary Sexual Characteristics . Can be seen as the viewer-perspective version of Unsettling Gender Reveal . Anything that makes the character's sex obvious may act as a Gender Reveal . Can overlap with Viewer Name Confusion .

Viewer Name Confusion is an Audience Reaction , in which portions of the audience, for some reason or another, have a mistaken impression of what a character's name is I Am Not Shazam , in which people mistake a work's title for the character's name, is the most common variant, but it can happen in other ways, such as a) misinterpreting a nickname as the character's actual name, b) incorrectly assuming that a character shares a surname with a more prominent family member or c) simply hearing the name wrong (which can happen easily if they, or a character who commonly addresses them, has a Speech Impediment) The name may also be gotten almost</ right, but spelt or pronounced wrong, especially if the character spells their name with an unusual spelling , or if a name has more than one possible spelling (like Cindy vs. Cyndi). If a character has a name almost</ like a real name (like "Brob" instead of "Bob") that might also cause confusion, since viewers may assume the character has the real name Compare Mondegreen , Title Confusion , Beam Me Up, Scotty! , and Spell My Name with an "S" . May end up as "Common Knowledge" , or a Fandom-Enraging Misconception . If the character is associated with fake video game secrets, it may become an Urban Legend of Zelda . It can also overlap with Viewer Gender Confusion when the viewers don't assume the character has a Gender-Blender Name and the character doesn't have a unisex name. If a character gets another character's name wrong, that's Accidental Misnaming , and as such, in-universe examples should probably go there unless there's a Show Within a Show involved

A common belief among film and TV executives is that everyone who watches media has the intellect of Beavis and Butt-Head This belief is a root cause of Executive Meddling , especially common among shows intended for children. Kids can legitimately be said to be less knowledgeable than adults, though we all probably know a depressingly large number of exceptions Of course, there is</ a "moron" demographic out there, and it has its members, but executives seem to believe that every</ person who watches TV belongs in it. This may be due to something known as the "80-20" rule in business — in this case, that market research shows that 80% of money spent on television-advertised products comes from the lowest 20% in terms of education and intelligence, so show-content is naturally geared towards them On top of that, not only are viewers stupid, they are also intolerant of people and things unlike themselves, ignorant , hate change , need to be instantly satisfied, and have the attention span of a goldfish

Interestingly enough, though, this meta-trope sounds worse than it is, at least currently; actually comparing and contrasting the entertainment of today with the entertainment of the past will show that overall</, shows demand more of your mind than they used to, probably because we'd be bored if it didn't and partly because things like recorders or the Internet now make it possible to examine shows in more depth more easily than in the past (read Stephen Johnson's book Everything Bad Is Good For You</ for an eloquent explanation beyond the scope of this article). Of course, all that means is that the bar for entertainment is raised even higher, and that viewers will get annoyed more and more easily if things like Infodump happen a few times too many. Additionally, the caveat about this being what executives</ believe about viewers was, at least at one point, not particularly untrue. In the era of the "Big Three" networks (NBC , ABC , and CBS), before VCRs and the like, shows really were to be simple and supposedly "unobjectionable" narratives, for fear of making that one third of the entire TV viewing audience tune out and tune in to one of the competitors. This is why television quickly gained the nicknames Boob Tube and Idiot Box from intellectuals who found television pandering and simple. Note that this viewpoint is not particular to network executives. Question some point of continuity for a children's show with a sizable adult Periphery Demographic , and you are pretty much guaranteed one of the periphery adult fans will insist that it's "because it's a kid's show and they don't expect kids to notice." Ironically, kids are often far more</ aware of such mistakes, not because kids are per se "smarter" than we expect, but because not having things like a job, spouse, or "real life" to distract them, they tend to watch their favorites much more obsessively and with more of their minds fully devoted to analysis. (Which makes them similar to others you may be familiar with.) Consequently, children can put even the strictest editors to shame with their awkward questions. Lastly, this trope is not necessarily bad . Business administrators and anyone else whose job it is to explain things to others (like a coach or a presenter) know the "KISS" method (" tupid) because of the fear that if something is too complex </ then no one will understand it, which is certainly true of TV plots. Thus, it's not a bad idea for a writer to assume that their audience are not geniuses and write accordingly, as no one will be entertained if they can't follow along the story. Of course, great care needs to be taken, because if a writer makes their story too simple they also risk alienating the audience who will angrily invoke this trope. Some of it comes from how</ people use TV, too. In some households, the TV is just on. The background noise and familiar voices add a comfortable ambiance to a home. These people may prefer programs you can tune in and out of, and not miss much. Face it, not every viewer is like a Troper , analyzing character's actions, and picking apart the plot. This does not mean the person is a moron, but when it comes to explaining the show that they "watch", they may sound like it to a troper. Compare Lowest Common Denominator . For when the viewers really are</ morons, see Fan Dumb and Hate Dumb . For the less common polar-opposite, see Viewers Are Geniuses . When this trope and the latter trope conflict, however, you can wind up with an Unpleasable Fanbase . For versions enforced by law (or out of fear of a potential lawsuit), see also Our Lawyers Advised This Trope . Not to be confused with Humans Are Morons . In-Universe Examples Only

Fans can be a strange lot. They get really invested in the show they are watching, they come to empathise with and care for the characters. They come to see them as friends. Sometimes this gets taken to a strange place When a fictional character dies, there is often a very emotional response. In fact it can often lead to the sorts of public displays of affection that we might expect for a major public figure. In certain cases, Shipping will play a big part in this situation. A One True Pairing will be dashed because of a character's death, and the fan outcry will go Up to Eleven This can either be a sign of a great writer, or a terrible one. Likewise, it can be the sign of a touching viewer following, or a fanatical one. Or perhaps both . Either the death struck a chord deep and meaningful or the fans become enraged. In any case, sometimes it almost seems to border on Daydream Believer with how "real" the character's death feels. A denial is called He's Just Hiding!

This trope is about two little things: The Trope Namer is PBS , whose stations and original programs used to be funded almost entirely by viewers. (Some stations still are.) For this reason, most PBS programs still end their acknowledgements with "Made possible by financial support/contributions to your PBS station from... viewers like you." (Since November 1, 1999, they've been following this with "Thank you." Odds are, fewer viewers donate than not. People usually donate to PBS not because it helps keep the station running, but because neat "gifts" get thrown in (albeit for far more than the free-market rate), and because it's the PBS equivalent of Ratings : the sorts of programs that bring in heavy donations during pledge drives are the sorts of programs that the station will renew . Most of the grant money comes from airtime-hungry corporations, not-for-profit foundations, and the Corporation for Public Broadcasting ("A private corporation funded by the American people"). See also Thanking the Viewer and Please Subscribe to Our Channel .

Similar to how Viewer Gender Confusion is the audience thinking the character is of the opposite gender (or isn't sure which gender the character is in general), Viewer Species Confusion is when the audience thinks the character is of a different species. Usually it happens when the character is oddly colored , if the character barely resembles the species they're supposed to be , or if they're a species the audience hasn't heard of This is an Audience Reaction . Informed Species if intentional, I Am Not Weasel if in-universe, and Cartoon Creature if it's not even supposed to be recognized

Justice doesn't always prevail. Sometimes The Bad Guy Wins , especially in works that closely reflect the real world. And sometimes, just as an evildoer looks like he's going to be a Karma Houdini ... BAM! He dies at the hand of a victim, the victim's relative, crazy outsider, or some other interested party A Vigilante Execution occurs when someone who has committed (or been accused of committing) a crime, who's gotten off with light or no punishment, is murdered as extrajudicial payback/punishment for that crime This can be either the ending to a story or the setup for a second half or prelude to a larger plot See also: The Killer Becomes the Killed , Vigilante Man , Framing the Guilty Party . Related to Pay Evil unto Evil and Karma Houdini Warranty

The Vigilante Man is a man who brings criminals to justice by any

means necessary, even if it means killing the criminals outright. Although he is breaking the law, he is presented as the good guy. If the police are after him, expect them to secretly sympathize with his goals. Occasionally, one officer is determined to catch the Vigilante Man, but you can be sure that his fellow officers aren't working very hard to help him. The "good" Vigilante Man refuses to fight the police, and if confronted, will either surrender or die before harming them , and may even try to keep killing to zero whenever possible . The "bad" Vigilante Man is willing to kill anyone who tries to stop him . (In such cases, compare with the Cowboy Cop .) The people the Vigilante Man is after are always guilty — or at least, they are in his mind, especially if he's the villain . Most Vigilantes will (try to) not hurt an Innocent Bystander ; he will often go out of his way to avoid killing them, if possible . In the rare times they do, it is only to provide some Wangst as the Vigilante Man wonders if he is doing the right thing. Expect a Finger in the Mail to show up and convince the Vigilante Man that his job of catching the Ax-Crazy Psychopathic Manchild and saving the child held captive makes it worth it. The Vigilante Man's favorite method of execution is (obviously) the Vigilante Execution . If he's also a police officer, this makes him a vigilante-driven version of the Killer Cop . If he's got an (uneasy, usually unofficial) alliance with the police, then Cops Need the Vigilante . A cop whose method towards disposing criminals is just as final but who does operate within the law goes under Judge, Jury, and Executioner . The legal version is The Executioner . "Urban vigilante" protagonists were a staple of action movies roughly between the 1970s and the very early 1990s mainly as rising crime rates and increasing police corruption (and racism in the case of blaxploitation films) led people to lose faith in the long arm of the law and act for themselves instead. Concerns about justice by own hand eventually led to a more negative view of vigilantes, and modern straight examples are often frowned upon. A subtrope of the Anti-Hero and Well-Intentioned Extremist . May be Neutral Good , True Neutral , Neutral Evil , Chaotic Good , Chaotic Neutral , or even Chaotic Evil , depending on the setting . If he stops discriminating between innocents and bad guys, he might end up Jumping Off the Slippery Slope and become that which he despises . Sometimes he can be a Reformed, but Not Tamed character. If several vigilante men assemble into a team, you've got a Vigilante Militia . See also Serial-Killer Killer . The Asshole Victim is often this guy's target, as is someone who (deservedly or not) is Convicted by Public Opinion .

Your town or city has become infested with crime. The Police Are Useless , or crooked , or both. Same goes for the politicians . However, you aren't willing to see your hometown fall into a Wretched Hive of scum and villainy so easily. What do you do? Become a Vigilante Man of course! However, you may quickly find that cleaning up the streets on your own is easier said than done. Worse, if an organised crime group like The Mafia or The Cartel , or other similar organizations are involved you'll be dealing with armed hitmen who are trained to kill. Luckily, you know where you can find some like-minded individuals to join you on your quest for justice. This is where the Vigilante Militia comes in. Subtrope of Vigilante Man , this group is dedicated to hunting down and striking fear into the hearts of criminals. Often they may be either people who have been wronged by criminals in some way, or simply people looking to make their hometown safe for everyone. Sometimes, they may have someone

or multiple people in their ranks who are former law enforcement officers. This will be especially true if they were Cowboy Cops who either resigned or were kicked off the force because of their disdain for procedure. The Militia's size will vary from work to work. Sometimes they will have a small number of people, while other times they may be the size of an entire army. If the group is one of the larger kind then they may set up a certain way their operatives work depending on their style. They can have their members operate as individuals, or in teams. If they are especially large, they may even be able to operate in places outside their normal city. Perhaps sending people to fight throughout the entire country, or even world. In contrast, smaller teams will usually (though not always) stick together so that they have strength in numbers. Just like the individual version of this trope, Vigilante Man , there can be both good and bad examples of this. A "good" Vigilante Militia, will avoid confrontation with the police as much as possible, will focus all efforts on safeguarding innocent lives, and will try to capture their targets alive so that they can be turned over to the police and receive a proper trial. They will often have support among the police force, who will often tell the press the vigilantes "escaped" before they could be arrested. In contrast, "bad" militias will have no qualms about killing their targets (although not all</ militias that kill their targets are portrayed negatively). They will engage in Vigilante Executions and this time they can actually form their own firing squad. Bad groups will also fight with the police as well, sometimes even as much as the actual criminals. And if they are one of the larger organizations, as explained above, they may actually be able to take over a part of the town, or even the entire city</ , effectively overthrowing the legal authorities and seizing power. If the members have super powers, then they become a Super Team , which can overlap with this trope if they operate without any official government sanction. If a group of ordinary citizens are organized into a crime-fighting group by an official and deputized law enforcement officer, then they are a Posse , instead of one of these as they operate inside the law and will have been deputized accordingly (there may be borderline cases if a group of Dirty Cops form one, but these are the exception rather than the rule). If it's just a mob whipped up into a frenzy against someone, whether they're guilty or not, and usually disbands right afterwards, that's Torches and Pitchforks (although if they have enough organization and time to think things out, they might qualify for both). Generally</ not a Right-Wing Militia Fanatic , although overlap is possible; in recent history (especially during the Cold War) militias have often been hired by right-wing governments to augment the latter's use of violence against all opposition, Communist or otherwise. On rare occasions, the opponent they form to fight may be a monster instead of human criminals. See also Vigilante Man , the individual version of this trope. Compare La Résistance (which forms against foreign invasions, not general lawlessness), Torches and Pitchforks (likely to be gathered for a single, sometimes unjustified, act of violence against a hated figure and perhaps even being willing to kill their way past lawful authorities), and The Magnificent Seven Samurai (a group of heroes defends a small community from either bandits or a tyrannical overlord).

An episode in a normal series that is composed of two or more vignettes. Most times they are unrelated, or only held together by a Framing Device or a common theme. Happens when a writer wants

to try Something Completely Different Note that this only counts for shows that normally have a single, cohesive plot. For example, The Bugs Bunny and Tweety Show</ doesn't count, because all</ the episodes are a series of shorts A literary approximation happens when a book series whose novels generally have only one story release an anthology of short stories about the series universe As for video games, this happens when a game has multiple modes with each individual mode having its own story. While they tend be connected in the grand scheme of things, the player will often have freedom in choosing how they tackle all the modes. Alternatively, the game could play just like a TV episode where the storyline is composed of multiple, individual storyline that the player will be transferred between as they progress through the game Contrast Three Shorts , Two Shorts and Animated Anthology . Compare Anthology Film

In a great deal of media aimed at children or families, there will be more than one villain working together against the hero, and one or more of these villains will be in charge over the other(s). However, the lower-ranked of these villains is meant to be taken far less seriously than the higher-ranked, whether due to being more cowardly, more comical, less powerful, less competent, or even simply less motivated than their dark superior This can have a lot of benefits to the writers, such as averting Villain Decay : no matter how many times the heroes triumph over the lesser villain(s), the fact that a more serious villain (or group of more serious villains) is still part of the same organization means there's still a credible threat that the heroes still need to deal with. Also, for works aimed at especially young children, this also allows the writers to make the lesser villain goofy and funny, thus keeping a work lighter and softer and generally less frightening for the kiddies A common, but by no means the only, way to show that the higher-ranked villain is serious is to display the lower-ranked villains afraid of him/her, or show that the higher-ranked villain is a Bad Boss who will Shoot the Messenger when brought bad news, or who punishes his minions for failure or for otherwise ceasing to be useful . It's not really necessary for the higher-ranked villain to be cruel to his or her underlings for the trope to apply, though; it's only really needed for the higher-ranked villain to be played noticeably more seriously than his or her underling(s) The laughable lackey can be an Ineffectual Sympathetic Villain , but it's not necessary for the lackey to be sympathetic at all for this trope to apply, nor is it necessary for the laughable lackey to be ineffectual or a Harmless Villain : they can even win at times , as long as they're noticably less serious than their superiors. A Bumbling Henchmen Duo , a Quirky Miniboss Squad , or a Goldfish Poop Gang can also fill in the loser villain slot as well as a single villain can. It's also common for the laughable lackey to have an unpleasant, demeaning, or dumb-sounding name The Laughable Lackey can also be The Igor , The Renfield , The Imp , a Minion with an F in Evil , a Sycophantic Servant , and/or a Punch-Clock Villain who only Pokes the Poodle , or possibly The Dragon , depending on his/her/their specific role in the evil organization. The Laughable Lackey is often the Butt-Monkey or The Chew Toy , as well, and can also be a Bumbling Sidekick to the serious villain, though there are more ways of being laughable than just clumsiness They often form a Red Oni, Blue Oni duo. If the villain is also Laughably Evil , he will usually be the red to

the lackey's blue. If the villain is played completely seriously, he will usually be the blue to the lackey's red Compare Abusive Parents , Big Bad Wannabe , Brains and Brawn , Evil Duo , Eviler Than Thou , A Lighter Shade of Black , The Man Behind the Man , My Master, Right or Wrong , Sliding Scale of Villain Effectiveness , Sorting Algorithm of Evil , Surrounded by Idiots , The Starscream , What Measure Is a Mook? A Terrible Trio can have this dynamic if one of them is in charge and meant to be taken more seriously than the other two, though the three of them together can act as the laughable lackey if they have a more serious boss, or they can even together act as the serious villain if they're not Played for Laughs have have one or more underlings who are. Sometimes overlaps with Vile Villain, Saccharine Show and Perky Female Minion . Contrast Hypercompetent Sidekick

Carface is the main villain of Don Bluth 's All Dogs Go to Heaven </, and he operates a crooked canine casino. When Carface discovers that his former partner has escaped the dog pound and survived an assassination attempt, Carface almost disposes of his henchman, Killer (even though Killer was not responsible for the attempts). A myopic, neurotic, weakling of a dog, Killer gets one last chance to avoid the Shark Pool : by killing Charlie Barkin with a Flash Gordon thermo-atomic ray gun.

A Villain Antagonist is when the villain and The Antagonist are the same person . This combination of roles is extremely common , to the point where the terms are often (falsely) assumed to be synonymous and used interchangeably, though probably not as much so as the inverse that often opposes this character, the Hero Protagonist . Simply put, the central character's opponent is also an established force for evil within the universe. This role is used most often in classical myths and heroic legends since these tales are usually a story of conflict between the forces of good and evil. It's common to see these characters either cause or be personifications of real-life issues in order to fulfill the audience's desire to see these problems dealt with when this character loses to The Hero . This character's primary role, generally speaking, is to provide conflict while giving the audience reason to root for the Hero Protagonist to win that conflict. Very common in almost any fictional story See Hero Antagonist and No Antagonist for notable exceptions of this trope

A series linked by a recurring villain. The heroes and the locations may change or be dropped, but the central link remains the villain. The villain is frequently the Big Bad of the franchise and most or all of its installments, though this doesn't have to be the case to qualify for the trope Not the same as a series with a Villain Protagonist . Each installment may introduce a whole new set of heroes, but they may still be the protagonists Very popular with the Slasher Movie genre, probably because the heroes can die off in the end without ruining the series. Often though, the villain will appear to die at the end, to allow closure to the series if another one is not made. The End... Or Is It? ending optional. There are a few iconic horror heroes</, like Dr. Van Helsing , but they're usually a lot less prominent and iconic than their respective villains. Ash Williams may be the only real exception The idea started with Pulp novels and villains like Fu Manchu or Fantômas If the franchise is named after the villain, do not confuse this with Antagonist Title . If the villain

themselves appears as the mascot, they are a Mascot Villain . While the recurring villain in a Villain-Based Franchise usually features as the Villain Antagonist in the individual installments rather than as an outright Villain Protagonist , they are still the overarching main character in the series as a whole</ , disqualifing them from this trope

When someone takes the term "An Accessory to the Crime" to its logical conclusion Let's say that Alice murders Bob. You go after Alice; she's the murderer, of course. And the person who paid Alice to do it. And Alice's parents, who obviously didn't raise her to be a good person. And Alice's friends and family, who didn't hold her back. And the people who sold Alice the weapons she used. And the people who made the weapons she used. And the people who didn't pass laws preventing said weapons from being manufactured and sold. And the society that, through its values, didn't make such a crime unthinkable.. In the more sympathetic portrayals, the Karma Police actually has a legit beef with the Villain by Proxy (who may or may not care either way), even if their methods can range from overzealous to cruel . The less savory examples operate under methods that come across as Misplaced Retribution , with a touch of Evil Is Petty , Never My Fault , or as a proponent of Poor Communication Kills A hybrid option would be to follow the slippery slope scenario , where it morphs from "directly involved" to "marginally involved" to "only acquainted with those who were involved". This is an effective way to descend the Karma Police into the path of He Who Fights Monsters Just for clarification, this is not</ about whether the audience</ feels this way about a character. This is about someone in-universe</ thinking this way and doing something about it Sub-Trope of Knight Templar with a touch of Well-Intentioned Extremist (depending on the portrayal). Compare Hitler Ate Sugar , Accomplice by Inaction , and Guilt by Association Gag , the former two of which can overlap if things turn really</ nasty

The Evil Empress wants a consort for her domain. Unfortunately, none of her male subjects are quite up to her standards. So what does she do? Kidnap the hero, of course. Once he sees how hot she is , and how they can rule together , he'll fall into her arms Unfortunately for the villainess, this never seems to work out. Occasionally, the hero will be forced to play along temporarily, but in the end, he will always escape the villainess' clutches and leave her all alone and lonely...until the next time she manages to finagle him into her arms The villainess in question is often The Vamp and/or Daddy's Little Villain . If the villainess is more interested in having a male Sex Slave rather than a consort, the next step is always a Gender Flip of I Have You Now, My Pretty . However, this trope can sometimes result in a Sex–Face Turn .. A Sub-Trope of Villainous Crush . A Sister Trope to Dating Catwoman (if the hero actually returns her affections), All Amazons Want Hercules , Single Woman Seeks Good Man , and I Love You Because I Can't Control You . The alignment-flipped Sister Trope of All Girls Want Bad Guys Compare Heroes Want Redheads . Contrast with Mad Scientist's Beautiful Daughter , since the villain is unwilling to renounce her evil ways to woo the hero

Time and time again a story is told with the classic hero vs. villain setup with the villain committing acts deemed evil by good,

neutral, and the normally apathetic. The villain usually commits said acts for their own personal reasons, be it pride , ambition , self-righteousness , megalomania , or even love . But wait, they have a justified reason for their actions? What if they may not be so much evil as they are anti ? Here is a villain who has a justified reason for being what they are, or has justifiable motives, or makes accurate assessments of the world or the hero(es). In any case, this is a villain who unexpectedly has a point about something, or whose reasoning for their motives still hit too close to the truth for the hero's comfort. When this comes to light, the revelation may force the hero to question their own motives or even send them into a Heroic BSoD . With straight villains this can be even easier when they go against other villains who give them plenty of things to criticise and be right about. Due to the nature of their villainy, if they become too excessive in their methods they can easily fall under Well-Intentioned Extremist . In-Universe they can easily fall under Designated Villain . Compare Anti-Villain and Ambiguously Evil . Compare Hypocrite Has a Point , Jerkass Has a Point and Strawman Has a Point for other characters designed to be detestable who nevertheless are right about something. Compare The Horseshoe Effect , when two people purport to be ideological opponents and yet have beliefs in common. See also The Extremist Was Right . Has no connection to Spikes of Villainy .

Hell hath no fury like a villain scorned This is the tendency of relatively calm and composed villains to lose their cool over the course of the story. Usually happens to arrogant Chessmaster -type villains (especially if said villain is a Smug Snake), as control of the situation slips from his or her grasp and things come up that they Didn't See Coming . Most notable when it happens towards the end of the story to show how pathetic the Big Bad is when things are not going exactly as planned (" This Cannot Be! "). Especially apparent if they previously had Creepy Monotone or Dissonant Serenity , and suddenly start Chewing the Scenery (when they do this because their plan is succeeding</, it's more of a case of Drunk on the Dark Side). Dirty Cowards also suffer from this, especially when they are cornered Similar to Oh, Crap! , though the difference lies in that Oh, Crap! moments involve a single moment where the character finds that they are screwed, while Villainous Breakdowns have them see it coming from miles away. The good-guy counterpart is the Heroic Safe Mode Note that this isn't necessarily an example of Villain Decay . On the contrary, some villains become much more terrifying and dangerous when their façade of cunning and civility crumbles. They might even end up dishing out a vicious No-Holds-Barred Beatdown to the Hero(es), engage in some Cold-Blooded Torture or, goodness forbid , drop the Villain Ball and Just FINISH HIM Already instead of playing around. It could even lead them to stop holding back their true nature and assuming their true form as the Complete Monster they actually were. Thus, a Villainous Breakdown is frequently a trigger for a One-Winged Angel transformation. Affably Evil and Faux Affably Evil villains are prone to becoming far more terrifying and disturbing when they undergo one of these because their fairly normal</ personality serve to emphasize their breakdown A somewhat less common, but not exactly infrequent, form of breakdown results in the exact opposite reaction: the villain lapses into a catatonic state as the shock of their defeat

robs them of their wits. Another form of breakdown occurs due to Heel Realization causing a Villainous BSoD . Yet another is the impotent flailing of a defeated villain, left with nothing without power The scale of the breakdown generally depends on the nature — and overall impressiveness — of the villain. A Smug Snake , being generally inclined to rate their own abilities higher than everyone around them anyway and less equipped to deal with setbacks, will usually break down more frequently and over relatively minor spanners in the works , with the resulting tantrum usually being less-than-impressive. A Magnificent Bastard , on the other hand, is already the type of villain who's not inclined to sweat the small stuff, and will usually respond to most setbacks fairly calmly; however, this merely means that if their plans suffer a particularly impressive implosion, then this will usually make their resulting breakdown all the more epic. Similarly, a relatively minor or small-scale villain may have a breakdown on the level of a temper tantrum or explosive Cluster F-Bomb rant; a major or larger scale villain, however, will frequently have a breakdown with potentially (and quite literally) world-ending consequences . As the old saying goes, "The bigger you are, the harder you fall" In another type, the breakdown won't be one, sudden explosion, but a gradual progression of smaller, gradually increasing breakdowns happening over the course of the story. As their Evil Plan comes closer to failing or their plans fail again and again, they simply get worse and worse as the breakdown continues, until finally, they lose it completely. This normally happens in the buildup to the final confrontation. This can overlap with Sanity Slippage , where a character gradually becomes more and more insane as time goes on. And as a special treat, when the villain finally goes so crazy and bat-shit insane that he completely loses it, other characters tend to hit him with a You're Insane! Another type of breakdown is when the villain becomes extremely furious when either something happens that isn't part of his plan or his plans end up being ruined, or both. Once pissed off, they may lose their temper and say such phrases as " Why Won't You Die? ", "I've had it with you!", " You Monster! ", "I should've killed you when I had the chance!", or even " This Is Unforgivable! ". Either way, the villain will scream more and more at the other characters in fury (often in such a high pitch as to sound like a girl (especially if they're male)) before being bested by them. A string of Kick the Dog or Bad Boss moments is another subtle way of indicating this, if the villain had previously displayed parent-like feelings toward their henchmen One specific variation appears in some Video Games where the main villain is able to broadcast messages to the player over the course of the story, and they eventually lose it and start broadcasting more and more desperate pleas/insults/bribes to the player as they get closer to them For Anti Villains , or ones with a Freudian Excuse , a breakdown can either play Cry for the Devil (if their breakdown is pathetic) or cement them on the far side of the Moral Event Horizon (if they went Jumping Off the Slippery Slope during their breakdown). A subversion of this trope is Graceful Loser Heroes have been known to suffer similar breakdowns , though (unless they are making a Last Stand) they are much less likely to die during one

Super-Trope to Villainous BSoD . Sister Trope to Rage Breaking Point (and can often overlap). Compare the Villainous RRoD , which is where physical overexertion causes the bad guy's body to start falling apart Not to Be Confused with Broken Heel , which is a

literal application of the term

This trope applies whenever a villainous character has romantic and/or sexual feelings for a heroic one. If this crush takes a turn for the perverse (and most such crushes tend towards this), this can lead to tropes like I Have You Now, My Pretty , Forceful Kiss , Bathe Her and Bring Her to Me , And Now You Must Marry Me , Scarpia Ultimatum , and Go-Go Enslavement where the villain tries to force their desires upon the character, although none of those require</ a Villainous Crush. Additionally, the villain may become a Stalker with a Crush . If the crush itself is a motivating factor in their Start of Darkness , then it's Love Makes You Evil . This trope isn't always negative, though. This trope can conversely be a very humanising trait for an Anti-Villain . The heroic character may become a Morality Pet , and can be fairly certain that their villainous admirer will never harm them or allow harm to come to them, barring certain exceptions . They may even step in to protect them from other villains who have fewer compunctions. Taken all the way, it may become Love Redeems and/or Defecting for Love if the villain choses to switch sides to be with his crush. If the feelings are mutual or an actual relationship develops, then it's Dating Catwoman instead. When this is purely subtextual, see Foe Romance Subtext . The specific variant when the Evil Empress captures the hero to seduce him is Villainesses Want Heroes . Not to be confused with Foe Yay , which are purely audience reactions. Sometimes overlaps with Bigot with a Crush , if the bigot is depicted as a villain. Contrast All Girls Want Bad Boys and Reformed Rakes . No Real Life Examples, Please!

Imagine if you will, Colonel McGoodguy and The Squad are in a pinch They're all out of ammo, the Redshirt Army is knee deep in Mooks on the other side of town, their Military Mashup Machine is a smoldering pile of scrap, and even though The Smart Guy managed to Reverse Polarity and get a second shot out of the Applied Phlebotinum that only works once , it's not enough. General Shagnasty and his goons have them dead to rights, and they're staring down the barrels of way more BFGs than they should have left after our heroes blew up their factory two episodes ago. The villains gloat, because nothing can stop them now ! But something does. An unstoppable onslaught sends the villains running for cover! The day is saved! ...wait, aren't those the Elite Mooks from season two ? ... Dr. Bludengutsen ? Is that you? Why are you</ helping us? The reasons can be many. Maybe the villain... Is The Only One Allowed to Defeat You or otherwise feels that losing to the other villain is an unworthy end for a Worthy Opponent . And of course it's always possible that it isn't a rescue at all. The villain gave the hero a Hope Spot , the relief of escaping from their enemies, so it's possible for them to destroy that hope. Not to be confused with Save the Villain when a hero saves a bad guy or Bad Guys Do the Dirty Work when the bad guys do something that the good guys were too squeamish to do or the writers just didn't want them do. Overlaps with Enemy Mine , as it can be how such a situation begins,</ but not all instances of bad guys helping good guys falls into this category. May also be a case of Terrifying Rescuer until the heroes figure out what's really going on. Can result in Out of the Frying Pan , if the rescuer proves to be a worse threat than whatever they rescued the heroes from.

Les Misérables </ Javert infiltrates the rebels, where he is subsequently discovered and captured. Out of nowhere, Valjean, the escaped convict who had eluded him for years shows up, is given the opportunity to execute him, and releases him instead. Inverted because Javert is the antagonist At the end of Barb Hendee's Memories of Envy</, Eleisha is about to be killed by Simone when who should kick in the door and charge to the rescue? Philip ? Wade ? Some other member of Eleisha's Nakama? Nope. Julian </ saves her

This is one method for avoiding doldrums from having an Invincible Hero . Scenes of Villainous Valor show the antagonists to be outmatched, forcing them to rely on daring, cunning, skill, and determination to hold their own against the heroes, or at least go out with a little dignity . They sometimes even continue a hopeless battle for higher reasons than spite! This often results in a tense back-and-forth as the heroes' raw power is set against whatever the villains brought Sometimes they win, sometimes they lose, but the mark of Villainous Valor is that it sees the "bad guys" using tropes that you wouldn't expect from them. In fact, if you were just tuning in, you might even be confused about who you're expected to root for. A fight between the Knight in Shining Armor and The Dragon with his Spikes of Villainy will often leave you cheering for The Hero , but what if The Dragon locks swords with the hero and gets between them and his master , to give the latter time to escape ? What if The Dragon is seemingly struck down, only for her Undying Loyalty towards her master and her sheer, unbroken will to spur her into a full-blown Villainous Second Wind ? The scene changes completely This often appears in shows where the villains are sympathetic or the heroes questionable . Nevertheless, this is a trope about viewer sympathy so much as bravery, ingenuity and skill on the part of a villainous underdog. If the villains are acting more like the soon-to-be-slaughtered protagonists of a horror film, we might be looking at a Mook Horror Show instead. Contrast David Versus Goliath , where the hero is the weaker one. For villains fighting politely instead of bravely (though they can overlap), see Mook Chivalry This valour may show up more easily in an Evil vs. Evil fight. The Badass Normal villain may be arrogant, determined, sure of themself and Defiant to the End against the Badass Normal hero, but what if they have to fight against an Eldritch Abomination ? Perhaps they are defeated easily , just to prove that the eldritch abomination means business. Or perhaps... they will be arrogant, determined, sure of themself and defiant to the end, even in the face of armageddon. In that case, they may earn our admiration, and if they even manage to punch out or scam the eldritch abomination, even more so Of course, fortitude in the face of adversity is not necessarily always a redeeming quality; sometimes, if the villain had slaughtered The Hero 's entire family, driven by a desire to inflict needless suffering , then subjected the hero's Love Interest to Cold-Blooded Torture , before explaining his evil plan to destroy the city, all while maintaining an even tone of voice , their refusal to back down without a fight can serve to demonstrate a stubborn refusal to allow the hero to dispense clean justice, or otherwise demonstrate that the villain does not even value their own life, let alone that of anyone else Compare Worthy Opponent . See also Evil Virtues . This sort of behavior is the staple of the Noble Demon This trope also has a complicated relationship with Bad Guys Do the Dirty Work , wherein

villains are capable of being depicted committing actions that are from a logical point of view beneficial to the protagonist and also entirely necessary but would conflict with a protagonist's moral code; when the villain does this in a self-sacrificing or at the very least supremely cool manner, then it combines the two tropes. However as often as not, the villain really is doing actually reprehensible things that just also happen to require astonishing resolve and bravery to pull off

An interesting twist on conventional storytelling: make the main character and the bad guy into the same person. Sometimes (but not always), this villainous main character will even get the Sympathetic P.O.V. . On the other hand, it is not necessary for a villain to be sympathetic for them to be this trope. They simply need to be a villain whose morally reprehensible actions (however well-intentioned) are in no way glossed over or</ justified within the context of the story. We are seeing the story from a villain's point of view. A Villain Protagonist (especially in a comedy) is quite likely to go down in flames at the end. Whether this counts as a Downer Ending or not generally depends on how many dogs they kick along the way , how entertaining their Humiliation Conga or Karmic Death is or both. They may also do a Heel–Face Turn and become a Hero Protagonist (or at least an Anti-Villain). This doesn't necessarily mean they will</ lose or perform a Heel–Face Turn . In fact, their status as a main character just makes it more likely that the story will end with the villain winning than any other story would. When this is done for one episode, it's a Villain Episode . This trope very often overlaps with a Nominal Hero and/or Sociopathic Hero , and sometimes with the more extreme cases of an Unsympathetic Comedy Protagonist . Note that they do not necessarily have to be the Big Bad — a Villain Protagonist can, and often does, deal with cases where they are the victim of some other villain rather than the aggressor and try to survive like anyone else would, but in order to be considered a Sociopathic Hero or a Heroic Comedic Sociopath as well, their struggle has to protect other victims of their enemy; it doesn't matter if they care at all about them or if any good that comes out of it is purely coincidental . Actually, authors may find that it is easier to write a story where the antagonist makes the plot rather than the villain, which means that a villainous protagonist is often just as passive and reactive to other characters' actions as a more traditional heroic protagonist. In fact, it is rather rare for a Villain Protagonist to be the</ villain of a story, presumably because audiences still want to root for the protagonist . It can still easily result in Too Bleak, Stopped Caring if handled poorly, or if the Protagonist is too </ Villainous. If this is a comedy where empathy isn't important, however, this isn't necessarily a bad thing. Very often leads to Misaimed Fandom . Do not</ confuse with the Anti-Hero , who lacks traditional heroic qualities and may have some unheroic ones, and may be more morally ambiguous, but is still ultimately on the side of good (although an Anti-Hero can end up becoming a Villain Protagonist if they end up crossing one too many lines). Also not to be confused with Byronic Hero , who is simply a deeply flawed person, heroic or not. Many Byronic Heroes tend to zone in and out of Villain Protagonist territory, though. If the main character is the villain to themselves</ in their own story, they are His Own Worst Enemy . If a heroic protagonist is revealed to be Evil All Along towards

the end, this is The Killer in Me . If you get to see how a heroic protagonist gradually becomes evil over the course of the story, this is Protagonist Journey to Villain . It is vanishingly rare for these characters to be a Complete Monster , as regardless of how much a bad dude a protagonist may be, the audience will generally still desire to have at least a degree of relatability and sympathy for them, although it has happened in very rare circumstances, often in stand-alone and experimental works. Very rarely, they might even show up in serialized series, which can lead to Too Bleak, Stopped Caring unless executed in a very careful fashion. Contrast Hero Antagonist , both in terms of morality and role in the story. Compare and contrast Villain Antagonist and Hero Protagonist . Do not mix up with Vanilla Protagonist , unless this particular villain is meant to emphasize how evil the other villains in the main cast are. Achmed of Achmed Saves America

Great Big Sea 's Harbour Lecou is narrated by a sailor seeking marital infidelity in a port away from his home & family.

An odd fact about the nature of initiative in fiction: If somebody has a plan at the start of the story, that character is probably a villain . There are several reasons why this trend exists: The opposite of this, Heroes Act, Villains Hinder , comes from stories centering on the actions or emotions of the hero:

Villains who are thrust into a Fish out of Water situation never seem to have any trouble adjusting to their new surroundings, frequently becoming socially important and powerful, whereas a hero similarly displaced will stick out like a sore thumb, freaking out at the bizarre customs of the alien world/future/past/whatever and asking people " What Year Is This? " Just another day at the office for Evil Is Cool and Good Is Dumb When there's an explicit justification , it's that evil is universal. Particularly, when the heroes are from some distant planet or time, and the new world into which they are thrust is our</ world, the justification is that we live in a corrupt and evil world where being a ruthless psychopathic murdering villain is actually an advantage to getting ahead in life, whereas being good and pure-of-heart is a massive hindrance In the other direction, it can be used on the Planet of Hats to remind us that our </ moral values are superior : the hero doesn't fit in because he has a hard time dealing with whatever character flaw everyone in this new world possesses, or can't just sit back and go with the flow on a world where everyone kicks puppies , listens to that newfangled rock-and-roll and women dress in navel-revealing slut-wear In many cases it's an example of Villains Act, Heroes React ; villains are much better at patient planning than (most) heroes, and put lots of points into blending in with society — otherwise, how would they have amassed power behind the scenes anyway ? The hero often puts all his points into fighting the villain rather than adapting to the circumstances. If the hero gets</ to the villain, he wins, but the villain's best defense is having nobody take up arms against him to begin with, and then delaying the hero as much as possible. Both hero and villain make pretty reasonable bets. A side effect of this is that a sudden change of scene often permits the villain to call upon The Lopsided Arm of the Law to get the hero Arrested for Heroism Or, more pragmatically, it can just be to make things easier for the

villain and therefore harder for the hero . An extension of this is the Outside-Context Problem , who keeps all their advantages and abuses them in their new location As a corollary, it will generally be easier for the villains to convince the locals that they're friendly than it will be for the heroes to convince them that they're not evil. Even if the evilness of the villains is writ large enough to be detectable from space (via Namedar). This mostly seems to result from the hero's stubborn refusal to shut the hell up about how great it was back in their world and to refuse to take on any native culture. They will wear the same outfit they had when they came in and constantly complain about the local food. This isn't helped by the fact that the hero will usually insist on going around shouting at people near-hysterically about how they're from the past/another planet/what-have-you and how utterly evil the villain is, in a fashion that only makes them come across like a complete lunatic . The villain on the other hand will immediately trade in his duds for local wear and tuck into the native cuisine with gusto. He will never mention that he is from another world and be immediately accepted A heroic inversion of this trope is possible, but much rarer — see Like a Duck Takes to Water

The bad guys. The mad scientists , the cruel executives , the evil witches and wizards , the corrupt politicians , the mortal aspects of pure evil, and, more often than not, the people (or otherwise) that instigate the conflict and the story Despite how one is supposed to cheer for The Hero to succeed, there has always been a long standing interest in the villains. Some are renowned for their intelligence and cunning Evil Plan , others are awe-inspiring with simply how evil they can be , and yet others are respected because of their determination . No matter how many times the hero breaks open the door and stops their plans , they're always back at it soon enough , with another dark scheme to further their evil goals. On the other hand, not all villains can achieve that secret admiration It is said a hero is only as good as their enemies . Thus, a good story has to have a well-written villain, somebody that earns respect. After all, what is a hero without a villain to challenge them ? Contrast this index with its antithesis, Heroes . There's also a on this trope per The Wiki Rule

The Villain Song is an over-the-top , gloating cackle about their Evil Plan , philosophy of life, or why they do what they do (their leitmotive?) . Said philosophy is usually that the world is there for the taking , or that the world has wronged them and they will take revenge , or that they just like hurting people and nobody is going to stop them . The villain usually gets lots of eye candy to go with their song — live performers will dance up a storm, while animated villains will get pyrotechnics all around them. If they don't get huge visuals, it better damn</ well be because the song itself steals the show, and trying to distract from that with a lot of flashy visuals is just asking</ for a chandelier to fall on someone. This song is usually delivered in a minor key and typically features dramatic evidence of the villain's evil nature, such as playful abuse of loyal minions, taunting of prisoners, or random destruction of incidental locations of the villain's secret lair, usually for the purpose of abusing minions or taunting prisoners The nuttier the villain is, the better the song is. The Barnum (see "Master of the House" from Les Misérables </) and the Straw Nihilist (see "Epiphany" from Sweeney Todd: The Demon Barber of Fleet Street </) get particularly good ones This song

is almost always a measure of how important the villain is. If the villain has one, they'll get equal billing with the hero, and will probably steal the show. If they don't (e.g. Dr. Carrasco in Man of La Mancha </, Charlie Cowell in The Music Man </), they're not very important to the plot, and nobody qualifies as the Big Bad . Villains can get other songs where they pretend to be nice, but if they don't get at least one song to strut their villainy, they're (usually) not important (the big exception being villains who successfully offer a Deal with the Devil : There, the hidden malice and seductiveness is usually the point of the song anyway) Occasionally followed up by an Evil Laugh and/or a Fade Around the Eyes immediately, and a Dark Reprise later on Depending on genre, it can overlap with Creepy Jazz Music , Rotten Rock & Roll , Freaky Electronic Music , or Sinister Tango Music . It is by no means limited to these genres, though Compare Villain Love Song (which can overlap), "The Villain Sucks" Song (which is sung about</ the villain by someone else), and Rock Me, Asmodeus! (the devil directly involved in rock & roll) Contrast No Song for the Wicked . Now has Disney has had so many examples that they get their own page. All examples from media by Disney go there, while all the other pages are strictly for non-Disney examples from the media they cover Please note that just because a song is sung by a villain, doesn't necessarily make it a Villain Song. The Phantom of the Opera </ may have a showstopper in the form of "The Music of the Night", but he doesn't use it to gloat over his villainy. Villain Songs don't have to be personally sung by the villain either (see the title song from Spaceballs </), though exceptions are fairly rare outside examples of "The Villain Sucks" Song

The heroes are on the ropes, the Evil Overlord has been awakened from his ancient slumber and his kung fu is stronger than theirs . While the heroes are licking their wounds, they wonder what unspeakable evil he's plotting, and the camera makes a cut to... (Dramatic Pause !) </ ...the villain trying out some jeans and t-shirts at Hot Topic Similar to a Gilligan Cut with a villain as the Gilligan, Villains Out Shopping is a humorous cut to the villain doing or enjoying a perfectly mundane hobby unrelated to torture or being evil in general, sometimes in an absurdly dramatic or menacing manner for extra funny. Occasionally, the hero will join in and go Go-Karting with Bowser , and they generally won't attack villains during such activities, if only due to the market being a Truce Zone A similar situation is one where the hero has mistakenly concluded that one of the usual villains has committed a crime, when really, it was a different one. The hero will knock down the villain's door to discover... them trying on leather pants . Like we said, a crime Generally used to humanize the villain, who, more often than not, is Affably Evil and/or a Punch-Clock Villain ; as such, do not expect the Complete Monster to engage in this, except perhaps to subvert it (however, even they</ can do this without subverting it, since they can have also harmless interests and know how to blend in) If someone makes the argument that the villain's actions prove shopping is evil, they're committing the Hitler Ate Sugar fallacy See also Welcome to Evil Mart , which is an establishment that caters specifically to villains who have off-time. Kingpin in His Gym and Mob-Boss Suit Fitting are subversions, as the villains may initially seem to be enjoying some downtime but are actually training for/planning further villainy. Not Me This Time may occur if the heroes attack

the villain because they didn't anticipate a shopping trip. A fanfic about the shopping trip is a Curtain Fic Note that this is an Omnipresent Trope for many Villain Protagonists , especially in interactive media where they are given options to shop around For the heroic version, see Heroes Gone Fishing

Mary Sue is hardly limited to always being a goody two-shoes. This brand of Mary Sue decided to take the dark and evil path, kicking a few dogs and probably cackling about it in the process. Whether it be stealing the Cosmic Keystones out of the grasp of the heroes, effortlessly bringing about the ironic utopia of the other villain, or just generally acting like a cad, they absolutely love to be evil This character generally shows up as an author's wish fulfillment to be evil</. Alternatively, in fanfiction , it might show up because the author favors the villain and wants a vicarious relationship with them. Or the fan-created insert-villain is just so much better and more powerful than the canon villain, who quickly becomes the Villain Sue's groveling minion (if not instantly and easily disposed of). It might be a consequence of Evil Is Cool , taken to the logical extreme . Or, perhaps, the author just has a distaste for some (or all) of the protagonists and created the character to facilitate a Hate Fic , Fix Fic , or Revenge Fic . Either way, the same author favoritism and plot bias are now working for the forces of evil. It may also come about as an attempt to create a Magnificent Bastard or similar style of villain, only to go too far and become one of these As far as overlaps go, there are two major ones. Sympathetic Sue is an easy one where the intent is to show that the character just had a crappy enough life to be forced into villainy . With this overlap, they are more of a Villain Protagonist than an antagonist in most cases. Tends to show up most often in fanfiction. Expect the backstory to either be so extreme as to be a Deus Angst Machina or so laughably weak in comparison to their evil acts that it makes them Unintentionally Unsympathetic . The other common overlap is the God-Mode Sue , with a ridiculous power level , forcing the heroes to hold the Idiot Ball , and/or requiring Deus ex Machina in order for the protagonists to stand a chance of defeating them. This is the type that generally shows up in canon . It can overlap with other types, such as Jerk Sue , as well, but it never</ overlaps with Purity Sue (although they might become one after the Heel–Face Turn , once the plot forgets everything evil about them) Probably the rarest type of Sue, as Villains are generally given great powers and abilities to be a more credible threat to the protagonists and make their inevitable downfall more sweet. A true Villain Sue will probably never have one , however, and may even win over the heroes , completely and utterly destroying them and undoing all their efforts - and even if they do lose, it may be via Only the Author Can Save Them Now rather than any non- Ass Pull method. In some cases, Villain Sue can be justified, given that the villain was an Eldritch Abomination and the plot revolved around a Cosmic Horror Story Compare with God-Mode Sue , Mary Tzu , Invincible Villain and Generic Doomsday Villain . Contrast with Magnificent Bastard and Byronic Hero

A Villain with Good Publicity is one of the most frustrating opponents a hero can ever face. On the surface, this villain works within the system and commands a great deal of respect from the

average citizen, but behind the scenes, conducts all manners of nastiness. Even the heroes (or the audience!) may be fooled until The Reveal , unaware that The Man Behind the Man is someone so publicly trusted. Should the heroes know the truth, they're still stymied by the fact that no one else does . Attempts to bust the villain will be met with harassment lawsuits, breaking & entering or assault charges, or bad press. The heroes may even be falsely painted as villains in the public eye. (Some heroes embrace this image and become the Lovable Rogue or the Anti-Hero .) Should the heroes turn up actual evidence that something is up, it'll probably be ripped up by the villain's crack legal team (which Villains With Good Publicity always</ have), or spun to look like honest behavior The Villain With Good Publicity is very good at getting the hero (or other innocents who get too close to the truth) accused of criminal activity . Then again, heroics are 90% based on breaking and entering, stalking, trespassing, assault, battery, and espionage anyway, so they may have a point there. Worthy Opponents , Enigmatic Minions , Punch Clock Villains and other types of sympathetic antagonists often find themselves working for the well-liked villain, unaware of what their boss is really up to. In an episodic series, a Villain With Good Publicity is a good way to preserve the status quo ; the best the hero can hope to do is foil a particular plot, not bust the actual villain. Although not always legally invincible, often the only way to defeat this foe permanently is to kill them . Heroes in this situation will frequently try to Trash Talk the villain, or tell them they won't get away with it. If the heroes are really</ unlucky, they're up against the entire government (or church , depending on the setting). The villain might also be a single person within the government , a corporation head or other public figure with a good PR department , or a religion engineered for this purpose . There's also a good chance that the villain is using copious amounts of bribery to keep their image clean. If things get even worse, the people whom the hero tries to protect will actively assist the villain against the heroes. This villain's favored weapon is the Propaganda Machine . Or Bread and Circuses . This villain may be portrayed as a hero (or the hero), and may even think of themself as the hero. Their villainous acts might even be portrayed as heroic. Alternative Character Interpretation may lead to viewing a story's hero as a Villain With Good Publicity. If this villain's been recognized as a good man for so long that they slowly begin to forget about being evil in the first place, it can lead into Becoming the Mask . If you need to take down a Villain With Good Publicity, send in a Cowboy Cop , Knight in Sour Armor , or anyone else who's prepared to play dirty for the greater good — or perhaps organize an Engineered Public Confession to out them as a Straw Hypocrite . The Ideal Hero and other idealistic heroes , by contrast, have no idea how to deal with these guys. Either way, any hero attempting to take one of these guys on can end up as a Hero with Bad Publicity . A Guile Hero might have some luck setting up an Involuntary Charity Donation to deprive the villain of assets while being unable to retaliate without compromising their good publicity Compare with Falsely Reformed Villain , where a villain puts on short-term pretense of reform. Contrast with most Evil Overlords and Card Carrying Villains who make no attempt to hide their villainy, and the Ancient Conspiracy , which hides its entire existence. The exact opposite is a villain who has a 0% Approval Rating , and a more extreme version is the Devil in Plain Sight (whom no one cares about one way or the other). Can be a form of No Hero to His Valet . In some settings, the villain may actually have a plausible case

for being considered a (sorta) good guy . If so, expect the setting to lean towards the "cynical" end of the Sliding Scale of Idealism vs. Cynicism . May use Too Funny to Be Evil as an affable PR tactic Villains who win over the fans are Rooting for the Empire or Draco in Leather Pants . This trope is much more common in real life than Card-Carrying Villainy . However, as an "Evil Trope", examples would quickly devolve into complaining, so No Real Life Examples, Please!

"Friend" from 20th Century Boys </. Imagine if the Church of Happyology expanded into a political party of people with a killer virus being religiously praised as world leader.

This is a subindex to Vindicated by History . These are films that usually bombed at the box office in first-run and might otherwise have been left to rot in the dust bin of history. Not all of them did, though Through frequent airings on premium or basic cable channels because they're cheap, handy filler, they gather a devoted audience that sees its entertainment value despite the obvious flaws. Sometimes, these films bombed when they were first released and were just misunderstood at the time, but a later time period and cable made them popular. Other times, the show in question is aired so often that viewers mistakenly believe it must be some sort of classic... so they keep watching and rewatching it to the point that it does</ become a classic . This can also happen to a film if it gets featured on Mystery Science Theater 3000 </, and, in fact, is the cause of many a Missing Episode of said series; after a movie was MiSTied, it often gained in popularity, which raised the price for the rights beyond what Best Brains (or Rhino or Shout! Factory) was able to pay An interesting effect of this process can happen when the TV rights to sequels of classic movies are cheaper than the rights to the original movie. Thus, while the original was already popular, for generations who grew up after its release, their largest exposure to the franchise is often the sequels. Thus, for certain groups, otherwise detested sequels can be viewed through Nostalgia Filter Compare Critical Dissonance , Quality by Popular Vote . Vindicated by Reruns is the television counterpart

Some works that are well-received remain so, long after they get released, eventually being acclaimed as classics. However, some works that are well-received at their debut will fade into the mists of time as the public moves on to the newest thing, doomed to obscurity. Then there are these. A few exceptional (or lucky) works with unexceptional debuts will be rediscovered and reanalyzed, and in some cases may even become critical darlings or timeless classics in the eyes of the public after about 20 years, usually when their authors/producers are no longer around to bask in their belated fame. Unconventional and gloomily-themed works that star little-known actors are the most prone to this. Inevitably causes most critics to rush to hail them as classics that were grossly misunderstood in their time, but now can be worshiped as the masterpieces they truly are. Oftentimes people in general forget that they were bombs to begin with. Parodies and Critical Backlash inevitably follow in their footsteps. This is mostly a film/literature phenomenon: TV mostly avoids this, as how great or awful a series is tends to become clear during its longer run (or at least a few years later on DVD). Video games have a different problem in that Technology

Marches On , turning old titles into Abandonware . Then, of course, there are historical events that were controversial at the time, but later are felt to have been the right decision. Values Resonance is prevalent in many instances of this trope, as they were simply too far ahead of their time. The Real Life counterpart of It Will Never Catch On . It can also lead to Follow the Leader , Hype Aversion , Hype Backlash . A Sub-Trope is Vindicated by Cable and Vindicated by Reruns ; also arguably, as already mentioned, Better on DVD . Often these works were the victim of an Award Snub . Compare Germans Love David Hasselhoff (when a different country does this instead of time), Cult Classic (when something gains popularity but not on a widespread/mainstream scale, although the two tropes sometimes overlap), Posthumous Popularity Potential (when the belated popularity occurs because</ the artist is no longer around to bask in it), Rescued from the Scrappy Heap (when this happens to a single character) and Acclaimed Flop (when the work is a critical success but a commercial failure when it comes out). See also Popularity Polynomial . Nostalgia Filter may factor into this, although anyone that hasn't grown up with the work will still likely see it for what it is. Contrast Condemned by History (when something goes from insanely popular to a popular target of mockery), And You Thought It Would Fail (when a work that's expected to be a flop instead becomes a smash hit) and "Seinfeld" Is Unfunny (when a work was beloved in its heyday, but is seen as boring or stale (at best) by history, though usually with the appreciation that the work was revolutionary at the time). Beware the risk of Overly Narrow Superlatives or Gushing About Shows You Like . Practically anything could seem vindicated by history if the reference pool is small enough . </ Works must be at least five years old to be added. This is to ensure that history has judged the work more favourably than at release.

A subtrope of Vindicated by History that deals specifically with television. Some shows keep going for years until one can't help coming across an episode of it while flipping through channels. Other shows get only one or two seasons before cancellation , but those one or two seasons are so awesome</ that eventually someone decides to give them a repeat broadcast... and that repeat becomes an established tradition of reruns for that particular show. Each passing generation will then give the show an appreciation that it wasn't given in its day Sister Trope to Vindicated by Cable Contrast Better on DVD , wherein the key to the series' redemption is the compiling of the episodes into a united whole. "Reruns" has the vindication achieved through the continued/increased exposure alone</ requiring few, if any, changes in publishing format "Who Let the Dogs Out?" by the Baha Men only got to #40, yet its cultural pervasiveness far outshone its relatively low peak

Violence is disturbing when, rather than awesome, violence is shown or perceived to be frightening, disgusting, perhaps even nauseating, i.e. when it denotes brutality , sociopathy, sadism, and other socially undesirable traits, rather the socially desirable traits that are power, capacity for leadership, and effectiveness, staples of The Hero , especially the badass, and the reason why the Big Bad is cool War Is Hell , especially when it's a depiction of the battlefield rather than the civilian (un)life, can strongly overlap with this, but being a helpless civilian

caught in the middle of a war is worse. Gorn is when the violence is thrilling</ rather than merely loathsome. No-Holds-Barred Beatdown and Extreme Mêlée Revenge are distinguished from a mere Curb-Stomp Battle by the heavy doses of this trope involved. May be involuntarily invoked by the Action Hero and the '90s Anti-Hero , and by any uses of the Jack Bauer Interrogation Technique and/or Cold-Blooded Torture Compare Family-Unfriendly Violence , a variation that often shows up in family-friendly works

Fights are dramatic. There's no question about that. That's why most action-based series will inevitably end with a fight. After all, what fun is it if The Hero and the Big Bad resolve their differences with an armistice, a few kind words and a handshake? Even the most idealistic of All Loving Heroes will have to beat the evil out of them first before they can Save the Villain For that very reason, whenever the heroes try to resolve their situation through diplomatic or other peaceful means, things will inevitably go wrong. Either it's a trick by the villains to lure the heroes into an ambush in a vulnerable position, or negotiations will break down and make violence the only option . Even if by some miracle peace is achieved, it's only because an even more evil threat forces both sides to ally against it Despite the Surprisingly Realistic Outcome , this can lead to the Hard Truth Aesop that Violence Really Is the Answer In Video Games , this often becomes Stupidity Is the Only Option as the villain goes "Oh, let's try diplomacy, why don't you come to the heart of our kingdom surrounded by our armed guards and we'll talk! Be sure not to bring weapons." This trope also frequently overlaps with Action-Based Mission In most Tabletop RPGs , players can use diplomacy skills, though this is subject to DM fiat. The DM may still fudge the rolls or veto the outcome if he wants a certain situation to end in violence . Sometimes some factions can't even be negotiated with Contrast To Win Without Fighting , Talking the Monster to Death , and Sheathe Your Sword , and compare Sedgwick Speech , RPGs Equal Combat . Not to be confused with Murder Is the Best Solution , where violence is the first resort, without considering other options

This is a list of tropes about any form of violent conflict or This is acts of physical harm that are (deliberately) inflicted This is by one living being against another the inverse of Peace This is Tropes . Also see Injury Tropes , Bloody Tropes , Breaking This is and Destruction Tropes . This index is often (though not This is always) related to Death Tropes , which has quite a bit of This is overlap

Seems harming that guy was a really bad idea. His girlfriend is gonna kick your ass. A violently protective girlfriend essentially acts like a much younger Mama Bear , except her Berserk Button is harm to her mate rather than to the kids; note that this inverts the usual</ expectation that the boyfriend is violently protective of the girlfriend (which may still be the case). This is common with an Action Girl , Amazonian Beauty , Cute Bruiser , or Lady of War . Sometimes a Butch Lesbian will act this way about her girlfriend due to the stereotype of being stronger and more "dominant", though a Lipstick Lesbian shouldn't be underestimated either. Personalities

associated with it include Plucky Girl (who may or may not fight but is likely to be protective anyway), Tsundere (who is apt to go into rage mode when said lover is threatened despite not being able to stand them half the time) and Yandere (who is likely to bring out the Ax-Crazy in response to anyone threatening what they feel is theirs). A Non-Action Guy or dudes otherwise incompetent in combat seem to attract these women. Most types of The Woobie (except a Jerkass Woobie who hasn't revealed his woobie side and Woobie, Destroyer of Worlds) also draw the attention of these types of women out of an instinct to ease their suffering. Sometimes, if she herself doesn't treat her boyfriend exceptionally well, there can be a variant that can be summed up as, "Hey, nobody picks on him but me ." Compare to Understanding Boyfriend for the inverted variant . See also More Deadly Than the Male , Action Girlfriend , and Bodyguard Crush . Can overlap with Beware the Nice Ones if she seems harmless until her mate is in danger. If the male lover is more than capable of protecting himself, she's Bodyguarding a Badass . A mutually violently protective couple is a Battle Couple . An Amazon Chaser may look for one of these. A group of these focused on the same Protectorate is a Battle Harem .

Originally, viral marketing referred to word of mouth advertising. In theory, one person tells all their friends, who in turn tell all their friends, and so on. In practice, this rarely worked out so well, because few people had enough friends to make it profitable. Ask anyone who tried to make money with Amway With the advent of the Internet, however, Viral Marketing suddenly became something a great deal more viable. You don't have to know your consumer personally to reach them with a blog, video, or web page. Word of mouth can reach hundreds, perhaps thousands, the moment someone hits the post button to talk about it Ideally, a viral ad does not seem like an ad at all. Viral marketing techniques usually rely on making something entertaining that people will want to share and subject to Memetic Mutation . Watch It for the Meme is a desired effect. Photoshop and a sense of humour are affordable and useful enough for that task. Catch phrases and stock phrases are cheaper</ Marketers should be wary when treading into the sleeping giant of the Internet, however, as consumers despise paper-thin attempts at viral ads or ads that are demeaning to consumers , and they won't always let you sweep such mistakes under the rug , either. As a further point of advice, note that doing this relatively openly (unless it's an Alternate Reality Game , or " in universe ") is less likely to arouse ire The Colbert Bump is dependent on Viral Marketing The political equivalent is " Astro Turfing " which is a fake grass-roots movement See also Alternate Reality Game , Forced Meme and In-Universe Marketing

There are forces, be they biological, mystical or technological, that can infect and change a person into something... else . </ These tend to be highly contagious, spreading easily via physical contact, bite, ritual, or other means. The changes are seldom subtle, and often quite a shock for the victim, who will likely wonder what they have become . On the plus side, the Viral Transformation is usually Cursed With Awesome , giving the "victim" Stock Superpower and</ the ability to give them to others By now you're probably wondering what the downside is to this, and why this " disease " hasn't been shared among all of humanity. Well,

it's usually because it makes the transformees jerks . While it's not (always) The Virus , making those infected into Always Chaotic Evil , Mind Controlled servants to a Hive Queen who gladly eats puppies , it does lend itself to "Power Corrupts" . Though the changes are mostly physical, the alterations may cause a change in perception because The Mind Is a Plaything of the Body , their new body has a Horror Hunger only sated by eating orphans (and it tastes good!) , and With Great Power Comes Great Insanity Those responsible for infecting the victim may expect a Face–Heel Turn because the shock at the change will make them run to others like them, as well as Fantastic Racism making it likely they'll be alienated by their friends and family (this is especially likely if the transformation is less than cosmetically appealing) . However; the choice to do so remains with the victim : they can consciously choose Transhuman Treachery , to stand apart and above of humanity , become Fully Embraced Fiends who enjoy their condition, to be Friendly Neighborhood Vampires and live among if not entirely in harmony with humanity, or even be a Pro-Human Transhuman and act the Sheep in Wolf's Clothing while becoming a Vampire Hunter Common examples of this include most forms of Lycanthropy and some forms of Vampirism . Expect those affected by a Viral Transformation to be tempted to help friends or loved ones with an Emergency Transformation or surprised when a blood donation turns into a Superhuman Transfusion . See also Virus Victim Symptoms See also Warm Bloodbags Are Everywhere . Compare The Corruption . Contrast with Transferred Transformation , where the recipient gets a transformation while the donor loses it, and Physical Attribute Swap , where two characters trade specific physical traits rather than proliferate them. A type of Face–Monster Turn

Virginity, and all the aspects of it, is such a prevalent aspect among many cultures, that there are loads of tropes relating to it, and how they treat virginity ranging from Purity Personified to You Need to Get Laid .

Trope.Ai, describe topic here! The tropics are the parallel of latitude 23°26ʹ north (tropic of Cancer) or south (tropic of Capricorn) of the equator. Any time a character tries to get help from a virtual assistant or other voice activated device, the computer will always misunderstand the command and Hilarity Ensues This could be due to the character having a difficult to understand accent, a Speech Impediment , or bad acoustics . Alternatively, the virtual assistant could just not be very advanced. Often times, the assistant will hear the words correctly, but will misunderstand the meaning or else they will take the command too literally . Sometimes it will mistake something not meant as a command as a command . One common outcome is for the virtual assistant to play an annoying or inappropriate song with lyrics that are similar to the requested command. Alternately, the virtual assistant could mistake an intended command for a message and generate a text-to-speech transcription, in a variation of Reading the Stage Directions Out Loud . Another variant is for a character to call an automated hotline that requires vocal responses, which causes its own set of problems . With voice-activated smart phones and virtual assistants becoming more common in the real world, this is very much Truth in Television . Sister Trope of Auto-Incorrect , where an autocorrect or speech-to-text program supplies the wrong word.

So there's this new performer taking the entertainment world by storm. She's gorgeous, she's talented, she's got tons of fans... and she's not real. Well, not a flesh-and-blood human, anyway. (Whether that makes her not real is sometimes debatable .) She's some sort of program or AI, created specifically to be an actor, Idol Singer , or what have you. Most often her artificial nature will be concealed from the world, though there's the occasional Cyberpunk or Post Cyber Punk setting where celebrities (sometimes, all</ celebrities, or at least the majority) are known to be virtual and nobody cares Any metaphors occurring to you about how celebrities are manufactured and marketed as products? Don't be such a cynic These do exist in reality; they usually either have a Kayfabe while clearly being fictional, or are openly marketed as virtual celebrities for the sake of a gimmick, but at least one, , had been successfully passed off as a real person Not to be confused with Synthetic Voice Actor . Compare Reused Character Design . Contrast VTubers , who are basically the opposite - real people performing through digital avatars

Despite the importance of telecommunications in our daily lives, many people tend to underestimate just how important they are, especially as we creep closer to Everything Is Online . This can lead to disbelieving statements or outright denial when digital trouble has analog effects. Even if traffic lights are going haywire, and water mains are popping from overpressure, they may protest against any suggestion that it has to do with computers. Contrast Your Mind Makes It Real , where the person's mind is what is being impacted due to its suggestibility. May occur during a Holodeck Malfunction . May involve Cyberspace . Anime and Manga Film - Live-Action Literature Live-Action TV Western Animation Real Life

Showing up mostly in Science Fiction settings, the Virtual Training Simulation is Exactly What It Says on the Tin — a training session, or perhaps an exam, set in virtual reality It can be done by having the participants put on VR helmets or similar equipment and having the perspective switch to inside of the simulation. Virtual training via Holograms , often made of Hard Light , is also possible. Often also involve Artificial Outdoors Display May get dangerous if a Holodeck Malfunction occurs. If it is dangerous or becomes so on a regular basis, it is also a Deadly Training Area . Can be used for a Danger Room Cold Open or an Unwinnable Training Simulation . See also Cyberspace and Training Stage

If a virus, computer or organic, has a fancy name then expect an opposing or at least a related name for the cure.

When a character becomes infected with The Virus or a Viral Transformation , typically thanks to a run-in with a vampire, werewolf, space alien, nano machine cyborg or weirder fare, the victim will take a while to change into their new form. During that time, they will start exhibiting a lot of the strange behavior and physical changes as a symptom of the transformation. Either they or an observant loved one will have a dawning " Oh, Crap! " reaction as they notices the change into a non-human critter. Subtrope of Slow Transformation . Compare Zombie Infectee . See also Body Horror . In a lot of cases, Transhuman Treachery is the result. Not Himself : Behavior changes, either becoming more aggressive, randy, emotionless or even listless . They may also suddenly change their interests,

such as a Bookworm not wanting to read anymore or The Teetotaler suddenly drinking alcohol. If More Than Mind Control is involved, it's up to a loved one to notice the change and save their friend.. or put them out of their misery . Alternately, if the character isn't under mental thrall, now's a good time to become a Vampire Refugee with Heroic Willpower . Who knows? Maybe a cure is</ possible, or at least redemption via Ascended Demon -hood. One of the most serious problems facing the youth, middle aged and elderly today is the supernatural and fantastical. Part of the problem is that it's just so darn tootin' hard</ to tell whether Jimmy is depressed because he lost the big game or because emotion eating aliens are draining his will to live. That there's a Fantasy Kitchen Sink worth of creepy crawlies out there just waiting to make Joe and Jane Q. Public into dinner doesn't help. That's why your good old benevolent Government has issued these simple guidelines to tell when a stranger, friend, relative or loved one is under the thrall of blood sucking abominations! If they have two or more of the signs below call your local witch hunter immediately! With that out of the way, remember: Be vigilant! Humans have to stick together! How else are we going to beat those Damn Dirty Communists ?!

A list of notable people involved in the creation of visual or special effects Can overlap with Production Design

Ken Adam - Production designer and set designer best known for his work on Dr. Strangelove </ and seven James Bond </ films.

The term "Visual Novel" refers to a Video Game genre that is characterized by a very</ strong emphasis on a text-based story over gameplay, to the degree that most-to-all of the game is simply the player pressing a button or clicking to advance the text. This can make playing the game feel like reading a book, hence the term "visual novel". As a result of their text-heavy nature (as opposed to real-time cutscenes), they use the narrative style of Literature . Don't try to bring up this distinction with the fans, though. It's for your own safety. They strongly emphasize plot, writing and characterization, rather than gameplay, like Interactive Fiction and more so than Adventure Games . The majority of visual novels tend to focus on non-linear Story Branching plots with Multiple Endings and often a Choice-and-Consequence System . Because of this, they can be seen as a digital evolution of Gamebooks (think CYOA); however, because they are digital and don't suffer from physical limitations, they are free to make use of things you can't find in novels or Gamebooks. These can include a plethora of visuals (such as sprites, 3D models, a HUD and background art), an OST (many visual novels have critically acclaimed ones), voice acting (which has become the norm in recent times), and in some cases, a lot</ of story branching influence (which Gamebooks were limited in due to them being tangible). It's difficult to draw boundaries for the genre, as there's no real consensus on exactly how much gameplay a visual novel can have before it is no longer considered one, although . On the far video game end of the scale, we have games that adhere closer to the Adventure Game model, such as the Ace Attorney </ series which often gives the player interactive puzzles, the Zero Escape </ series which often gives the player playable escape rooms, and the Danganronpa </ series which has playable rhythm game-like minigames . Some of the earliest examples of games now considered visual novels, such as Snatcher </, are in fact adventure games in all but name,

complete with text parsers and/or point-and-click interfaces; the distinction between the two genres is largely a matter of divergent evolution, with the main spur driving the divergence (as explained by) being the difficulty of implementing the typical Verb-Object command structure of English-language adventure games in anything resembling grammatically correct Japanese. On the other side of the scale are Kinetic Novels ; visual novels with no choices and no gameplay at all (besides simply clicking to advance the text), such as the When They Cry </ series. Because they are still video games, the fact that many of them tell well-written, compelling stories that some liken to the quality of actual literature can be easily overlooked. Many visual novels are restricted to Japanese markets, but games such as Hotel Dusk: Room 215 </ and Jake Hunter </, as well as the Zero Escape</, Danganronpa</ and Ace Attorney</ series, have popularized the genre internationally. Most Japanese visual novels never get an official release outside of Japan , though this is beginning to change with companies such as MangaGamer, JAST, Sekai Project, and Neko Nyan licensing more and more visual novels. Some visual novels that have been ignored by official localizers get translated by dedicated fans . Many of the ones on this list have an existing Fan Translation , partial or full. That being said, a majority of visual novels being translated and released now tend to have a professional translation, as more dedicated translation companies appear. In fact, many professional translators started out as fan translators over the past 10 years. Because the market for Dating Sims is virtually non-existent outside of Japan, people tend to assume that any visual novel that is a Romance Game should be called a dating sim, when they are actually quite different. (It doesn't help that most Visual Novel-style eroge are</ marketed as "dating sims" when they are translated for the US market.) Using well-known examples, the Ace Attorney</ series has very much a Visual Novel style of gameplay, while the DOA Xtreme </ series is probably the game closest to a true Dating Sim with mass-market appeal in the US. It is also not uncommon for acclaimed anime to be based on visual novels, such as Kanon </, AIR </, CLANNAD </, Fate/stay night </, and Steins;Gate </. The reverse is also true; acclaimed visual novels have been made into anime, as is the case with Ace Attorney</ and Danganronpa</ for instance. Visual novels that are also eroge tend to tie every storyline to a specific romanceable character , a habit which has carried over to much of the rest of the medium. Visual novels that are 95% porn to 5% plot fall under the sub-genre of "nukige". A related term to visual novel is "sound novel", which was originally used by Chunsoft for their visual novels, as they relied on sound in order to help convey the story. Today, however, the two terms are considered to be readily interchangeable as virtually all visual novels have their own soundtracks anyway (and use it to augment their storytelling). Before The New '10s , most visual novels that did get localized suffered from the same problems that anime in the early '90s did: the localizers seemed to prefer to import the most sexual and/or violent titles . However, with the advent of Steam , its Greenlight program, and crowdfunding sites like Kickstarter (all of which have also aided the revival of Western adventure gaming), the number and availability of visual novels outside Japan have been steadily expanding. Since Steam disallowed explicit sexual content till 2018, the games available there were mostly either "clean" versions of explicit games or games without any explicit content in the first place. Within Japan, visual novels make up around 70 percent of the PC gaming market, according to The Other Wiki , but are divided into two different categories: the VN

(Visual Novel) proper, which contain little to no gameplay other than decision-making, and the ADV (Adventure) game, which contain puzzles or other forms of gameplay (the form most Western tropers are familiar with, such as Ace Attorney </ or Nine Hours, Nine Persons, Nine Doors </). There is also a small but growing number of English-developed visual novels, generally created by indie developers and not distributed through mainstream channels. Some of these have garnered critical acclaim, such as Katawa Shoujo </ and Analogue: A Hate Story </. In recent years, there have also been some acclaimed Western games that seem to be strongly influenced by visual novels (with the main distinction being that they tell their story via real-time cutscenes instead of text you click to advance), such as Dear Esther </, The Stanley Parable </, Heavy Rain </, and The Walking Dead </; many of these have come to be classified as Environmental Narrative Games . A lot of Western-produced VNs are developed in the popular Ren'Py Game Maker , though many developers are shifting towards the use of Unity 's . Whether or not "visual novel" is a genre, a sub-genre/modifier for other genres, or a pejorative term is unclear, as connotations differ by community. Public Medium Ignorance , particularly from the Animation Age Ghetto and Girl-Show Ghetto , may be responsible for quite a bit of the confusion. A lot of people also think that all VNs are eroge, similar in many ways to the belief that all anime is Hentai . Some of the games that do</ make it across the border, like Time Hollow </, have been decried by reviewers for having "no gameplay", which to a fan of VNs is Comically Missing the Point . See Visual Novel Tropes . If you want to take a crack at creating one of your own, we've got you covered . Visual Novels are not to be confused with Light Novels (see page for more information). By Interactivity: By Engine: By Decade: Major VN Developers:

When a phrase which is usually used as a metaphor is shown literally. This can be because The Ditz didn't understand the statement , or can just be a simple gag. This kind of humor is considered dated and a bit old fashioned , so most audience won't do more than smirk — at least when adults are involved (children tend to be more easily amused). Occasionally this action can be performed literally without the verbal set up. It is a frequent pitfall when dealing with a Literal Genie Common versions include requests to "give me a hand" being met with disembodied hands and quotes of Marc Antony "lend me your ears" — well, use your imagination These can be quite a nightmare for translators: purely textual puns can be rewritten into something else, but when the pun has a visual component (which usually cannot be changed), it becomes much harder to come up with something that makes sense B-Roll Rebus is when news and documentaries do this with Stock Footage . Compare Stealth Pun , which is sort of like a Visual Pun without the visuals ; of course, sometimes a Visual Pun can</ be a stealth pun, but you know, they're stealthy about it. A Super-Trope to Metaphoric Metamorphosis (where road signs are literal, not figurative, depictions of what's up ahead) and Rules of the Road (same). Often a Sister Trope of Literal Metaphor When creatures, whether individuals or entire species, are designed as living visual puns, see Pun-Based Creature

When two people who bicker and argue constantly are still the very best of friends. Many true friends are openly warm and affectionate

with each other, keeping a united front in public and having their arguments in private. Such friendships are not this trope. These </ guys bicker constantly. They're always sniping at each other. They snark relentlessly. They duke it out on equal terms, hurling insults at one another with prejudice, maybe ever since they were little kids. But underneath the verbal fencing is a rock-solid friendship that no Smug Snake , Manipulative Bastard , or Hate Plague could hope to chip at. A Friend in Need may be needed to make this manifest. Often, they have opposite morals, personalities, or fighting ability which is presumably the cause of the vitriol, since they see in each other the kind of flaws they just can't stand to ignore (or maybe it's just because they're both Deadpan Snarkers). Such characters may go for a Friends All Along fight if one is introduced before the other. This trope can often serve as a warning that something may be wrong as well. When one of the Vitriolic Best Buds suddenly stops responding to insults or flinging barbs of their own, the other may pick up on the sudden change in behavior as a sign that something is not right . Woe betide any outsider to this unusual 'friendship' who thinks that because one is constantly snarking on the other, it gives the outsider the right to make snide comments about the other as well; usually, they will quickly (and painfully) learn that " no one makes fun of him/her but me </." This is more a given when the vitriol is mutual between both friends, but in the variation where only one is vitriolic it may be a Pet the Dog moment or proof that aw, look: They really do </ like each other! Compare Aw, Look! They Really Do Love Each Other , Belligerent Sexual Tension , Friendly Rivalry , With Friends Like These... . Contrast with Headbutting Heroes (who just cold-out despise each other despite being the best of heroes), Teeth-Clenched Teamwork (where the relationship between teammates is genuinely</ strained) and Friendly Enemy (where two people who are on separate sides of a conflict aren't all that hostile to one another). Some types of Villainous Friendship have a similar dynamic. Inverted Trope of Overly Polite Pals . Due to a rewrite of this page, many examples will still refer to previous "type one and type two" dynamics. "Type two" is the version of the trope described above, while "type one" is a variation in which only one friend is vitriolic while the other friend is completely oblivious to the vitriol and much, much friendlier. If you come across such an example elsewhere on the wiki, please correct it to be clear without the type label.

A Vlog Series is a type of Web Video Series or Web Animation series presented as a video blog (vlog) by one or more fictional characters existing within the series. Some overlap with Character Blog , a type of Fan Work , while others are non-derivative works featuring characters created for the vlogs The Vlog Series comes in two flavours: the more-or-less realistic variety, which is filmed using (or as if using) webcams and presented as entirely in-universe, as though it is really happening ; and the traditional camera variety, which alternates between webcam-style and more conventional TV camera styles like mockumentary Some non-vlog works feature characters creating a vlog as a framing device or in select scenes, or include a vlog-style bonus or promotional video while otherwise being a different kind of work Despite the name, this is not to be confused with ongoing vlogs by real people, although some vlog series pretend to be non-fiction

Live-Action TV

Web Video Much of The Lost Experience

While it may be wrong to judge a book by its cover, it's something that happens . You see a person, you expect certain things. This extends even to that person’s voice. If you see a muscular man, you expect a deep macho voice . The Vamp will have a sexy, sultry voice. A child's voice is high-pitched. And so on This trope is generally played for comedy since the idea of a squeaky voice from a big person or a deep voice from a small person is generally seen as absurd. For better or for worse, this can sometimes come about by chance, depending on how casting in a voiced work goes. Of course, after a bit, you'll have trouble hearing that character with any other kind of voice except their own Cute, but Cacophonic is a subtrope of this, specifically referring to when "an extremely cute and/or tiny animal turns out to have a surprisingly loud cry." Instant Soprano , another subtrope, occurs when this trope arises in response to a Groin Attack . This trope also could be the result of an Inopportune Voice Cracking . Often overlaps with Most Writers Are Adults when young children in animation are depicted with somewhat deep, adult-like voices. Not to be confused with Larynx Dissonance , which involves an actor attempting to impersonate their opposite gender, or Lyrical Dissonance , which involves song lyrics. If a character who didn't initially have this suddenly does, it can lead to Voice Change Surprise

Actors are only human, which includes voice actors. Voice actors don't have to worry about makeup or costumes, so it can be easy to assume that their job is much easier than that of actors visible on the screen. It may or may not be, but the unique challenge they face is breathing life into an animated character with their voice alone and no other props. And like with new artists , it can take novice voice actors some time to grow into their character and develop distinctive voices for them. Even if the overall sound</ is the same the inflection, tone and overall performance can grow as the character is better developed and the work itself identifies what it wants from its characters On the flip side, lending one's voice to a show over multiple months or years can cause a voice actor to get lazy and begin slacking off on the nuances of their character's voice, or even age to the point where they find it impossible to sustain the original voice and have to make compromises. This decline in quality can also manifest itself in shows with large casts when all characters' voices begin to sound the same or monotonous. This doesn't tend to lead to lost jobs, because a decline in timbre quality is often less noticeable than a decline in acting or art quality. With child voice actors, whether a fan will like it or not, this is</ going to happen when they hit puberty, although some shows switch into The Other Darrin at that point This trope can also apply to any other medium requiring the voice for varied reasons: live-action actors may change a character's voice or just downgrade to their original voice as they grow more comfortable (or complacent) with the character, singers may change their singing styles to achieve a different artistic style, and so on. Other factors in this trope may include age (whether prepubescent actors dealing with the voice changes inherent in puberty, or more mature actors changing with increasing age) and health (vocal cord injury/strain, smoking,

etc.) In cases involving Talking to Himself , this can sometimes lead to characters sounding more or less like each other Contrast with The Other Darrin , in which the entire actor is replaced (or, in the case of voiceover work, the voice change is because an actor was replaced, not because the actor changed the voice)

When it comes to fans of certain things, there are many people who are sane, down-to-earth individuals; individuals who understand that if they talk about a subject and the other person isn't interested, they'll change the subject. These people know how to keep their hobbies under control; how to differentiate between reality and their interests. Unfortunately, these people aren't news. That's because Weird = Interesting; like any program on television, the news has to be interesting</ or else people won't watch it. Why talk to an individual who works in an office and occasionally picks up a copy of Spider-Man </ when you can talk to the 300-pound Basement-Dweller who spent $7,000 on his exact replica of a Scarecrow costume? Or why interview the individual who works at the local electronics store and does fursuiting and furry art as a dedicated side gig when you could interview the man who uses his fursuits for indecent purposes? Or why give airtime to the very normal individual who works for the postal service and leisurely listens to classic rock in his downtime when you could give airtime to the dad with a beer gut who is religiously obsessed with Hair Metal and Arena Rock ? Or why speak with an individual who lives a normal life and listens to Taylor Swift in her downtime when you could speak with the tween girl who worships Taylor Swift to the point of her room being covered in Taylor Swift merchandise? The problem is that because only the weirdos get interviewed, this causes non-fans to believe they're all like that (e.g. the ridiculous belief that all comic book fans are clones of the Comic Book Guy from The Simpsons </, or all anime & manga fans are weirdos who speak in broken Japanese and sleep with body pillows of their "waifus"). This is also the main reason why people would hate something just because of its fanbase . This phenomenon, although rooted in stereotypes for fans of Comic Books , extends to other hobbies such as: various sports, a lot of media, some professions, and even certain religious beliefs, ideologies and philosophies that people hold, not to mention loads of stereotypes . Although there can be odd exceptions: compare how your average sports-fan treats a guy with his face painted in team colors versus a guy in a Spock costume. Sadly, this concept serves very well for Chewbacca Defense . Someone complains about you doing something wrong? Stigmatize them as a Vocal Minority to prove that they</ are the one who's wrong, make it look like everyone agrees with you, and that complainers are just deluding themselves into thinking otherwise. That's Argumentum ad hominem , but what's more important is that history tends to avert this entirely ; i.e. the mere fact that someone complains really</ hard means something is going very, very wrong. The poem by Martin Niemöller is all about supporting this point of view. It’s about Nazis. Specifically, it's about how groups unhappy with Hitler's rise to power (like communists or trade unionists) were considered a Vocal Minority, so no one really cared about their persecution and imprisonment. We all know what happens next . Due to the nature of this trope, many fandom-related tropes are induced solely by this. The only members of a fandom who vocalize their opinion are the ones who feel so strongly about their opinion that they feel the need to vocalize it. The Scrappy , the Ensemble Dark Horse , the Fan Dumb , the Hate Dumb , and Fan-Preferred Couple are all based on what is commented

on by the Vocal Minority . So, characters like Scrappy-Doo and films like Transformers: Revenge of the Fallen </ both sound like the spawn of Satan when described by people on the internet, but usually have a much more positive description via Word of Mouth. In other words, asking someone on the internet about the two will often get long-winded, spiteful rants, while asking a guy on the street will often get much more praise. So, Scrappy-Doo and Wesley Crusher could've very well been fairly well-liked by the silent majority. This is a major reason why Pandering to the Base can be so problematic; even if the other pitfalls are discounted, the writers may only be serving a small but vocal minority. Still, a creator can sometimes benefit from paying attention to vocal minorities. Just because they're a minority, doesn't</ mean they're a small group: in large fandoms, the minority could number in the thousands. While blindly kowtowing to any fan's protests or demands is often a stupid and harmful idea, there are plenty of times where fans may actually be onto something, even if it isn't phrased in the most polite or reasonable manner. This trope can occur in multiplayer internet games of nearly all types. One example would be an MMORPG in which most people can see that a given class or ability is overpowered compared to others, sometimes to the degree of being a Game-Breaker . If the creators try to remedy the imbalance, the most dedicated players (many of whom have been using the imbalance) may dominate online fora and insist that the changes are highly unfair. On occasion, the players will be polled on the topic, and if that happens, it's not unusual for those who object to be found to be no more than a Vocal Minority. A Broken Base rises when two groups of Vocal Minority members have opposing opinions, then get into an argument about it. Contrast with Silent Majority . Also see Stop Being Stereotypical .

Gags where someone comically tries and fails to sing a note too high or too low for them. May cause Inopportune Voice Cracking Note that straining one's voice too much will</ result in a sore throat. Doing it to extremes could even necessitate surgery include examples where the singing is deliberately out of range or someone discusses out of range singing Compare Hollywood Tone-Deaf

These tropes are most often associated with voice actors in Western Animation and Anime , but they can also occur in video games and radio drama .

Those voices you hear in Cartoons , Anime , Video Games , Puppet ThShows , and Commercials don't exist in a vacuum. While not quite Thas famous as regular live-action actors, these folks still get Tha lot of mention among fans for their distinctive style and/or Thextensive catalogs is index page is meant for actors whose Thprimary career is in voice work, or at least have an extensive Thhistory of voiceovers. Don't bother listing live-action actors Thwho also happen to do a rare voiceover ere is considerable Thoverlap between this list and Names to Know in Anime . See also ThPuppeteers

When a person speaks, what they actually say comprises only about half of what's being communicated. The tone of their voice, or even the sound of the voice itself, can deliver as much or more</ of a message than the actual words being spoken These tropes explore the various ways in which different voices, vocal effects, and vocal

deliveries affect how we perceive characters, and how they can drastically change the message a quote conveys

Alto Villainess : Villainesses sound better with an alto voice.

When a dubbing studio is given a TV show, commercial or movie to dub to their language, they will try to keep a consistency with the characters' voices: if in the original language a specific character has a deep voice, then they will give that character a deep voice in the dub, or when a Girly Girl character has a high-pitched voice in the original language, then they will give that Girly Girl character a high-pitched voice in the dub However, sometimes a character will have a noticeably different voice in comparison to the original language. It can be because the studio doesn't have a voice actor with the specific voice tone, or because trying to emulate the original voice actor would be too hard or even impossible, or simply because they feel that the character's original voice is very unrealistic, accidentally funny or simply didn't fit the character This can be very prevalent in the English speaking world, Latin America and Spain, but is more prevalent in Latin America, especially because of their preference for clearer, less exaggerated voices See also She's a Man in Japan if the character is given a different voice because their gender is changed in a dub There may be an overlap with Crossdressing Voices as well, as a character voiced by a male voice actor in one dub can be voiced by a female voice actor in another language and vice versa

Attention tropers! Calling all willing and able-bodied rebels and sympathizers everywhere! The Empire has swept upon us in a flash, supplanting our administrators, monitoring our discussions , and flooding our on-site ads with propaganda! YKTTW is no longer safe! All formerly reliable channels have been domineered! The Quisling controls all stations, papers, and broadcasts ! Do not worry however, tropers! We of La Résistance and our team of intrepid reporters have teamed up to bring you For as long as this war continues, we will continue to report the scandalous truth</ behind the Alien Invasion 's acts all across this Vichy Earth . We are... The Voice Of The Resistance ! Tune into this article every night at 8 PM for the latest updates on the war. You can also inquire at your local Greasy Spoon for a free copy of our newsletter. Ask for Beverly— the password is "swordfish" . Compare and contrast the state-controlled Propaganda Machine , to which this trope is often a direct reaction, but some examples will blur the lines between the two. Not to be confused with the Voice of the Legion (although he may well be the one these guys are rebelling against.) See also The Voice of a Generation . If you do not hear from us again, or if we are suddenly cut off amid sounds of violence, we have encountered Deadline News . However, As Long as There Is One Man , this broadcast will continue.

There are all different types of cameo. This is the type where a Thfamous person or a lesser-known VA gives their voice to... The ThVoice (if it only appears fleetingly) eir face is not shown

Thand therefore they are easy to miss, or they are an Easter Egg Thfor devoted fans if the person has some relationship to the Thuniverse of the story. As a result, please . It's also the vocal Thcounterpart to You Look Familiar (when an actor or actress from Tha previous work plays another character) is may be because Ththe person would otherwise seem out of place or it's a small Thcast where there isn't a lot of room for walk-ons, or health Thor personal circumstances prevented the person from being able Thto participate in person. It may be a form of Stunt Casting , Thalthough will usually not be advertised due to the small role, a ThCreator Cameo , or I Want You to Meet an Old Friend of Mine . See Thalso Voice with an Internet Connection , when a character's voice This heard at the other end of the earpiece

When characters swap bodies , get possessed , are cloned , or otherwise change form, there has to be some way to remind the folks at home which character is doing what . The solution? Base the voice off of the "mind" (when bodies are swapped/stolen) or make it relevant to the personality (in instances of cloning) If the result of possession, it may be lampshaded with another character noticing that "You sound different...", but if so it will be shrugged off or explained away, and will generally otherwise be ignored. It will be noticed in body-swap cases only as the plot demands and most likely the audience is expected to believe that in-universe, the voices didn't switch over. Sometimes, however, the other characters will notice the change , and the swapped person will have to disguise their voice to sound like the person whose body they are inhabiting Very prevalent in animation, where it's much easier to pull off since the animation comes after the voice dubbing and where trying to make the switch apparent through body language and mannerisms may not work as well. In film and live-action television, using a different voice to come out of someone's mouth requires redubbing and is less likely to appear unless the possessor is someone with a voice worth hearing, such as The Devil . In purely visual media like Webcomics , it's usually averted, but may be played with using the colors, fonts, and styles of the respective characters' Speech Bubbles if one or both characters normally use special dialog bubbles Of course, in a body switch one wouldn't expect the subjects to sound the same as their current body usually does anyway (slight differences in mouth shape, lung capacity and the vocal cords themselves would make differences when somebody new tried to control them without practice), but nor should they sound like their real bodies as this completely ignores the physical aspect of speech. The way your voice sounds depends on the shape of your vocal cords and the shape of your mouth. No amount of brain swapping is going to change that Worth mentioning too that, in cases where the voices DON'T switch, what should switch is the characters' accents, since that is mental. But that would require very good actors This trope is the "sound" aspect of Morphic Resonance . See also Eyes Are Mental Contrast Voices Are Not Mental , for when the voices stay with the body, not the mind. Aversions and inversions go there

Sometimes, characters swap bodies . When this happens, these characters will often swap voices as well . This is especially common in animation, due to Rule of Perception Well, This Is Not That Trope . This is when voices do not switch with characters' minds, which results in their actors having to approximate each

others' vocal range and mannerisms instead. Can double as The Cast Show Off , as they essentially get to do impressions of each other's characters, in character Contrast Voices Are Mental for when voices stay with the original mind. Aversions and inversions go there. Often results in Voice Change Surprise for the swapped characters

In anime , this is the standard. The animation is typically completed before</ the voice work is done, with all the actors in the studio at once. This cuts down on production time, and also has the benefit of allowing actors to play off each other's performances as well as see how the actual character looks while the dialogue is spoken. Western animation likewise has this as the preferred style, but whether this can actually be regularly accomplished varies from project to project. In Western productions, the animation work is traditionally done after</ all the voice work (this technique is known as "pre-lay"), and the animators' job is to match the actor's performance. This can lead to higher animation quality and even the fun of improvised dialogue sneaking into the final product , but the attention to detail required to make sure all the lip movements match properly is part of why the average production period of these cartoons is up to five times longer than their Japanese counterparts. With voice acting coming into play much earlier in the production cycle, there is less flexibility for when recording can take place. Add in that the voiceover industry in North America is a combination of professional full-time VAs and other types of actors doing voice acting on the side, with the cast for one show/film potentially being scattered across the continent (or even overseas), and you'll find that performers cannot always be gathered together for single group recording sessions because of scheduling conflicts. Voices In One Room notably does NOT occur with dubs of foreign material, except in rare circumstances. This is because Automated Dialogue Replacement (ADR or "post-sync"), the standard dubbing method, is technically very complicated; having multiple actors in a room for ADR would make the process take far longer than just recording one actor at a time Plus, given the insanely low-profit margin for dubbed material, it is necessary to do the work as quickly as possible. The lack of this trope, however, is one of the main complaints of those who find ADR to sound "wooden."

Characters with Volcanic Veins have a form of biological Tron Lines where their veins and arteries will glow intensely from underneath the skin, sometimes even "pulsing" in tune with their heartbeat or as if they had real magma flows inside their bodies. It should come as no surprise when dealing with characters who are elemental embodiments of fire and lava — where it gets interesting is that this can be used for just about any biology and power set. Ice powers? Neon blue jagged veins. Ability to manipulate Pure Energy or Mana ? Holy white veins. Control over poisons ? Sickly green veins (which you probably really</ don't want to bleed on you). A Black Magic master who's Drunk on the Dark Side ? Malevolent purple veins Thanks to Psychoactive Powers the veins will glow proportionally strong to the character's health and emotional state. Much like Eye Lights Out , if the character dies you can expect their Volcanic Veins to "dry up", darken, and maybe even harden like cooling lava. It should be noted that artists may not have done the research and draw Volcanic Veins over places or in

directions normal surface veins don't go. In these cases it may be that their "magical chi flow" doesn't necessarily have to be identical to their biological blood flow Compare Vein-o-Vision and X-Ray Vision . Contrast Tainted Veins . See also Throat Light

Two characters in a verbal dispute are reduced to exchanging insults — back and forth, over and over, like a ping-pong ball. Sometimes they escalate to extraordinary heights of inventiveness, but more often it degenerates into utter lameness as they run out of nasty</ things to call each other and resort to stupid ones. If an intellectual character is involved, their Sesquipedalian Loquaciousness will be their key to victory. However, sometimes a character will go too far and make a Fisticuff-Provoking Comment that results in a brawl or worse If the participants are of each other's preferred gender, Volleying Insults can sometimes take a left turn into a Slap-Slap-Kiss . Common for Belligerent Sexual Tension And if the participants happen to be the same gender , such as with Vitriolic Best Buds , certain fa ns will use this as a ground for claiming that the pairing has a basis. Namely, that the characters have chemistry by bickering Like an Old Married Couple If they're dueling, it's You Fight Like a Cow ; if they're in a contest of some sort it's Trash Talk . May involve a Hurricane of Puns Compare Argument of Contradictions , Snark-to-Snark Combat , and No, You

Happens between Diego and Shira in Ice Age 4: Continental Drift </ , when they are floating on a tiny ice floe in the middle of the ocean together with Manny, Sid and Granny.

Mouths. Some can be big, some can be small. And then there are these This trope is for when a character shouts so loud, their mouth takes up the entirety of their face, presumably to imitate the effect of a Skyward Scream . A variant exists in which the mouth is viewed from the side This is usually used in print and animation Sometimes, mouth size and volume are related (i.e. a character speaking softly is indicated by a small mouth) A character with No Indoor Voice often talks like this. Often coupled with Suddenly SHOUTING! , Big "NO!" , Big "YES!" or Say My Name . Compare Demon Head , in which the entire</ head expands

A character with the power to transform and reshape his or her body. This trope comes in a wide variety of forms , but can be classified by exactly the character can transform themselves into. Most commonly, a character is limited to a specific set of one or more "alternate" forms, or a specific "class" of things he can change into (animals , machines, elements, etc.) Sometimes, there's a specific feature that they are unable to conceal , like hair color or voice , that others can use to identify them regardless of what form they are in . If the only thing they are able to change is hair/eye color, they have Kaleidoscope Hair / Eye Colour Change . Usually, the character can transform simply by thinking about it, but occasionally they may use a gadget or a magic phrase . Magic Pants are almost always in effect, unless the shapeshifting character demonstrates or mentions they are simply molding what looks like clothing out of his/her body cells for the common decency of those around them. (In which case, it's best not to think too much about that... whoops, too late .) Many Superheroes have this power, along with

nearly all gods and Sufficiently Advanced Aliens . Some of them are Shapeshifting Tricksters and Reality Warpers . Many with a flexible transformation scheme also have a tacked-on bonus ability to alter their shape in any way they wish; i.e., adopt a clay-like consistency and sculpt themselves blob-style . The stretchy, ultraflexible body of a character like Plastic Man or Mrs. Incredible is a milder form. Others may use a Partial Transformation to "mix and match" elements of their human and transformed states. Being able to form limbs into stabbing weapons and reform oneself after being blown apart by explosives has become an almost standard ability of the clay-consistency metamorph in recent years, probably due to the popularity of the T-1000 character from Terminator 2: Judgment Day </ . Quite a few Shifters boast Elemental Powers , with water-based powers being particularly popular. A potent Healing Factor is also often packaged in, considering they can restructure their body at will. Exactly where their extra body mass comes from (or goes) when a shapeshifter transforms from one size</ to another is known as Shapeshifter Baggage . Can be used for Narrative Shapeshifting . The Shapeshifting Seducer finds picking up partners at bars is fairly easy, regardless of sex or preference , and is likely to be rather open-minded themselves about whom they choose. Sooner or later, a Phlebotinum Breakdown may leave the character suffering Involuntary Shapeshifting or Shapeshifter Mode Lock , if only temporarily. If badly beaten or near death, they may have a Superpower Meltdown and lose control of their power, resulting in a Shapeshifter Swan Song . If the character isn't very used to morphing shapes they may have Limb-Sensation Fascination after each change. Such a character might also be Otherworldly and Sexually Ambiguous .

When one character barfs, soon everyone else starts barfing as well This is Truth in Television , since vomiting has been known to inspire vomiting, as part of a prehistoric instinct; if someone from your same tribe vomits because they ate something harmful, chances are you ate the same thing and therefore it's best if you hurl it too For the one person version, see Vomit Indiscretion Shot . Compare Reactive Continuous Scream . Contrast Vomit Discretion Shot . A small version of Disaster Dominoes , and a form of Brown Note

A trope specific to murder mysteries, invoked to suggest that the crime is so gruesome (sight and/or smell) that it turns the stomachs of even hardened investigators. Alternately, the Vomiting Cop is a rookie on his or her first case, or it is used to show how seasoned and jaded the veteran cop is. There are two variations: While definitely not a Discredited Trope (mainly because it happens a lot in Real Life), it is almost as often used in parody as straight. Sometimes a Vomit Indiscretion Shot , but usually a Vomit Discretion Shot . Very often used as a variant on Gory Discretion Shot , where the gory stuff has been done but the evidence remains. See also Selective Squeamishness Suppression , Take Our Word for It . Contrast Autopsy Snack Time , Nausea Dissonance . Stress Vomit is the Super-Trope to this one.

Novice slaughterhouse workers are generally directed to the proper waste receptacle in which to barf on their first day, to ensure that when</ the sights, smells and textures get too much for them they won't contaminate the work area.

The writers catch a particularly bad Plot Hole , but they have to

leave it in because it's a critical part of the story . So the writers make an attempt to handwave this plot hole away, except the handwave itself</ is a Plot Hole. It might even make the initial Plot Hole even bigger. This plot hole in a plot hole is what we call a Voodoo Shark Coined by Chuck Sonnenberg , the term refers to the novelization of Jaws: The Revenge </ where the eponymous shark seeks out and attacks the living relatives and friends of Martin Brody, following them all the way to the Bahamas. A voodoo curse had been placed on Martin and his family to explain how a shark understands the concept of revenge and how it's able to keep finding these people. What makes it the trope namer is that the writer doesn't bother to answer the question of why</ the voodoo curse was made in the first place, or any of the other countless questions that come to mind Similar to Dork Age but specific to an episode's plot device. Compare to Author's Saving Throw in that not only is it on a plot device level, and that the creative staff is able to catch it before the final product ever leaves for production, but also in that it tends to fail miserably. Compare also to Justified Trope , except a Voodoo Shark moment requires the justification to fall flat, inadequately justify, or otherwise simply fail so that suspension of disbelief remains lost. Also compare to It Runs on Nonsensoleum , in which an explanation like this is played for laughs instead of presented straight. Dan Browned can be considered similar, in that specific knowledge about the subject at hand causes the hand wave or attempt to justify the trope to fall apart. Can overlap with Misaimed "Realism" , where attempts at making a game more realistic have unrealistic consequences Not related to Jumping the Shark or Hollywood Voodoo . Compare Scully Syndrome , where a character in-universe will concoct ridiculous explanations for things, and Unscientific Science , which similarly attempts to spackle over questionable science and technology the same way the Voodoo Shark does for plot points. Can often (but does not have to) result in a Retroactive Idiot Ball if the new explanation given contradicts an earlier (potentially unrelated) one. This may result in a Fan-Disliked Explanation

A contraction of Vox Populi refers to a series of clips of people, presumably random people met on a street, voicing their spontaneous opinions on a given subject. Frequently seen on the news , and often used in parodies of same, as in Monty Python's Flying Circus </ and a number of late-night talk shows. Also known as a "man on the street" interview Refreshingly, or perhaps alarmingly, major news outlets are beginning to rely more and more on Twitter for this kind of "content". Usually they'll have a newscaster (who presumably pissed somebody off to get that job) standing next to a screen the size of a man that's streaming incoming tweets as they happen. Well, that's what they claim. In reality, they're probably picking and choosing ones that neither a) consist entirely of the word "fuck" nor b) express an opinion more extreme than the news media think the average person has Compare Confused Bystander Interview

This is when shock value meets Rule of Funny . Normally, when we see such shocking stuff, we cover our eyes in disgust. However, when used right, it gains a humorous shading to it. Whether it gets a laugh depends on the audience and how it's done. When done right, it's hilarious. When done wrong, it just offends the audience . It all

goes back to the execution, Tropes Are Tools , after all. But some people just don't enjoy this type of comedy no matter how well it's done, and may as a result consider all vulgar humor inherently low effort. Tropes that often, but not always, fall under this: Compare Crosses the Line Twice . See Bottom of the Barrel Joke for when this is an excuse for lazy writing.

A Pregnancy Trope . During any pregnancy, at some point the mother will experience cravings — however, they will never be cravings for any standard foodstuff (such as pickles, ice cream, etc), but will instead be cravings for the most hilariously </ inappropriate and mismatched foods (chocolate covered kippers, boiled eggs and ice cream, peanut butter-dipped pickles, etc). Bonus points are awarded if the woman craves something that is (a) extremely difficult if not physically impossible </ to find; (b) isn't actually food </ or (c) both The trope often involves the father being roped into visiting late-night markets at 3 AM in search of that particular</ brand of pickled radishes and pistachio-flavored ice cream. Usually, this state of affairs will result in the father being stretched to breaking point to find the necessary goods... only to find, when he returns home, that the mother no longer craves it (usually without so much as a "thank you for traveling across five states and climbing a mountain to get it") A case of Truth in Television — some women actually do</ crave inedible things or unusual foods during pregnancy - but it tends to be exaggerated in fiction. In many cases, a woman doesn't even have to be pregnant. Some are prone to wild cravings during "that time of the month," to the confusion of any men present. This is probably a milder form of a condition known as " pica</ "; those afflicted with full-blown pica will crave all sorts of bizarre stuff 24/7, regardless of gender Compare the Extreme Omnivore , someone who always</ eats this way (e.g. the aforementioned full-blown pica) A rarer variant of this trope is where the "wackiness" of the cravings has less to do with the substance desired and more with the sheer quantity</ desired. In this form of wacky craving, the comedy is how "eating for two" turns into something more like "eating for two dozen", where the pregnant woman becomes a voracious glutton who uses her pregnancy as an excuse to eat like a pig, thus turning even the primmest and most diet-minded expectant woman into a shameless Big Eater This may be a sign that Pregnancy Makes You Crazy . To a lesser extent, this also belongs to All Periods Are PMS

Fiction in which much of the humor comes from fratboys getting highly intoxicated and doing incredibly stupid, risky, and dangerous things and getting away with it. It usually has the main characters as a bunch of loveable rogues pitted against the evil aristocratic old money frathouses or oppressive deans . Expect drinking, Mooning , and panty raids. Lots of panty raids May overlap with Stoner Flick . Generally parallels with College Is "High School, Part 2" . Almost always includes a Wild Teen Party , with college officials replacing the parents. Often set at a Strawman U . Compare All Guys Want Sorority Women , the stereotyped portrayal of the fraternity's Distaff Counterpart , the sorority Do not do this stuff in Real Life (please only include fictional examples here); people who do will be in serious legal and disciplinary trouble. After all, (most) college students are legally adults, and these actions have true disruptive consequences

American Pie Presents: Beta House </ : The frat guys engage in wild parties, hazing rituals, keg stand competitions, playing pranks on rival fraternities, etc. You kind of wonder if they passed ordinances to turn the college into a legal brothel and just forget about studying In The Pale King </, the confrontation between Fat Marcus the Moneylender and Diablo the Left-Handed Surrealist

The Happy Days </ episode "Hard Cover" has Richie, Fonzie, and The pals trapped in a girls' dorm after curfew with much hilarity The ensuing Onion </ parodies it with

Although there are no fratboys and wackiness is technically treason, the entire reason the Death Leopard society exists in Paranoia </ is to perform these hijinx, with high explosives , all the while talking in an excruciatingly Totally Radical fashion.

Kingdom of Loathing </ has Orcish Frat Boys as enemies. Most of their attacks and adventures are somehow related to this trope, whether fighting by spraying beer at you, hazing you, or stealing your underwear. They are, naturally, associated with the element of Sleaze.

Episode 40 of Bonus Stage </ is about a fraternity (played by the cast of Waterman </) moving into the house next door. The initiation ritual involves dragging one's bed outside and peeing in it wearing a dress. Joel apparently mishears and instead pees in their</ beds. Then there are the frat party games: "Extreme Spelling Bee", "Bingo Pac-Man", and "Throw the Screwdriver at Someone's Face" .

El Goonish Shive </ has featured an un-named "college party comedy".

Parodied in a Futurama </ episode where Bender lives out this trope.

Common variations include: See also Cloudcuckooland . If wackiness can be turned on or off, that's a Silliness Switch .

Marriage. True love. However you put it, the union between two (or more) people is a sacred commitment that should be undertaken with the utmost seriousness Except in TV land! There, a man might propose marriage to a woman by building giant letters out of burning gelatin. He could dress up like a knight in shining armor. However he does it, it's going to be funny These kind of wacky marriage proposals even creep into serious dramas to provide comic relief. Also, Fanfiction writers love to make their proposals as convoluted and wacky as possible — if they aren't overflowing with heartrending Purple Prose , that is Sub-trope of Grand Romantic Gesture

In Real Life , the racing of any kind of vehicle is very dangerous, and many people have died or suffered serious injury while doing so. Things have gotten better, but it is still a potentially deadly sport truly only kept in the reins of safety by the skill of the drivers . However, there is also the fact that in real life, except for off-road rallies and endurance races, most races simply involve going from point A to point B, or driving in a circle for 500 or so laps. Because of this, writers tend to spice things up a bit. The result is a Wacky Race, a race so improbable, so outrageous, so dangerous, that it makes look like a Sunday drive The race

often has rules more akin to a Demolition Derby than a normal race , and often takes place on an improbable course. Courses built around entire cities, courses with rollercoaster-like architecture, courses floating in midair, courses existing only in an alternate racing dimension , and courses in locations where it's generally not safe to be standing, let alone racing</ , are common. In addition, the vehicles themselves are often specialized. If they're cars, expect them to have weapons and other modifications If they're go-karts, expect a lot of Power Ups to be littering the course—if not, plain old Car Fu will be highly encouraged. And if they aren't normal vehicles, expect them to be some amazing sci-fi vehicle capable of pretty much defying the laws of physics. The Vehicles are often themed after their drivers (who are just as wacky as the race itself). The Rules of the Road may be altered arbitrarily. And of course, expect the prize to be some sort of MacGuffin It's almost traditional for a set of characters in a non-racing series to have an episode or spinoff where they engage in this. The hero usually wins , (or a random side character) the Ensemble Dark Horse always gets the coolest car , and the villain cheats and has it backfire hilariously . And, of course, someone always Drives Like Crazy Most Mascot Racer games involve this Also see Unconventional Vehicle Chase , Vehicular Combat , Chariot Race , Fictional Sport , Pseudolympics

A waterbed is a mattress that replaces the internal foam and springs with, you guessed it , water. In fiction, the water is often used to create absurd situations that would be unlikely — if not outright impossible — on a spring or foam mattress. The flowing nature of the fluid is often exaggerated, and water-related jokes are made at the expense of realism Real Life waterbeds were designed in the 19th century for hospital purposes, as spring-based mattresses often caused bedsores. Popular Science Fiction author Robert A. Heinlein is often credited for their quick rise to popularity in America during The '70s and The '80s , due to including a high level of speculative detail in some of his fictional works. As the new waterbed design swept the nation, many creators responded with a wave of jokes based on their (mis)use. However, the production of waterbeds has greatly decreased since their peak in the 80's, and tends to be a Forgotten Trope , more common in older media than in current fiction. Their relative obscurity in the modern day can cause an Aluminum Christmas Trees effect to those who have never encountered them in real life. Works featuring waterbeds are thus generally dated to the 1970's or 1980's Waterbeds encourage the absurd; they were celebrated for their novelty, but their squishy and bouncy nature, as well as the inconvenient way they can rupture and spray water everywhere , have tied them to comedy . You might find fish living in the bed, perhaps intentionally or maybe they swam upstream. If characters try standing on the bed, they'll quickly lose their balance and end up bouncing around as if they were on a trampoline. Such absurdisms are based on Rule of Funny , given the furniture's Awesome, yet Impractical status Compare Gelatinous Trampoline , Solid Clouds , Springs, Springs Everywhere , and Trampoline Tummy , which have similar jiggly and/or bouncy properties. If everything seems to be made like a waterbed, that may be Rubbery World instead. Waterbed mishaps (causing varying degrees of flooding) overlap with Murphy's Bed . Does not usually overlap with Soft Water , unless one were to use it as a landing zone without it rupturing or the person being injured

is a control scheme or game mechanic (usually from The Seventh Generation of Console Video Games) that is Cool, but Inefficient at best and a Scrappy Mechanic , unwanted upgrade, or Interface Screw at worst. It is thrown into a game to capitalize on a video game console's latest features — specifically, the interface and control schematics — but it worsens the gaming experience because it violates the game's mood, basic ergonomics, or playability Whether or not something is waggle</ is a source of debate among gaming fans, of course, like everything else. The color of the sky, for example The term originated from derisive reviews of early Nintendo Wii software May cause Fake Difficulty and Gameplay Roulette

Actors are in a constant state of communication with directors (and, sometimes, writers) as to what they think or feel their character should do, and in what direction their development ought to go. Thus in a very fundamental sense actors are always</ meddling for the benefit of the story. Well, This Is Not That Trope . This trope is when actors, likely those whose salary accounts for a significant portion of the budget, impose</ their ideas on the director. Maybe they want more screen time, a major rewrite of the plot, or some other concession that would get any smaller actor fired, like refusing any and all direction on their acting and filling their performances with Ham and Cheese or being overly serious . The result may not harm the film overall (or it may well be so extensive it becomes a vehicle for them to showboat in) but it is usually noticeable to viewers and may cause laughter , groans , or head-scratching. It's most typically parodied by the famous Diva line "Shoot my good side please!" And yes, there are occasions when this trope actually improves</ the production. However, this trope differs from the typical creative (and collaborative) process by involving a self-centered actor overruling the director. As a general rule, there are three cases of "positive" Director Wagging: (1) A case of Throw It In! , where the additions work</, (2) The actor in question is acting as an Assistant Director, or the Director is acting as the AD, or (3) The actor filling a void where the director should</ be (as sometimes happens when a director is incompetent or fired). Cases 2 and 3 benefit heavily from an actor who knows how to make a film, which is a rarer skill among actors than you might think (acting rewards specialization and subjectivity, directing and producing reward generalism and objectivity). Note that this situation is actually an improvement</ on how things worked for a while in Hollywood. After the final collapse of the studio star system in the late 60's, if an actor didn't like how the director was doing their job, it was completely possible for the star to get the director fired, then take over director's job themselves for the remainder of the shoot. This practice was officially stopped in 1976, after Clint Eastwood had Philip Kaufman fired from The Outlaw Josey Wales </ and took over the film himself — the Director's Guild subsequently made a rule which stated that whenever a film's director was fired, the replacement was not allowed to have been associated with the production in any way whatsoever. This theoretically safeguards directors from overly egotistical actors, although there are, of course, ways around it. The trope name is a play on "wag the dog", meaning that rather than the dog wagging the tail, it's the tail that

wags the dog. Or in this case, rather than the director directing the actor, it's the actor who directs the director. Also note that when it comes down to it, the producer</ is (often unfortunately) the one with more power in Hollywood; actors just have a more direct connection, hence this trope. Compare Executive Meddling , Protection from Editors and Troubled Production . Contrast Prima Donna Director .

There is a society, which may well resemble the real world at some time in the present or past. And then, alongside that society, there is a whole other social system with its own rules and hierarchies. It may be secret or just obscure, or even merely hard to access in some way. This is the Wainscot Society,</ sometimes just called a "wainscot" for short. (Wainscots are wooden panels on the interior walls of houses; the trope name comes from the fact that the secondary society lives "behind the wainscots", sometimes literally The Trope Namer is an entry in which discusses many examples.) The important thing about this trope is that beings living within the wainscot can interact with the mainstream society, and the physical locations of the two populations overlap; this isn't the funny foreign country next door. However, not everyone can move between the two societies, either because they just don't know that the other group exists, because only certain types of being (who may be unknown to or persecuted by the mainstream society) can operate within the secondary group, or because of physical or magical barriers. Exactly how easily it is to move between the two societies varies from case to case, but the transfer must be quick enough that it can be what starts a story; it shouldn't require a whole novel or movie just to make the shift. If it's inconceivable for more than one or two beings ever to shift between the two societies, the trope isn't present. Many wainscot fantasies involve multiple transfers in the course of the story. It is also required that the secondary society is a fully-fledged society</, with family groups and traditions; "ordinary" secret conspiracies and spy agencies don't</ qualify. Muggles from mainstream society may sometimes blunder into the wainscot by accident, or people or creatures from a wainscot may occasionally enter human society, bringing strangeness with them. When discovering or entering the wainscot defines the beginning of a hero's story, it functions as The Outside World . Someone who can move unusually freely between the two societies is a Child of Two Worlds . Low-budget Wainscot Societies may have to repurpose a lot of junk from the mainstream society, so the trope sometimes adds a bit of Scavenged Punk . Sister Trope to Masquerade (a system of intensive secrecy, and therefore one means by which a Wainscot Society in close contact with mainstream society may be kept separate), and Mouse World (a setting full of beings much smaller than normal humanity, who may well form a Wainscot Society). In other cases, the wainscot's population may be based Beneath the Earth , in an Underwater City , on an unusually convenient Island of Mystery , in an Alternate Dimension (maybe a Dark World) to which fairly accessible portals exist, or anywhere else that can somehow permit fairly easy access to the mundane world — or they may just be Invisible to Normals . A really Ancient Conspiracy may have become a fully developed society in its own right; the Alien Among Us might be one of many, who have planted a replica of their home society among humans. The Hidden Elf Village is more detached from the mainstream than this trope requires, though if its inhabitants are forced into increasing

contact with the rest of the world, it may be transformed into a Wainscot Society.

The same gag is also usable to demonstrate that a place is not visited very often, and/or that somebody has been trapped or locked in there till he died. See Time-Passage Beard which is a related sight gag showing people who have been waiting for a long time with long—usually white—beards. (In fact, sometimes the two gags are combined so that the skeleton will also have a Time Passage Beard.) Compare Dem Bones for when the skeleton in question is still alive.

ZZZZZZ! ZZZZZZ! ZZZZZ... GAH! NO! I ALREADY BOUGHT THE TICKETS! Oh! Um... I mean... Describe Waking Non-Sequitur Here . Alice is in a coma, is sleeping or is otherwise unconscious. Upon waking, a non sequitur bursts from her lips. There's a chance that she mistakes the closest person as someone else during such. The obvious implication is that the character was having a dream at the time, and since they haven't fully woken up yet, they haven't yet realized that it was in fact a dream. Compare Talking in Your Sleep and Noodle Implements (when the outburst is implied to relate to a dream). The inverse is Non Sequitur, * Thud , where a character says something random just before going down for the count. Can overlap with Un-Paused . Not to be confused with a Walking Non Sequitur who just talks like this all the time. If the non-sequitur is said while snapping out of a fantasy rather than a dream, it's Acting Out a Daydream .

If you have a character that has a Healing Factor or Resurrective Immortality , a great way for them to discover the power is for them to wake up at the morgue. Can also be done if the character is drugged or Faking the Dead . Either way it can be shocking, as the last place a person wants to be is at the morgue Naturally, there will be much confusion the first time it happens to someone, with or without amnesia and will usually have been completely undressed , and may have to make do without any clothing or equipment. Compare Rise from Your Grave and Waking Up Elsewhere . Can be a form of First Episode Resurrection Believe it or not, this is an example of Truth in Television . Rare today (though there is the occasional, erm, incident...), but more common in ages past when medical science wasn't all it is now. The only thing worse than waking up in the morgue, of course, was to be actually Buried Alive , which could also happen from time to time. The Buried Alive part is virtually impossible today since the dead are usually either embalmed before burial, or cremated. Neither of which you could wake up from. Unless maybe you're a Phoenix. And better not think what would happen if you're slated for dissection, especially by a Creepy Mortician ..

Something bad</ happens. A character gets into a car accident, or they get attacked by an assailant, or some other situation that results in them been seriously injured , to the point of unconsciousness. Cue transition . The character drowsily awakens sometime later, usually hours but sometimes days or even weeks . The

character can now briefly serve as The Watson by learning how long it was, where they are, and what they missed. Often, the character will receive tragic or otherwise unwelcome news upon regaining consciousness, for the sake of drama . (This is sometimes Subverted as the "helpful" character turns out to be playing a joke on the recently awakened character.) Subtropes include Abandoned Hospital Awakening , Undressing the Unconscious , Waking Up at the Morgue , You Wake Up on a Beach , and You Wake Up in a Room . Because this trope usually marks a major turning point in the story...

Berserk , Guts wakes up to an unfamiliar cave ceiling, which turns out to be Godo's mine (which was previously inhabited by elves, so evil spirits attracted to his brand can't follow him).

Unlike telephones, walkie-talkies are half-duplex devices. This means only one party may speak at a time. If both attempt to transmit simultaneously, neither of them will hear each other. In the professional world, keeps radio communications organized, which commonly involves saying "over" when one station finishes transmitting so that another party knows that they can begin. On large networks, call signs may be used to identify communicators without having to rely on their name. Since available channels are limited and airtime is valuable, code words (called "procedure words" or "prowords" in radio jargon) are typically used to keep transmissions brief. For example, "Roger" is generally used to mean "understood." While this makes sense for a military unit containing hundreds of soldiers or a cab dispatcher keeping track of dozens of cars, the average layperson is unlikely to be familiar with this convention. Chances are they'll think "Roger" is the name of a person, or mistakenly believe "over" is part of the sentence. An overzealous character will insist their partner use perfect protocol when it's completely unnecessary, such as when there is only one other person with another radio. Expect them to spew non-sensical military or CB slang that they don't even understand themselves. Creating outrageous code names is a must, and they will raise a fuss when the other characters don't cooperate. "Over" is the radio equivalent of Telegraph Gag Stop . Over. Contrast Hollywood CB , where walkie-talkies work like telephones and no special protocol is used. For other unrealistic depictions of radio usage by military or professional personnel, see Artistic License – Military . Over

The special sound effect that makes any conversation over Comm Links sound immediately military . A transmission usually starts off with a recognizable click, then follows the actual text, along with audible white noise in the background, then ends with another click Both sides cannot speak at the same time (also known as half-duplex operation.) Goes very well with Danger Deadpan voice, Military Alphabet , Reporting Names , Radio Voice , and Attack Pattern Alpha . However, it doesn't always have to indicate military: Voice with an Internet Connection often sports this sound effect, too, simply for the Rule of Cool . Amping up the static is a typical way of having a message get Lost in Transmission . If it's done on purpose, see Fake Static . This technique is actually a pretty realistic portrayal of modern Real Life voice transmission over , which for the most part are used by the military, police and emergency forces. The distortion is the reason the Military Alphabet was invented. The click at the start and end is the while the person is not talking but has the transmit button depressed. Stormtrooper helmets in Star Wars </ do

this, as well as the ship-to-ship communications of X-wings and other Rebel starfighters.

The Last Hero being used to create a base-to-ship communication system with the Discworld 's first spacecraft, The Kite</. As The Kite</ ' flies underneath the Disc, thousands of miles of intervening geology causes the link to fail with more and more static and white noise creeping in.

Parodied in The Young Ones </ episode "Cash". The police recruiting sergeant (who bears a strange resemblance to Mussolini) tells Neil the only qualification he needs to join the force is the ability to imitate radio static when using his walkie-talkie.

This is part of what makes Counter-Strike

Imitated in xkcd </ strip.

In the Lilo & Stitch: The Series </ episode "Clip" , when the duo try to sneak into Mertle's house, Lilo does the radio click thing with Stitch as though they're talking on walkie talkies (they weren't actually using them, just pretending they were).

Inverted on general-use FM walkie-talkies (FRS/GMRS, PMR 446 , etc), where most of them by default include call tones ("Hey you!") and "roger beeps" (indicating end of transmission), but due to the way the squelch functions on such walkie-talkies work, the user never hears the static unless the walkie-talkie is put in monitor mode.

In a lifetime, most are only skilled enough to properly use one weapon , let alone two (especially doing so simultaneously </). And then there's this</ guy. He strolls into danger at a leisurely pace... and strapped to his back are enough weapons to make the U.S military jealous. He doesn't even seem to have some magical satchel that he can just dump his weapons into for storage . Surely the weight must be doing a number on his back, right? But no worries. The character is bona-fide badass, so they manage to pull it off . They are </ the reinforcements , and they've taken the necessary precautions for the upcoming fight - hauling as many weapons as they possibly can. You can bet your sorry behind that they're gonna use 'em all, too. They are often Multi-Melee Masters or Multi-Ranged Masters (or both). Compare More Dakka , which is most likely the result when the character is packing heat. If so, expect them to be wearing quite a few Badass Bandoliers if their ammo supply isn't unlimited . Generally goes hand-in-hand with a Wall of Weapons . If the huge amount of weapons is mostly/entirely hidden under the character's clothes, then you have Trench Coat Warfare . Compare Hammerspace , Hyperspace Arsenal , Extended Disarming , Choice of Two Weapons .

Sometimes a show isn't all it's cracked up to be. Sometimes it's too boring to stand, too stupid to stand, or it's just plain awful. Sometimes the subject matter isn't to your taste, or something happened during the show that has you wanting to bang your head against the nearest wall. Maybe the band's playing at that concert is just atrocious, or maybe that game is going so badly for your home team that it's no use watching them anymore. Whatever the

case, sometimes the show is such that you can't sit through another minute of it and you're wanting back the money that you spent to see it. It's time to walk out Walking out of a show is a universal sign that the production being viewed is of poor quality. This is usually a very extreme reaction, as the typical response to seeing a bad show is to just sit and wait it out, as sitting is usually easier than standing and walking, and people usually don't have any other place to go and paid too much money on tickets to not wait and see if the show improves. Walk-outs, thus, usually only occur when the show is so bad that it's painful or disturbing, especially if the walk-outs occur en masse</. This was actually Invoked in Vaudeville to keep ticket sales up, as people expected to see as many acts as they wanted when they bought a ticket In media, walking out is often used to showcase a character's bad acting or other performing ability, or a bad performance in general (such as a poorly put-together School Play). Sometimes everyone walks out except for a few people (usually the protagonists) who truly, honestly enjoy the thing When this happens in Real Life , it is very much an Audience Reaction (and thus no Real Life examples should be added) A subtrope of Leaving Audience . See also Screw This, I'm Outta Here! and Eight Deadly Words

If the cast of your favorite show happens to include an attractive male , the chances are high that he's going to wind up losing his shirt probably not in a gambling parlor sooner or later. It may be gratuitous, or caused by the antagonist , and it will almost certainly bring the Squee! , but it will also be temporary. Eventually, Mr. Fanservice will replace his shirt, and you'll have to resort to rewinds and freeze-frames if you haven't gotten your fill Unless, of course, the object of your Perverse Sexual Lust is this guy</ The typical Walking Shirtless Scene is the dude whose default attire</ involves parading around half-naked. His Limited Wardrobe is so</ limited, that it doesn't even include a shirt—or if it does, he seems to be totally incapable of keeping it shut (in a sort of Spear Counterpart to Absolute Cleavage). And even if he does</ have an Unlimited Wardrobe , every outfit would have the singularly shared trait of lacking anything that covers his upper torso. Alternatively, a variant exists where the dude does wear a shirt, though he removes or loses it a lot to evoke the same amount of eye candy as one who forgoes any upper torso covering As you might guess, fangirls love him . And sometimes guys, as well Super-Trope to No Shirt, Long Jacket . Sub-Trope of Stripperiffic . For non- Fanservice-y examples of shirtless Funny Animals / Civilized Animals , see Half-Dressed Cartoon Animal For obvious reasons , this is a practically male-exclusive form of Stripperiffic-ness . Normally, the closest you can hope from someone without a Y chromosome is some Absolute Cleavage , Godiva Hair or a Walking Swimsuit Scene . Exceptions to this rule are rare, and require some rather impressive design gymnastics to implement. Or are in works intended for more mature audiences in the first place

A character or thing who has most of the tropes underneath it as spoilers. Mentioning anything about this character/thing at all — worst case scenario, this includes its name or even its existence alone</ — will often reveal spoilers about the work they feature in, which predictably makes talking about it difficult. Some fans reconcile this by using euphemisms, others by

avoiding talking about it at all, others just by placing a warning that the following will contain massive spoilers Can overlap with It Was His Sled if the work in question is old or culturally ingrained enough that pretty much everybody already knows about the various plot twists or Late-Arrival Spoiler if the marketing for a later installment of a series spoils an earlier installment. Often will overlap with Sir Not-Appearing-in-This-Trailer if the marketers don't decide otherwise Also, this is not about characters that are involved in many plot twists but the mere of the character within the narrative is a spoiler itself, that makes it impossible</ to talk about the character without spoiling the plot This is a Spoilered Rotten trope (on character pages), that means that on this list is a spoiler by default and most of them will be unmarked. If you don't know what that means, then you should probably take a good look at the page image for reference. It'll all become clear

Footloose and fancy-free, we set off among the Adventure Towns , seeking the next place, rather than our fortunes This trope is bottomless, it seems. The audience wants</ to believe life without roots is romantic and full of adventure . The character has no home, no job, no money, no identification, no friends, and no visible means of support Most of us would agree with Vincent Vega's response to Jules's quote above: "You're gonna become a bum!</ If you don't have a job, a home, and legal tender, that's all you'll be is a bum. Someone who picks in garbage cans and eats the stuff I throw away." Most people who go walking the earth by themselves are male (or disguised as male). Females generally belong to a nomadic group, mostly for defense purposes Some Walkers have some skills that they utilize to make a trade/earn a living while traveling, like hobos . Some occupations, such as cobbler and tinker are traditionally nomadic because you would use up your customer base in a location and have to move on to the next only to circle back when your first customers had worn out their shoes or pots. The music business also sees a lot of these; touring musicians get at least a taste of this life, and those who want more work can always find it outside of their bands as fill-in musicians, tour managers, techs, and other "road jobs" This trope is a very American one and is quite common in older Westerns . As far as big TV producing nations go, The U.S. of A. has the geography best suited to this form of adventure. Australia also has the tradition of the Walkabout, where young men would wander the land for months as a spiritual journey. However, this occurs in other countries as well, such as the Rōnin stories of Japan and the Chivalric Cycles of Europe and the U.K When one is forced to walk the earth against one's will, this trope becomes the much darker Flying Dutchman If a character walking the earth has a strict code of honor and spreads justice in his wake, he's a Knight Errant . Same code of honor (and wanderlust) usually results in passing the "Leave Your Quest" Test Most Wuxia heroes fall under either Knight Errant or (if they do not have a code of honour but merely wanders the land for enjoyment) this, they will master their arts and search for worthy opponents, either before a remarkable quest calls for them or after they already finished their quest in life and decides to drift off to other places Subtrope of In Harm's Way . Having Random Transportation is often used to provide the science fiction or fantasy versions of this trope. See also: Stern Chase , The Drifter , Flying Dutchman . Common MO for The Atoner .

Not to be confused with the music group

Organ donation is a noble thing. Lots of us have little cards that tell the doctors that if we have life rudely yoinked out from under our feet, they can take what's left of us to make sure that the same tragedy doesn't befall someone else . Some forms of donation—like donating a kidney, or half a liver (which can conveniently regenerate itself)—can actually be done while still alive, which is just as brave, especially since you'll be pottering around the planet for years to come and are still willing to hand over an internal organ so that someone else can live Most of us agree though, that it is not something we would want to have forced on us while our hearts are still beating, thank you very much. At that point, the kind act of donation becomes little more than mutilation. Cue fiction This character (usually a clone) exists for one reason — as "spare parts" for another character. It usually turns up in sci-fi/horror settings, but occasionally makes a guest appearance in emotional drama. They can be raised to cherish their purpose and perfectly content with their (usually fairly short) existence, or they can rage and fight against it . The qualifier is, the only reason they were born is because someone else might need their various body parts at some point. Rather depressing This is a pretty legitimate source of angst for the character who's treated like a spare tire (and usually with about as much consideration for their feelings). This is their</ body — the one they were born with, with all their own genetics and personality traits — but as far as the people around them are concerned, the Walking Transplant's very flesh and blood are the exclusive property of whoever they were created to be the donor for Fridge Logic begins to creep in once you remember the time and resources necessary to raise a human to adulthood, the incalculable variables that could render their organs unusable, and the difficulty of ensuring that said clone remains in the dark until the original needs</ a new part is the equivalent of building a brand new car solely for it to be cannibalized for spare parts (usually only one</ spare part, at that). Also, even if this is for some reason unavoidable, it's pretty much unclear, why clone's brain couldn't be prevented from being developed on early embryo stage by micro-surgical operation - essentially avoiding all those pesky moral problems, and just growing a healthy body without any neural reactions more complex than basic breathing and heartbeat. That's all bad for drama, though, so it's usually ignored Related to, but not to be confused with, Organ Theft . In reality, the idea of a child being a "walking transplant" is often used to argue against the possibility of " Designer Babies " — although there have already been babies screened and selected before birth specifically</ to donate to an older sibling (usually in the form of some "replaceable" material, like bone marrow and blood). Sometimes combined with Truly Single Parent . Cloning Body Parts is an attempt to make compatible transplants without the ethical issues involved here. Raised as a Host is when a person is raised with the intention of their entire body being taken over by another

Compare These Tropes Are Made for Walking (tropes about feet and footwear). Contrast Seated Tropes . Airplane Arms

The Evil Land or Supervillain Lair or Hidden Elf Village will be

impossible for the heroes to get into (or some other similarly inconvenient method), due to impossibly high mountains that have no passes and no goat-trails , a completely militarized frontier, mist-like magical barriers, cyclopean battlements, stormy reefs, and gigantic Black Gates. Both the good guys and the bad guys will maintain this policy because of these natural and man made defenses As a result, The Protagonist cannot simply hop a wagon train or fake a passport; they must climb impossibly sheer cliffs , traverse enormous deserts, and, because of the sheer visitor-unfriendliness of these places: The rulers of these places are often well-provisioned Asking 'how' could lead to Fridge Logic (although, for the case of the Trope Namer , see below). The incredulous hero, having crawled over thousands of miles of impassible terrain to get there, would have fairly expected to find an outpost on the verge of starvation. Instead, the isolated center of the stronghold turns out to be the most lavishly appointed place in the entire country, despite the land's hostility and the dangerous locals making few people want to go there. Corollary: security is always more and more lax the further you go into the forbidden realm... to the point where one can sneak into the lavishly appointed ballroom and mooch food off the ruler's table . Cue an improbable conversation with the Benevolent Ruler , who may even have a glass of wine and explain that the hero was always expected to get this far. Instead of shipping him back to a prison cell safely located on the outskirts, the hero will be deemed more useful alive , or he will be held in a poorly guarded jail cell to await sentencing . The seasoned marksmen who swarm the hills are always much more likely to capture our heroes if they attempt to avoid bushwhack away from the enemy camp</ , whereas the ones back on base are too busy drinking to notice heroes walking past the main gate or possibly scaling the battlements. All ways in are guarded, so naturally the hero will try the one that seems most suicidal. Pedestrian access may not be necessary, if more grueling methods of transportation are available: Access might be limited to slingshot, climbing with daggers, or motocross. Alternate routes may be blocked off by insurmountable obstacles . Contrast with River of Insanity , a.k.a. Doomed Expedition , which is the opposite sort of journey: wherein the voyage may be dramatic and increasingly perilous, but is also the most pragmatic means of getting there (you don't make it) See also Border Crossing . Compare the more benevolent Yellow Brick Road , where you have just as few options but not as many things trying to kill you on the way.

A stance or style of walking meant to resemble ancient Egyptian murals. Common in animation (especially as it's hard to twist your limbs this way in Real Life), often in Knife Outline scenes It should be noted that real ancient Egyptians did not walk like this, it was only a centuries-long artistic style meant to show a person's body from several angles at once

Standard Pirate punishment : extending a wooden board or similar object over the side of a ship, and forcing the intended victim to step off the far end and presumably drown or be eaten by sharks or crocodiles . This is a good scene for building suspense, if taken slowly. It is also an excellent opportunity for last-ditch-bravado and summing up antagonistic relationships. The plankee often tells the villain exactly what he thinks of him , and vice versa. The victim is usually bound. An occasional twist is for an unbound

victim to grab the plank on the way down or otherwise use it as a springboard into combat. Real Life pirates executed people this way, but only rarely, for as with The Mafia and their alleged fondness for Cement Shoes , they usually preferred to just shoot 'em and then dump the body overboard. Besides, having a grown man walk across a board that was only anchored on one side risks damaging perfectly good planking that could be used to maintain the ship. A related punishment is Keelhauling, where the victim is thrown overboard with a rope tied to them, then hauled across (or if they're really unlucky, along</) the ship's keel and pulled up the other side. This wasn't necessarily fatal, but the barnacles that are usually found attached to the bottom of any ship made this a painfully unpleasant experience. Since Space Is an Ocean , Space Pirates have a parallel punishment with a similar dramatic role: the victims are Thrown Out the Airlock . Sky Pirates seem to prefer the more old-fashioned plank—not surprising, since the airship's altitude would make it especially dangerous to the hero. See Ordered to Die for other forms of, well, ordering people to die. (The intended </ function of a Ship's plank was to allow the crew to sail up to and walk onto another ship, in case you were wondering.)

In which one gets up close and personal with a wall for an extended period of time For whatever reason, a character will find themselves either running aimlessly with their face against the bricks or slamming into said bricks, over and over and over again In most media, it's a Comedy Trope where the affliction's caused by the character is being incompetent, misled, etc. and steered into a dead end. And staying in that dead end. Alternately, it may be an overdramatic gesture to bonk one's head against a wall as if punishing oneself for one's mistakes or perceived idiocy; that one can be Truth in Television In video games, however, when it's simply the game designers not bothering with a "unit has detected a wall and is stopping shot" animation, it most often shows up as a common glitch . Collision data is complicated — No matter how smart the AI is, there's bound to be some problems where they forget the location of a wall or a building and just try to run through it, sometimes for hours if the player doesn't intervene somehow. Another, more common variation is that they strangely slide sideways while running until they find a path that they can</ run through. This is often caused by The All-Seeing A.I. when the player's location is always detected, but in exchange for everything else. As minor instances are pretty common, generally only examples that either affect gameplay or are interesting to look at should be added for this type. If a player's avatar in an online game winds up doing this, lag is usually the culprit. Other times, however, certain types of gamers such as Speedrunners can invoke this as sometimes it can, when done "correctly", allow them to clip through games' boundaries so that they may finish them faster or outright skip huge portions of them The video game variant is a subtrope of Artificial Stupidity

When a character is poor, there's no better way for him to say "I have no money" (due to Perpetual Poverty or a Broke Episode) than to have moths emerge from his wallet when he opens it. It's also the perfect way to show that a character with tons of money at his disposal is a complete skinflint . Alternately, the character can make a great show of pulling the pockets of his pants inside out (an act that might also be accompanied by the appearance of

moths). Double points if the character does both</ For the most part, this is an Animation Trope , possibly because actors don't much like fragile flying insects in their pockets, though it isn't often used anymore even in cartoons. Little to no relation with Macabre Moth Motif and Moth Menace . Contrast Bat Scare , in which the startling appearance of flying creatures indicates a location is unexplored or abandoned. Compare Bankruptcy Barrel

Tropes listed in the Wiki Tropes index are being discussed at the Trope Repair Shop . Click the link to join the discussion.

A paragraph should ideally be a smooth, succinct experience that goes through a bit of exposition, illustrates an idea, sums up the point, and primes the reader for the next paragraph Ideally In practice, a writer can get too caught up in all the things they have to say and fail to organize it all into bits an ordinary human being would be able to digest. The end result is a huge run-on paragraph that makes it difficult to recall the original point of it if there was one in the first place. The reader's eyes glaze over and all they see is a wall of text This afflicts all written media, but it is particularly infamous for its effect on Comic Books . One of the first things learned in comics is how to use dialogue bubbles effectively; a writer not allocating space carefully will end up covering their panel with a bunch of text and white space. Eventually, the reader will realize that they're primarily looking at plain text rather than the vivid form of visual storytelling that comic books are famed for. TL;DR indeed At best, a Wall of Text is just a signal of really heavy exposition. At worst, they are a warning sign that the author is soapboxing about something Like a lot of tropes, though, even this isn't necessarily a hopeless evil . There are occasions where a person will go on and on in real life, or perhaps is giving one huge, unbroken speech or rant, and for these cases, "walls of text" aren't necessarily a terrible formatting idea; they can help visually reinforce what's happening in the story and match the experience of the reader to the experience in-universe. Using it like this, though, still requires skill and finesse to avoid making just another negative example Speaking in Panels is often a way to evade this trope while recounting what happened If Speech-Bubbles Interruption are used to show it's not being listened to, see Wall of Blather . If the text is literally</ written on a wall in-universe, it might be a Room Full of Crazy . See Read the Fine Print if these kinds of text actually contain very important information. Ominous Multiple Screens is sort-of the video equivalent. Compare Doorstopper , usually related to works that are literally nothing but words

This is when a character is decked out in an outfit that blends in seamlessly with the wallpaper or furniture upholstery, to the point they're either invisible or seem like a (not giant holographic) floating head and hands. Why are they wearing such a bizarre get up? They may have gotten the shirt/dress as a horribly tacky gift, worn a normal article of clothing and through sheer random chance end up in a place that they blend in to. Or they may be Crazy-Prepared and created the outfit/camo paint combo from scratch precisely to blend in to the background. Hollywood Chameleons can do this naturally Related to Stand-In Portrait , if they are

impersonating a figure in a mural it is that trope not this one. See also Chameleon Camouflage and Nobody Here but Us Statues

Alice runs into Bob, but Bob is acting very strange today. He may have had a Green-Eyed Epiphany of some sort, is upset that Alice is avoiding him, or just at the breaking point of being repeatedly insisted that he's not a potential Love Interest . Regardless, his emotions have built up to the point he can't contain them. Alice may be Oblivious to Love , refusing to admit how she feels , or just simply unsure. The moment Alice tries to leave, Bob quickly slams his hand on the wall and traps her against it with his body, stopping her from running away. It's a way to intimidate her, but also a way for him to get physically close to her It may not have been The Love Slap of Epiphany , but it does get the message out through and clear. Alice becomes more and more confused about how she sees Bob. Usually it results in a case of They Do This trope is better known to the Japanese public as the "kabe don" (wall pound). It's when a character (usually Always Male , at least in heterosexual pairings) physically corners a Love Interest using the body to block any chance of escape. It's often accompanied with a "BAM!" sound effect from pounding the wall (the "don" in kabe don). The Wall Pin Of Love is often Played for Drama and increases tension between the characters. It may be given with an Anguished Declaration of Love or a Forceful Kiss from the person doing the Wall Pin. May also lead to Wall Bang Her . A well-known parody of this originating in the Japanese Twitterverse was known as the (cicada block), uses both arms and legs </, and was subject to much Memetic Mutation The Wall Pin of Love is a very popular staple in Shojo and Yaoi romance. Many news outlets have reported that it is the "ideal" scenario for many Japanese women. Despite this, the Wall Pin of Love can lead to Unfortunate Implications because the emotional and physical intimidation is common in domestic abuse. Because of how frequent and popular it is in Eastern works, there may be Values Dissonance involved in how it's accepted. People in the West are more likely to see the Wall Pin of Love as anything but romantic, and even a bit rapey Outside of a romantic context, the Wall Pin can simply be used to intimidate people. A Loan Shark might use it when he doesn't get his money. However, if it's simply a Neck Lift applied to a wall or shoving a person into the wall, then it doesn't count. The Wall Pin has to involve someone trapping another with the body. In less serious works, this may be Played for Laughs by having the victim assume they're being flirted with Unlike Pinned to the Wall , this generally involves no pointy objects

specifically about kabe don. The manga featured in the commercial includes Ao Haru Ride </, Re Re Hello </, and Wolf Girl and Black Prince </ , with artwork drawn exclusively for the commercial.

Ao Haru Ride </ has one in chapter 25 when Kou confronts Futaba for Aavoiding him verted in Captain America: The Winter Soldier </: ASteve pins Natasha against the wall, but because he's genuinely Aangry at her. Despite the frequent Ship Tease between them, they Adon't go any farther than being friends

Katalepsis </: Zheng, a flesh-eating zombie, does this to Heather to intimidate her. It has unintended consequences .

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Taemin , who is featured in BoA 's music video for , does this to her.

La Corda d'Oro </, when ladies' man and flutist Azuma Yunoki shows his true colors to Kahoko Hino, he puts his hand against the wall beside her and tells her that she's been pestering him.

Explained in Let's Speak English </ strip.

As explained above, Japanese Twitter 's version of the wall-pin originated from a drawn by Maki0046 about (mostly) standard examples of kabe-don</ .

Steven Universe </: In "Alone Together" :

Angst can create compelling drama , character development , and interesting psychology when done well; many acclaimed works of art use it to a degree and the appeal of The Woobie is based on it. But like all other good things, angst can be overdone or done poorly. Wangst, a portmanteau of "whiny" and "angst," (or "wimpy" or "wah" or "whinging"... or possibly "wanker" or "wang" in especially irritating cases) is essentially angst gone wrong. The intended Woobie 's Appeal to Pity ends in an epic failure , and thus becomes a pathetically whiny character who insists on crying (often loudly and repeatedly) about a Dark and Troubled Past instead of, you know, trying to move on with their life. This is made even more annoying when the character's "trauma" doesn't come across nearly as tragic as they seem to think it does, compared with other people out there trying to endure yet still determined to solve the problem , making the character's lamentations seem way out of proportion. Though Wangst is most frequently associated with characters whining over petty "tragedies," the trope is not merely sadness or angst: it is poorly written sadness or angst that comes off as unjustified due to lack of an explanation, exaggeration of the problem, or otherwise not showing an appropriate level of sadness compared to the tragedy in question It's not necessarily the scale of the tragedy that the character is reacting to that's the problem, but the way it's handled. Note that it can be intentional, and frequently is; when used correctly, it can create or aid and abet schadenfreude, establish a character's childlike or emotionally immature or unstable qualities, or otherwise reinforce the characterization of an inveterate whiner whose failure to place their problems into perspective or see their own role in them is a central flaw. It all boils down to quality and personal tolerance level ; what is grating and unrealistic to one viewer can be genuinely heart-rending for another. There's an inherent Double Standard involving this trope — people are much more likely to be crying "Wangst" to a male character than they are a female character. In heavily action-oriented works, it's expected for anyone who just pauses for a short time to feel a little angst to immediately get called out as wangsty: see also What Measure Is a Non-Badass? . Wangst is a favorite of Emo Teens , Sympathetic Sues and characters Cursed With Awesome . Any kind of Despair Speech (especially by nihilists) is also often considered as this. Often pointed out by playing the World's Smallest Violin . See also Emo , Narm , Angst Dissonance , First World Problems , Misery Poker , Prone to Tears . To deal with the wangsty kind, people will usually say " Get A Hold Of Yourself Man !" The "wangst" equivalent for entire stories is when Too Bleak, Stopped Caring is caused by too much True Art Is Angsty . Silly Rabbit, Cynicism Is for Losers! is

the philosophical equivalent. Compare Deus Angst Machina , which is about having too many sources</ of angst for Willing Suspension of Disbelief rather than too much response</ to sources of angst. For both in-universe and</ meta-examples, see Muse Abuse , a frequent Real Life and in-universe cause of Wangst . Contrast Angst? What Angst? , and Stoic Woobie . Compare First World Problems and Misery Poker . Seeing this in fiction may cause one to think of Not to be confused with angst resulting from a lack of sexual relationship. Or angst over the size of your wang. A Sub-Trope of Bathos , and may be called that in literary circles .

Posters hanging on every second wall, always in the same design: A Truth in Television trope that is Older Than Feudalism , as such publications have existed before the printing press despite their common association with westerns . In modern settings, they're almost exclusively seen in post offices, as One common idea is for a character to see their own poster and do one of a few things: Even more bonus points if, after seeing his own face on a Wanted poster, the outlaw stands next to the poster and adopts a pose exactly </ like the picture on the poster (deliberately or not). For a Bounty Hunter otherwise, seeing a poster means he has a new game to chase for. They will often dramatically tear down the poster rather than leave it up. See also Facial Composite Failure . Like the Face on a Milk Carton trope, it may also be Played for Laughs , such as having the creator of a show make a Creator Cameo in the wanted poster. Generally, this is not what a character wants to see when they're in a Fugitive Arc . These are to be expected for a character who is The Most Wanted .

The War Arc is a Story Arc that concerns two or more large-scale factions (city-sized at least) in conflict with one another, with the protagonists being involved somehow. The scale will usually be very epic, with politics usually playing a role. Expect to see a Big Badass Battle Sequence See also Rescue Arc and Tournament Arc

If you want to make an army look exotic and threatening, give them War Elephants Trained war elephants have been used by some historical nations, but fairly sporadically and usually by ones fighting against the Roman, European or Chinese cultures that most modern writers are descended from. Thus, war elephants' presence in an army easily establishes it as foreign and unusual. Elephants also have a domineering presence on the battlefield, smashing apart shieldwalls and light fortifications and trampling over regular troops, and their sheer fearsome bulk presents them as an obvious threat that will be very difficult to deal with. These creatures are typically be used by the Evil Army or The Horde , but if they're on the heroes' side then they might be used by foreign allies to indicate the army's exoticness In battle, elephants are mostly used for their fear factor, intimidating enemy troops while rallying yours, and as breakthrough troops with which to smash through enemy lines. It's also common for howdahs to be mounted on their backs, typically carrying additional soldiers, ranged troops to take advantage of the raised vantage point, or even whole cannons. More pragmatically, the beasts can also be used to haul around siege weaponry, supplies or mobile fortifications. The main downside to these creatures is the possibility of them stampeding if something scares them, at which point they'll usually trample their way through friend and foe alike; indeed, a common strategy

employed by armies facing war elephants is to try to get them to stampede before battle is joined, ideally in the enemy's own camp War Mammoths work too, especially when used by armies coming from the endless cold of the northlands or in the distant past . Fantasy elephant equivalents can also serve this purpose, in order to further emphasize the exoticness of the army or world in question. In these cases, the elephants' size tends to be super-sized to the point where they almost qualify as war-barges with tusks. They may also be accompanied by other large animals like rhinos or, if the writer is more fantastically inclined, even dinosaurs This trope is Truth in Television : kingdoms in North Africa, the Middle East, and southeastern Asia have weaponized pachyderms at various points in history. Elephants are huge, strong, tough, terrifying, and highly trainable animals capable of carrying multiple riders on their backs, whether they be officers wanting a better view of the battlefield, archers, or even artillerymen firing a ballista or cannon from a howdah. Horses were also generally terrified of them and wouldn't go near them, so a few elephants in front of your army could make enemy cavalry charges useless. However, they could easily panic in battle , trampling friend or foe , and their sensitive hearing made them even more prone to panic when loud firearms became widespread Subtrope of Beast of Battle . Compare Horse of a Different Color . See Cruel Elephant for violent and dangerous elephants in general Futurama </: In " Fun on a Bun ", Neanderthals riding woolly mammoths attack Oktoberfest

As the technology used to wage warfare has advanced, all new weapons and tactics have risen to use them. In the process, previous methods become far less prominent, and often eventually disappear altogether. Most modern navies have all but abandoned battleships, and the only blades today's soldiers carry are knives. But in the future... what if technology takes a sudden and (un?)expected turn? The advent of military-grade lasers and fire-control systems that are decidedly not</ Point Defenseless makes missiles useless and taking aircraft into battle suicidal. All those modern aircraft carriers and missile cruisers suddenly become obsolete, and the battleship is king of the seas once more. What if personal-scale Deflector Shields make swords and spears viable weapons again? This occurs a lot in Speculative Fiction , where some discovery or advance in science or technology has the net effect of rendering the last 20 to 200 years of military tactical development moot, forcing a return to the methods of an earlier time of warfare, often still with high-tech spins on the old gear. For example, if large close-combat weapons become viable again, they may develop Laser Blades , Hot Blades , or Vibroweapons . This overlaps with Retro Upgrade . Often invoked by creators who wish to justify Hollywood Tactics or other kinds of martial Rule of Cool ; the justifications may or may not be convincing, depending on how much thought went into them. See also Break Out the Museum Piece , when this happens in a more immediate sense. Compare Archaic Weapon for an Advanced Age , which does not require this trope, but will frequently overlap with it when it does occur.

A genre of Fanfiction in which we find our plucky young heroes fighting in a large military conflict, whether they want to or not. These fics almost always involve the main characters joining the military in some way, and almost always involve a focus on the weapons, tactics, and politics involved in war and how the characters react to them — as opposed to the characters themselves. Of course, this is helped a long quite a bit if said

characters are already</ in the military Gun Porn is entirely optional

War Is Hell for many, and some would rather it didn't happen. They say it's unnecessary, or they wish it wasn't necessary. In fiction, however, some villains not only like war , they frequently like to start wars for their own ends. Their motives may vary. They may set out to profit from the situation , or trick their enemies into destroying each other , or even try to Take Over the World in the aftermath. They may be terrorists, or just Card Carrying Villains . The method is often some form of False Flag Operation ; the villains pretend to be members of one country, and attack another. Nuclear weapons are commonly used in the set-up. At times, both sides in a conflict use a flimsy Pretext for War just so they can get to the "good" parts. Heroes typically struggle to Prevent the War , or end it as bloodlessly and quickly as possible. It's sometimes implied in narrative examples of this trope that corporations profit from this war, e.g arms manufacturers. Then again, the opposite can also be true, (relative) peace tends to make arms markets flat - a long-standing threat of war (real or artificial) can be damned</ profitable for arms manufacturers... Let's just be real careful what gets put in the Real Life section, okay? Compare Corporate Warfare , where corporations cut out the middleman and do the fighting themselves, and Blood Knight , where the fun comes from the fighting itself. See also Avoiding the Great War , when this coincides with WWI.

Factions 1 and 2 of World A have been fighting for eons. Then out of luck, Faction 1 finds World B, which was completely unrelated to the war and had no involvement whatsoever. Faction 1 might send spies into World B, in hopes that it proves useful to them. Faction 2 later learns of World B's existence and sends its forces there, turning World B into another battleground for World A's war In a situation like this, the inhabitants of World B would be taken completely by surprise and must find a way to deal with this unexpected twist in events. Some may take sides among the various factions. Others may try to become intermediaries, hoping to find some kind of diplomatic solution. And there are those who want to become a third faction to drive out both The warring factions don't exactly have to be Trapped in Another World either, they just have to fight each other on World B, which had absolutely had nothing to do with them until now. The war could be either secretive or full-scale, old or pretty recent. The trope does not count if World B had public knowledge of Factions 1 & 2 and got involved beforehand, which would just be a neutral country being attacked by both of its neighbors. However, it can apply to an isolated island that gets invaded by two or countries elsewhere Compare Alien Invasion , which is a war between an invading world and the invaded one. Contrast Truce Zone , an area where warring agree not to fight, especially if the areas are neutral, have nothing to do with the war, or are too important to risk any damage. This may involve Invading Refugees . See also Proxy War when the offworlders try to use groups on the neutral planet against their enemies

A genre of tabletop games centering around the simulation of warfare, based on either real conflicts or fantasy scenarios. There are two basic genres. In 'miniature' games players use highly detailed

miniatures, which fight over modelled terrain which could be compared to "low-res dioramas" of railway modellers. Because they are not static (often needing to be packed away at the end of the game) they lack the finer detail. However effort is made to accurately represent the terrain effects. Miniature games do not have a CRT like board games (see below); dice roll represent the "hits" taken by the target, either actual casualties, or something like morale loss. Movement is regulated by tape measures, with modifiers for terrain :- "Cavalry 20 cm, movement in woods counts x2" Other games of this genre consist of one or more maps of the theatre of conflict, a variable number of unit counters (small square pieces of heavy cardstock with printed numbers and symbols representing military units, as well as markers of various sorts), and rules with accompanying tables and charts. The most important such table is a "Combat Results Table", giving a set of battle results calculated according to the numerical odds of attacker versus defender; the players roll dice and compare the resulting numbers to the table to see how the battle came out. Table wargames can focus on any level of battle from literally man-to-man combat (e.g., the Squad Leader series) to whole army groups or fleets. Expansion Packs with different scenarios are also common. Board games confine players to the map terrain and supplied units, where as miniatures allow for fictional battles as you can rearrange terrain and units to your wish. Pure internet publications would say board gaming was more popular in the US, where as Europeans were more likely to play miniatures. However the US has a healthy miniature scene, and the hex map business suffered contraction, but now appears to be growing again. The Ur Examples are Chess (invented in ancient India) and Go (invented in ancient China), which laid the foundations for wargaming. The Trope Maker is possibly </ (1812), literally, "War Game," which was created by two Prussian officers, Lieutenant Georg Leopold von Reiswitz and his son Georg Heinrich Rudolf von Reiswitz. The game, intended to be a more modern realistic adaptation of Chess, was widely played by the Prussian officers of the 19th Century, and after some stunning Prussian victories, military officers around Europe. It was Serious Business from the very beginning; Kriegsspiel</ was endorsed by the General Staff of Prussia as an invaluable teaching aid. Kriegsspiel</ was the Trope Codifier for a lot of conventions used by current military thinkers, military historians, war gamers, and table top role players. It codified the use of the colors red and blue for enemy and friendly forces, respectively, the use of maps and miniaturised scale terrain, detailed movement rules and turns , referees and game masters, specialized dice, the block symbols for units, table quarters, Loads and Loads of Rules , the Random Number God , the core rulebook, Rule Zero , and so on. It was so influential that it is still A great many of the concepts used to create training simulations for modern officers and table top wargames today would seem completely familiar to the Reiswitzes, even despite technology they could never have imagined. The eminent author H. G. Wells was also responsible for several more light-hearted and simplified sets of rule conventions for wargame simulations — Floor Games</ (1911) and Little Wars</ (1913)— which were popular in Great Britain before World War I , and which had a strong influence on the later development of the wargaming hobby in the UK. After World War II , the game evolved again. The original Kriegsspiel</ used only symbolic blocks to represent units. Little Wars</ advocated use of what were then standard 54mm or 3.5" toy soldiers. In the 1950s, with the rise of firms such as Hinchcliffe or Spencer-Smith who sold

25mm or 1:72 scale metal figures, new thinkers such as the hugely influential Donald Featherstone (who had commanded tanks in North Africa and Italy) advocated far larger battles over the same size table using figures 3/4 of the size. Featherstone's new rule-sets and advocacy of using smaller scales also coincided with the rise in cheap, small, plastic figures, and construction kits of tanks and artillery; like those made with injection moulding by the Airfix brand. In the 1950's, Charles S. Roberts founded Avalon Hill and published Tactics II</ , which is generally agreed to be the first modern board wargame. Until the late 1960's, Avalon Hill pretty much had a monopoly in this niche, and its games introduced most of the mechanics and concepts still used today in board wargaming. The great majority of wargames use a map with a hexagonal grid overlay, for instance; Roberts got the concept from a high-level professional wargame simulating nuclear warfare. During the 1970s and early 1980s, several companies (chief among them Avalon Hill , Simulations Publications Inc., and Game Designers' Workshop) produced literally hundreds of games covering every era of warfare from the ancient period to science fiction and Alternate History . In many ways a return to classical Kreigsspiel</ format, these games ranged in size from tiny "folio" games with perhaps 100 counters and maps no larger than a standard sheet of paper, to gigantic "monster" games with 9 or more 22" x 34" maps and thousands of counters. By the end of the 1970s, the biggest "monster" wargames (for instance, SPI's "Campaign for North Africa") were so complex and unwieldy that they were pretty much unplayable as actual games in the traditional table format. Also of note: Role-playing games, in their pencil-and-paper-and-rulebook format , first became popular in the late 1970s. There used to be some amount of tension between devotees of board wargaming and RPG players. Since the early 1980s (and to a degree, before) the advent of home computers resulted in wargames mostly transitioning to the realm of electronics, since it was much easier to program the often-complex math required to accurately simulate many military events than to try to create tables and charts for table wargames. These games evolved into the genres we now call Turn-Based Strategy and, later still, Real-Time Strategy . Even so, there is still a hard core of dedicated map-and-counter-and-dice wargamers and companies to serve them, as well as numerous conventions large and small at which gamers can meet to play games and buy and sell them. Since circa 2000, the board wargaming hobby has enjoyed something of a renaissance due, in part, to the revived popularity of tabletop games. Just as in the 1970's, games range in physical size from "folio" games (Decision Games has published several games that can use as few as 40 counters to represent all the units present at a given battle) to "monsters" with thousands of counters and numerous maps (e.g., Compass Games' Absolute Victory</, a grand-strategic-level treatment of World War II intended as a revamping and expansion of the Australian Design Group's classic World in Flames</, which covers not only the entire Western Hemisphere but even includes a map for Antarctica!). As of the late 2010's, Decision Games (which owns the SPI trademark and the copyrights to most of the classic SPI line), GMT Games, and Compass Games are the leading publishers in the hobby, augmented by smaller publishers such as Avalanche Press, MMP (Multi-Man Productions, co-founded by baseball Hall of Famer Curt Schilling in order to keep Advanced Squad Leader</ in print), OSG (Operational Studies Group, which specializes almost exclusively in Napoleonic-era games) and One Small Step Games. These companies both publish new designs and re-print classic 1970's and 1980's games; for instance, Avalanche

Press has republished the 1974 Avalon Hill classic Third Reich</ and paired it with an original design, The Great Pacific War</, covering the war in East Asia and the Pacific, which uses the same system as Third Reich</ and can be mated with the European game to present the entirety of World War II. GMT's own version of "Third Reich", "A World At War", is so popular that it has its own website Decision Games, which now owns the rights to publish SPI's legendary Strategy and Tactics</ magazine-with-game, publishes the magazine on a bimonthly basis, along with two other similar magazines with a more specific focus; World at War</, specializing in World War II, and Modern War</, focusing on contemporary and near-future conflict Both of these magazines, like S&T, are available in magazine-only versions as well as versions with game supplements. GMT is known for the high quality of its games' physical components, and is the publisher of one of the most popular of all board games, Twilight Struggle </, a two-player recreation of the Cold War; the designer has followed up this success with a new game, Imperial Struggle</, recounting the century-long conflict between Britain and France from the late 17th century until the French Revolution. They're also the publishers of the highly popular COIN (Counterinsurgency) series, which covers insurgencies and rebellions throughout history from the Gallic Wars (Falling Sky</) to Afghanistan (A Distant Plain</). Compass Games has, in recent years, won praise for its reissues of classic games, which often are reworked by the original games' designers. Like Decision, both GMT ("C3i") and Compass ("Paper Wars") publish magazines with included games. The advent of inexpensive desktop publishing has also engendered a multitude of small publishers such as Hollandspiele, Revolution Games, Conflict Simulations Limited and High Flying Dice Games, which publish a wide range of games, often on subjects that might not be profitable for the major publishers to put out. Proving that older ideas recycle, the Nottingham-based company Games Workshop </ began operations in the early 1980s selling fantasy and sci-fi wargaming from its dedicated shop outlets around the country. Despite computer games and map-and-counter-based games still having a foothold, and despite the dominant trend in the tabletop wargaming-with-figures hobby being historical gaming (Napoleonics and WW2 still dominate), GW carved out its own little empire, securing the alliegience and pocket-money of adolescent boys, who are the next generation of the hobby. In a time where traditional model and figure makers such as Airfix repeatedly went bust, GW have gone from strength to strength. And GW's other innovation stuck. "Traditional" wargaming with figures revolves around two scales: 20-25mm (1:76 to 1:72) or the older 1:35 (54mm), GW chose the intermediate 28mm (1:57 scale). This has proven very popular and has been taken up by many other figure manufacturers. The figures do not take up anything like as much table space as the comparatively huge 54mm's. They are also large enough to carry a lot of fine detail which a skilled artist can bring out. While 20 and 15 mm figures can provide an impressive spectacle en masse</ , the observer has often got to squint to make out individual detail. This is not an issue in 28mm. See also After-Action Report , Common Tactical Gameplay Elements , Random Number God , Turn-Based Combat , and Turn-Based Tactics . Afrika Korps</

A character regarded as a deity or manifestation of war (or battle, murder, conflict, etc.). They're most likely a member of the setting's ruling pantheon when they are the real deal, but could be any character (including a mortal) who is falsely regarded by other

characters as a god(dess) of war. The War God in question often exemplifies either the physical or strategic aspects of war, although they can embody both. War Gods are of course nearly all very badass, possibly also a Four-Star Badass among the pantheon . They tend to be Blood Knights by nature and are often the only god that the Proud Warrior Race would bother to worship, if they don't want to fight them themselves . They are often cast as villains. There's also a tendency in various works of fiction to pair one with a Love Goddess in something of an Opposites Attract manner, either as unlikely friends or romantic partners . Considering Ares and Aphrodite were lovers, this makes this idea Older Than Feudalism ; it may be a sort of cosmic version of All Girls Want Bad Boys . Also, some of these figures (usually goddesses) were gods of both fertility/love and war . If you're as violent as them, they may fall In Love with Your Carnage . A War God is frequently involved in some form of Divine Conflict . If he encompasses ALL forms of violence (as Ares did in Greek mythology) he may be seen as a God of Evil . Compare also Destroyer Deity . Subtrope to Stock Gods . If you were looking for the book series or the videogame series, see The War Gods </ and God of War

When a tense situation between countries, factions, or nations breaks out, there will usually be those who advocate going to war as the only option . They tend to be extremely aggressive and vocal in their position, and may view those who dismiss warfare as an option as cowards or idealists . War Hawks will often appeal to the general population for support to bring pressure on their ideological opponents to declare war Just because the War Hawk wants war does not make him/her a bad guy. They may have a perfectly good and logical reason to advocate military use, including stopping a genocidal dictator or attempting to end a civil war in a neighboring country that is threatening security in the region and killing thousands. Often they fear that the other side is planning to attack as well and want to beat them to the punch. However, War Hawks often run the risk of Jumping Off the Slippery Slope or becoming a Well-Intentioned Extremist who find a flimsy Pretext for War or create a False Flag Operation to gain support for their cause Evil War Hawks will want to use the war for their own purposes. They may hope to ride the glory of the war to a higher political office or military rank, or to take over the government entirely. Others will be motivated by simple territorial or economical desires, while General Rippers and Blood Knights advocate for war just to fight against their desired enemy The term War Hawk was coined by Virginia Congressman John Randolph in the early 19th century, in reference to American politicians like Henry Clay who were advocating war against Great Britain due to allegations of impressment of American sailors by the Royal Navy and claims that Native American attacks on United States territory were being encouraged by British officials in Canada. However, many of the War Hawks came from inland territories who neighbored Canada and had their eyes on expanding Americas borders northward. The War Hawks' efforts led to the War of 1812 There is also a related term in US politics, "chickenhawk", levied at people who advocate war but are or have previously been unwilling to serve in combat themselves Not to Be Confused with the video game Warhawk </, or a hawk or another Noble Bird of Prey that is used in combat

A character is specifically mentioned as having served in the

military and</ been decorated for heroism on the battlefield. It can be an important plot point, or simply a mentioned-in-passing part of the character's backstory that has no relevance on the plot or story other than expanding on the person's background. They may still be serving or have been discharged/retired. They may be an Old Soldier , Shell-Shocked Veteran , Blood Knight , or an example of I Did What I Had to Do . They can be a heavily muscled, tattoo-covered biker who will cheerfully treat you to a Scar Survey if you'd like, or a quiet, unassuming type whom you'd dismiss as an accountant or secretary until the shit hits the fan and Let's Get Dangerous! comes out to play. Will often overlap with Dad the Veteran , and will make his Papa Wolf mode all the more serious due to his training and experience. Chest of Medals may also come into play. If the character moves on to costumed crimefighting, they're a Military Superhero There is absolutely no reason that they have to be a man. With women taking on more and more roles in the military, particularly roles involving direct combat, the opportunities for women being recognized for courage under fire have greatly increased The character can be a police officer but earned their awards while serving in the military. All law enforcement agencies have their own awards for recognizing valor, but these are not considered wartime decorations making one this trope. This does not</ detract in any way from the dangers police officers face on the job The Phony Veteran will often use illegally-obtained awards and falsified documents to pass as one of these One of our Military and Warfare Tropes No Real Life Examples, Please! - Suffice it to say there are countless people and animals who have been recognized for courage during wartime. However, listing real people who are portrayed by actors in films, biopics, etc. is acceptable as long as they are placed in the appropriate folder and not in a Real Life section

It's exciting. It makes you a stronger, better person . It breeds Badasses . It's finer than Spring. The sacrifices may be extreme, but are extremely noble, maybe even saintly. In many ways the opposite of War Is Hell . Some people deeply enjoy waging war , rather than just endure it. The Shell-Shocked Veteran might have a different view on the matter, though. Common features: Not all War is Glorious works are war propaganda, but all war propaganda says that War is Glorious. Both tend to be marked by dehumanisation/demonisation of the enemy, censorship of the motivations for war, sanitisation of wounds and deaths, whitewashing of war crimes, dismissal of pacifism as insanity/weakness, etc. In a war propaganda work, these things take center-stage whereas a War is Glorious work may or may not feature these, however incidentally. War is Glorious has a natural association with the justification of wars. For example, the cost of avoiding a war can be shown as greater than the cost of fighting it. Many serious justification of wars lie outside this trope, being no more jingoistic than a surgeon is in favour of open-heart surgery. By the same token, this attitude is very often used in recruiting pitches to get people to join the service . Soldiers are badass; do you want to be badass too? When war is part of the Back Story , former soldiers may invoke this trope by remembering the camaraderie , excitement , and purpose of their Glory Days , the war, as opposed to the greed and selfishness of subsequent civilian life, which leave them Desperately Looking for a Purpose in Life . War is Glorious and War Is Hell are not exclusive categories. And it is perfectly possible to aim for one trope exclusively yet be

received as the other . In some cases, War is Hell can be served as a deconstruction of War is Glorious tropes. It's also possible to play War Is Hell straight, while simultaneously praising the heroes who went into that Hell for the sake of a worthy cause. It should be noted that sometimes this is not the work's theme, but the mentality of the General Ripper inside the work, serving as the foil to the heroes' belief that War Is Hell . Compare Propaganda Piece . Contrast Prevent the War . See also Proud Warrior Race . A character with this mentality is firmly a Warrior in the Soldier Versus Warrior dichotomy.

War! Hunh! Good God, y'all! What is it good for? Absolutely nuthin'! Truth in Television , obviously. When this theme is in play, war is an infernal, nasty, traumatizing nightmare , and anyone who comes out of it alive will end up a Shell-Shocked Veteran . Those who take pleasure in it are Ax-Crazy Blood Knights or worse . This trope gained its name by the famous quote from General William T. Sherman, "War is all Hell, and I have every intent of making it so." Most people quoting it shorten it to the trope name (as Sherman himself did in the page quote). The motivations for war are depicted as harking back to humanity's basest and most savage instincts: pride , greed , important resources , dogma , fear, disgust, hatred, retribution , power, insanity, megalomania , or even all of the above. The brutal and callous force of wartime authority overrides all individual thought. (More moderate examples may portray one side of the conflict as having noble goals, while still emphasizing the pain and sacrifice involved. The idea in that case is that war is not pretty, but in some unfortunate cases it may be necessary.) Sometimes, the war is shown to be unwinnable regardless of the sacrifices made and moral codes abandoned . There is some correlation between being on the losing side of a war and making a work following this trope. War Is Hell works often show the cumulative</ long-term effect of exposure to pain, deprivation, violence, and military culture: the horror goes on and on, dehumanizing everybody a little more each night. Heroes in these stories will typically struggle to Prevent the War , or end it as bloodlessly and quickly as possible. If not, then merely surviving</ physically, and with most of their humanity and sanity intact. While not required, this theme is more common in wars set in recent history with the advent of the modern industrial age. Certainly war was never pretty or fun in the past, but with the creation of weapons capable of killing thousands of individual men and women in a matter of hours or weapons of mass destruction capable of wiping out whole cities at once, battlefields went from merely looking like places where people fought and died to ruined wastelands littered with corpses. More modern wars are also where the practice of total war, war on a whole country where even non-combatants aren't spared, became prevalent and the idea that a war wasn't finished until you completely ruined the enemy's ability to fight back. May overlap with, but Not to Be Confused with , Hell Is War . Contrast War Is Glorious , which is not mutually exclusive with this trope, Sometimes, War Is Hell can be seen as a Deconstructed Trope of War Is Glorious . especially when the audience gets a kick out of seeing people kill each other, no matter how ugly or condemning the work is — or, more altruistically, when soldiers are painted as heroes specifically because they've volunteered to fight in order to keep the horrors of war away from their loved ones. See also Armies Are Evil (highly negative takes on the military). Of course, war is traumatizing to many who experience

this trope. Therefore, Real Life examples are redundant.

The word "Hell" is almost never</ allowed on children's television. But Histeria! </ used it in the popular recollection of William T. Sherman's famous quote.

Most modern monuments pay respects by listing off the names of each soldier , while others may be set up to honor the battle itself, regardless of how many died , and some honor anonymous "unknown soldiers." It doesn't even have to be a battle either. There are monuments dedicated to victims of acts of terrorism and natural disasters as well Please limit to only In-Universe examples. It's fine to mention that one exists, but adding why it exists or how it is relevant to the plot is even better In Ghost in the Shell: Stand Alone Complex </ episode 18 "Assassination Duet — LOST HERITAGE", Section 9 is assigned to stop an assassination attempt on a foreign vice-minister who is paying his respects to the Kagoshima War Dead Memorial from Non-Nuclear World War IV

In From Fake Dreams </, a Fate/stay night </ Fan Fic , Saber and Gilgamesh realize that Shirou's reality marble is a memorial to the deeds and lives of the heroes who wielded the originals of the weapons inside it Saving Private Ryan visiting the American Cemetery in Normandy

Koko : The plot begins when four Vietnam War veterans meet at the opening ceremony for the Vietnam War Memorial. One of them has spotted news stories that suggest a fifth member of their unit is alive, and suggests tracking that person down The aptly titled episode "Memorial" in Star Trek: Voyager </ showed an interesting twist. The memorial was programmed to upload memories to anyone who passed within a certain distance of the planet that it was located on. Passersby would relive the events of the war. Once the crew figured out what was going on, Janeway set up beacons in the surrounding area to alert others what would happen if they approached, but also recharged the memorial's power cells and left it active so that no one would forget what happened there

In Star Trek Online </ , players can travel to the battle memorial of Wolf-359. Found in the center of all the wreckage still floating in space is a giant holographic Starfleet symbol emitting from a projector on the monument. As you approach closer to memorial, you hear the ghostly comm chatter from the battle. Over in Romulan space, a holographic memorial is placed for the billions of Romulans who died when Romulus itself was destroyed by the Hobus supernova Schlock Mercenary </: In the defictionalized version of Seventy Maxims of Maximally Effective Mercenaries </, Karl Tagon tries to make tick marks for soldiers killed by friendly fire . After war breaks out and he is promoted to General, he notes that he personally has given orders that "would fill this page with ink," and resolves to "find a bigger page." That "page" becomes the Titan Wall, a massive monument of 4.5 thousand tons of titanium, covered in all the names of people killed by friendly fire. Karl had to misappropriate military funds to get it made

In one episode of Family Guy </, Mayor West commissions a war memorial to honor Quahog soldiers who perished in the Gulf Conflict. Unfortunately he chooses a solid gold statue of Dig 'em the Sugar

Smacks mascot, which is completely inappropriate and drains the town's coffers , leading to protests calling for his resignation.

War makes a setting unhealthy for people. If for no other reason that it tends to tear up the crops and cause you to starve. And that's if they are careful not to shoot at you, and you have no particular thing about you that would cause them to target you - and they don't do it just for fun This causes people to get up and leave, even at the price of abandoning much of what they own, if not all. The fortunate ones do it before they are forced to; these ones are able to carry the most with them, but even they have to leave things behind and plunge into an unknown setting, surrounded by strangers, in hopes of finding safety Additionally, you may be forced out: by invaders who want to give your land to their own people; by your own government if it fears your loyalty or wants to appropriate your property for military uses; or either side adopting a scorched earth policy. The effect is much the same (though you may actually be forced, as well, to leave behind your property for the use of others) The mere flight can constitute a story in itself, filled with danger — it may have to on foot though there are, in theory, trains, cars, or planes for transport, and even the weather can be a peril — but arriving is no guarantee that the story will end. Landing in an unfamiliar location, often with little, often in a place already suffering its own shortages of food and other necessities, owing to the war — surviving when stuffed in a refugee camp — finding a way to make a living there — discovering whether you can ever return or find a new place to live, have filled many stories From the point of view of the destination, these destitute people can constitute a crushing burden. They can also contain spies and saboteurs, be deserters , carry diseases, or otherwise endanger their destination Blitz Evacuees is a subtrope. May result in Invading Refugees . If the war refugees are escaping from military forces which want to specifically exterminate them, then this can overlap with Genocide Survivor Truth in Television , and widespread; please list only particularly striking examples in the Real Life section

A character is a Half-Human Hybrid ('Human' being used loosely ,) but the parent races of the two 'halves' are at war, or generally don't get along well. This can present a problem depending on how much the character looks like either one. If he looks nothing like one, he may be able to fit into the other group with ease. If he looks like a mixture of both, however, he likely won't be able to fit in with either group. At best, he'll be teased or shunned for it, possibly becoming an 'evil' loner. At worst, he'll be exiled or possibly even killed. This could even be the villain's Start of Darkness , if he's hated by both sides enough to plot the eradication of both If the two parent races are actually</ at war, the character will eventually be forced to choose a side to fight for. Depending on what they are, the choice may simply be between good and evil. Other times it may come down to 'the ones that shunned me' vs 'those that accepted me'. Occasionally, the decision is a difficult one, especially if they have friends from both sides. Depending on the cause of the mix, the character may be actively trying to become one side or the other, using the local Phlebotinum Related to Hunter of His Own Kind , for most hybrid characters. See also Half-Breed Discrimination and Child of Two

Worlds . Depending on the situation, a Monsters Anonymous group may help reconcile or control the warring natures For a character whose conflict is internal</, rather than between parent species, you may be looking for The Corruption , Enemy Within , Fighting from the Inside , or occasionally Viral Transformation . The character probably has Heroic Willpower . May be a Child of Forbidden Love

The Warrior Monk is a fighter defined by his or her faith, which serves as a weapon and armor the equal of any mundane wargear. He focuses his mind with sacred chants before the battle, quotes scripture while he smashes aside infidels , strikes with absolute conviction , and fights without fear or hesitation. He is a combination of the archetype of the warrior and the archetype of the shaman. Both archetypes share the need of rites of passage. This character is often a member of a Church Militant , be it a martial-minded sect within a larger religion or the divine army of a powerful theocracy. Other Warrior Monks have more diverse backgrounds, and could hail from actual monasteries, master-apprentice relationships, or could even be self-taught. Warrior Monks may be shining examples of a religion's ideals, or in some situations may end up fighting</ a Church Militant if the latter has become a Corrupt Church . Others may ignore religious politics altogether, doing more for their faith by acting as an example. This character type has two usual regional variants: form of Warrior Monk often turns out as a particularly devout Knight in Shining Armor , a heavily-armed and -armored crusader combining martial prowess with unmatched devotion to the ideals of the church (if not necessarily the church itself). Expect such warriors to be referred to as paladins or templars . In a fantasy setting, these Warrior Monks frequently enjoy tangible signs of their deity's favor, along with a variety of defensive , curative , or augmentative powers, overlapping with the Combat Medic 's repertoire. They also occasionally have a few offensive abilities along with battle skills , too. Still, sometimes the best way to deal with a monster or evil-doer is with a good, solid blow to the head, so Western monks often arm and train with blunt weapons such as maces, warhammers and flails, especially if to overcome the vow to never shed blood literally. If their cause is worthy enough , these characters can be among the most noble heroes in the world . Other times, Warrior Monks can become self-deluded extremists who let the end justify the means . Either way, Good Is Not Soft is likely to be in effect. It is also important to remember that evil churches can have (un)holy warriors, too. This character type is usually confined to medieval settings, though modern examples exist. See Badass Preacher for when a holy man takes up arms to protect his flock, and Church Militant for religions that don't shy away from violence. Can sometimes overlap with Master Swordsman . Bare-Fisted Monk is a subtrope, and is by no means confined to Eastern-style Warrior Monks . May have Enlightenment Superpowers . Some examples of a Warrior Monk may be encouraged by their order to be a Warrior Poet .

This is where a member of royalty takes part in battle himself, especially as a commander. This was once quite common, and examples of it can be found from time to time in the present day . It is a favorite of epic and romantic tales and goes back far in the

history of literature, back to things like The Iliad </. A warrior prince can be a Wise Prince , bravely fighting for his kingdom; he can also be an evil conqueror . While this character always stands a high chance of being a badass it is even more likely in that second case , as the Big Bad exposing himself requires a certain level of badassery Very, very</ common in myth and legend, going back to those Older Than Dirt A subtrope of Royals Who Actually Do Something . See also Action Politician , Authority Equals Ass Kicking , and Lady of War While in many western cultures only princes would go on the battlefield, (and even then there have been some female examples in history) in other parts of the world princesses were just as likely to fight. In those more strict patriarchies where women aren't seen as warriors they may have to train in secret. This could result in a Pretty Princess Powerhouse . In fiction it may also be the case that Gender Is No Object and only the Royal Blood matters In terms of the ranks of Authority Tropes , the tropes that are equal are The Evil Prince , Prince Charming , Prince Charmless , The Wise Prince , and all Princess Tropes The next steps down are The Caligula , The Good Chancellor , Standard Royal Court and Decadent Court . The next steps up are The Good King , God Save Us from the Queen! , The High Queen , and The Woman Wearing the Queenly Mask , some of which are still warriors even when they're in charge If this Prince takes pride in his heritage, expect him to always</ use I Am X, Son of Y to introduce himself

A warrior is pitted against a sorcerer . This trope is one of the oldest examples of human fighting skill, cunning and grit being pitted against superpowers and is very common in Sword & Sorcery settings which feature a Barbarian Hero against an Evil Sorcerer Usually, the warrior is The Hero and the sorcerer is the Big Bad or one of the villains (it is possible, but rare, to have the reverse be the case). They are usually a Badass Normal who relies on their fists, brains and weapons (which may or may not be magical) to win and may be aided by a good wizard or another supernatural being who serves as The Mentor and/or the Big Good If the warrior does have superpowers it will come in the form of them having enhanced physical abilities they were born with or where bestowed onto them by someone else. They might also be a supernatural martial artist , Magic Knight , Kung-Fu Wizard or ki manipulator . In that case, their sorcerer rival will be a Squishy Wizard who has little to no skill in melee combat. If the warrior is simply a Badass Normal , it is also possible for the sorcerer to have some skill in melee combat to allow for physical brawls while being truly dangerous because of their magical knowledge The warrior is also likely to be a professional Mage Killer Warrior Versus Sorcerer need not be as simple as a clash between good and evil; it can also be a clash between ideologies. Warriors might see magic as evil , uncontrollable or a cheat. Wizards might view themselves as superior to warriors because of their powers and magical knowledge or may see warriors as simple-minded brutes See also Linear Warriors, Quadratic Wizards (sorcerers being more versatile than warriors who rely purely on might). This trope can be a variation of Brains Evil, Brawn Good with the Evil Sorcerer as the brains while the heroic warrior is the brawn. Compare Dragons Versus Knights where the dragons take the place of the sorcerer. Contrast Sword and Sorcerer which is about sorcerers and warriors working side by side as partners or friends

The term refers primarily to cartoons made or released in The Golden Age of Animation during World War II and having some specific reference to the war effort. Many wartimes are explicit propaganda, while others make humorous jabs at conditions on the home front such as the rationing of fuels, materials and consumer goods, and even meat While some wartimes have remained popular as period pieces, many of these are now considered controversial due to the caricatural depictions of Germans and (especially) Japanese (see Those Wacky Nazis and Yellow Peril , respectively). Of course, with The Holocaust now common knowledge, it's interesting how the racial policies of the Nazis were relatively rarely dwelt upon in those cartoons. So imagine the shock of the general public when the Final Solution death camps were discovered and their realization that, no matter what awful things the Allied propaganda might have claimed about them up to then, Those Wacky Nazis were actually worse</, with them committing acts of villainy that beggared the worst of nightmares Typical trademarks of these cartoons that are usually spoofed: propaganda elements, racist caricatures, outdated references to the war effort (i.e., Shout Outs to save scrap iron, conserve gasoline, buy war bonds, or grow a Victory Garden). Adolf Hitler , Benito Mussolini , Hideki Tojo , and/or Emperor Hirohito often make a cameo and are ridiculed Subtrope of Propaganda Piece

The atmosphere of a lot of war stories is generally saddening and Thdepressing, if not outright horrifying . That said, when a writer Ththinks that enough is enough and that these poor characters need a Thbit of happiness in their lives without deviating from the somber Thwar genre, then what better way to show that than to have two Thcharacters get married? e Wartime Wedding is a great way to put a ThHope Spot in a war story in order to lighten the mood. Among other Ththings, a marriage symbolizes love and unity and can remind the Thcharacters that things such as happiness still exist. At the same Thtime, the usual joy of the wedding day is undercut by the tragedy Thof war. is can come in three types (but is not limited to them): e ThStar-Crossed Lovers are subject to this a lot of the time in war Thstories. Expect the couple to Altar the Speed . Compare Married at ThSea . Beware the possibly unmarked spoilers!

This index lists tropes which revolve around warfare, military personnel, or even the civilians who get caught up in it.

The heroes need the help of a legendary figure who, over the years, has been idolized as the paragon of virtue, the source of all that is good and just, a true example for schoolchildren everywhere. The legend has beaten back all enemies, saved the day hundreds of times, and is truly a Knight in Shining Armor worth looking up to And then, when they finally meet this so-called legendary figure, they find out that he's anything but This is not to say that the legend didn't actually do all those amazing things people say he did . He's no Miles Gloriosus . The guy really is a hero. What he isn't</ , however, is a paragon of virtue. He's rude. He drinks. He smokes and is a bit of a womanizer and only got into the hero biz in the first place to make himself rich It's not the legend's fault that the heroes have idolized him. He can't control what other people say or think, after all. He, like the heroes, is only human, and the flaws that the heroes are complaining about are

merely proof of their own unrealistic expectations. They had no right to expect him to match their daydreams. Exactly how serious the flaws are depend on where they land on the Sliding Scale of Idealism vs. Cynicism ; anything from minor foibles or even Good Is Not Nice to serious Anti-Hero territory is possible The trope name comes from Oliver Cromwell (1599-1658), who, in an attempt to avoid this trope, once told an artist to paint a portrait of him "warts and all". Official portraits were commonly done with the flaws in a person's appearance "corrected" by the artist. Cromwell wanted his picture to include his imperfections. Similarly, this trope is about the legendary character being finally seen for who and what he is, flaws and all. It is somewhat fitting that Cromwell, whom many admire while still admitting to his flaws, is the Trope Namer Usually, this trope involves the lead characters convincing the legend that he must rise above his weaknesses and become the true shining example that they thought he was. A more Bittersweet Ending is possible if one of the leads gets caught up in the hero-worship and refuses to see through the foibles to the human being inside. Or worse, if they only realize the legend is human after a Heroic Sacrifice ; if only the reader realizes it and the characters all refuse to, this trope can reach Tragic Hero heights An Aesop about expecting the Knight in Shining Armor is possible. Contrast Feet of Clay or Fake Ultimate Hero , where the "legendary hero" is anything but. Compare Broken Pedestal and No Hero to His Valet , where someone close to the hero does not hold him in awe because they know him. Inverse of Hero with Bad Publicity . A Historical Downgrade is doing this to a historical figure

In any film beginning in wartime In Medias Res , it is almost taken for granted that a narration intoning opening text will describe the start of the war and provide a little history lesson... even if it's a fictional war. Opening narration / text crawl, often over a map, with drums or other fanfare . (This trope is big on drums.) Opting for an Action Prologue with narration on top</, over stock footage of combat or Stuff Blowing Up may produce Narm : People don't generally like to mix their opening crawl with their Opening Action Sequence. However, one may immediately cut to combat scenes In Medias Res as soon as the narration ends; indeed, it's almost expected, to the point where you can throw people off (but not really) with quiet scenes set in a better time/place, if you're seeking a slow build: Cut to a quiet scene in Arcadia ; the hero will learn of the impending war about to wreck his world by way of a Herald , such as a wounded relative; see Bearer of Bad News , Harbinger of Impending Doom . This opening narration requirement can be removed if, as often the case, the writer decides on one of the alternatives, such as: This is a useful way to introduce the future protagonists to the audience one after the other — a Debut Queue . Not to be confused with During the War . See also Opening Scroll .

So, you've got your villain, and his evil army. You've assured they're evil , but you're not sure whether the audience finds him threatening . Or, you're trying to reverse years of Villain Decay . One way or another, you need to give your baddie some serious villain cred. So what do you do? Invade Washington, D.C. , of course! It seems that every villain, whether they be Russkies with a grudge or a nutty supervillainess , has their crosshairs aimed firmly at the center of American political power. While this is often justified, just as often (or possibly more often) the villain has no reason to

attack Washington more than any other city , and may often be setting his evil plan back a step by attempting to kill off the only people who can surrender to him. A Sub-Trope of Invaded States of America , and sometimes Creator Provincialism . Related to Monumental Damage See also the trope image for Dirty Communists . Contrast with Aliens in Cardiff . In Real Life DC traffic is so bad that any invasion would be quickly stalled by the circles and roundabouts, which was their original intended purpose. Also note that no such fictional invasion ever took place under the term of Theodore Roosevelt . Coincidence? We think not!</

It's time to do laundry again. T-shirts, pants, socks, small children , underwear... Yup, Bob tosses the usual hamper all in to clean. And while the rinse cycle goes on, it's time to... Sit down and watch it. Why? Maybe Bob is a Cloudcuckoolander or even The Ditz . Maybe he sees something shiny or important swirling around inside. Maybe he's just bored. Regardless, Bob decides it's worth his time to watch the washing machine do its job This is a fairly Discredited Trope but can still occasionally be seen at laundromats in Real Life . On the other hand, it's a bit of a Coconut Effect in the way that clear-front washing machines are not very common in laundromats as they are usually much newer (and why would a laundromat owner upgrade when their '80s/'90s machines work fine?) Almost always Played for Laughs . A subtrope of A Good, Old-Fashioned Paint Watching

One of the goodies has just been betrayed by The Mole , whom they let get very close. They ask The Mole , "Was it all a lie? Everything?" Three responses are common: A cold blooded " Yes, you fool, and you took it hook, line and sinker. " Of course, any of these responses can be a disguise for another (either keeping one's options open just in case, or burning bridges to let their victim get over the betrayal). "I'm sorry it had to end like this" is a common additional Stock Phrase , particularly with the second response. The third is related to Et Tu, Brute? .

The characters have just gone through a harrowing experience. They've Outrun the Fireball , survived the Death Course , ridden the Rollercoaster Mine and, amazingly enough, gone through it with their extremities intact, making them bona-fide Action Survivors While the other characters are catching their breath and trying to regain their bearings, one of them quips, "Well, wasn't that fun?", "Let's do it again!", or some other enthusiastic rejoinder. Depending on the speaker, this could be either a sincere statement or old-fashioned sarcasm A popular way to end a Chase Scene or an Indy Escape . The Deadpan Snarker , Lovable Rogue or Nightmare Fetishist is the odds-on favorite for delivering the line Opposite of I'm Not Doing That Again . See also Does That Sound Like Fun to You? for when a character thinks something would be cool, but an older or more experienced character is sure that they know better

Monsters are pretty damn scary. Horrible, bug-eyed, slobbering, and in no way</ human. Therefore, it's all the more unsettling when it's revealed that a monstrous creature was once human, but became a monster through some sort of infection , curse , sheer personal evil or transformation and there's no means of changing them back

Related to Body Horror and Face–Monster Turn , but distinct in that while Body Horror deals with the fact of the monstrosity itself and usually follows it from beginning to end, Was Once a Man is where a creature is monstrous when first introduced, but is either implied heavily or later revealed to have once been human Sometimes the mind is not affected; only the body is . If the mind is</ affected it might be a Pre-Insanity Reveal . Sometimes the original mind can be reached. This does not undermine the horror of it. Indeed, in certain ways, it makes the horror even worse </ In some cases, the person may actually like</ being transformed, and doesn't care about becoming human again. Instead, they are a Fully-Embraced Fiend . If they’re capable of speech, expect their response to being called by their old name to be a That Man Is Dead speech See also: Body Horror , And Then John Was a Zombie , Viral Transformation , The Virus , Tragic Monster , Stages of Monster Grief and Reforged into a Minion . Compare and</ contrast Uncanny Valley . Also contrast with Ascend to a Higher Plane of Existence , for a non-monstrous transformation Super-Trope to: Angelic Transformation , Deity of Human Origin , Demon of Human Origin , Tragic Monster , and Transhuman Abomination This trope has nothing to do with Gender Bender . Not to be confused with Animorphism , Transflormation , or Baleful Polymorph , in which the thing that used to be a human is not</ a monster, although it can still be a Brown Note Being . Also do not confuse with a transgender woman

A comedy trope where, quite simply, a character is given an opportunity to Make a Wish or three , and completely wastes them on something stupid and/or frivolous. Sandwiches seem to be a particular favorite. If it's unintentional, this may be because the character was just talking about what he "wishes," without really knowing that he was in the presence of some power that would grant his wish despite how wasteful it is (or perhaps, his ignorance consisted in a mistake such as thinking the power was unlimited instead of just Three Wishes); or he may have some Skewed Priorities that make him ask for something that makes little sense as a use of the superb power of the Wish A lot of times, this will be used to circumvent Jackass Genies or Literal Genies , since, with a smaller reward from a wish, possible negative consequences from the reward will also generally be smaller. If this works</ and the person who wished for something small ends up happier than the one who wished for ten bajillion dollars and a mansion full of Playboy models, then expect An Aesop on greed and being satisfied with simpler pleasures in life Even wasted, these wishes can be subject to Be Careful What You Wish For Also see Mundane Wish , when the wish is intentionally</ mundane because the wisher doesn't need or want anything grandiose. Contrast Ludicrous Gift Request

Representation undoubtedly drives viewership and these works are proof of this — fans turned out to see these works in part because</ of the representation (of women, racial or religious minorities, a disability, or gender or sexual orientations) they provided What constitutes as "representation" varies widely. In some cases, it isn't a very big part of the work. Perhaps it is one of very few works that contain a character from a certain minority group. Maybe its minority characters are empowered, non-stereotypical, and nuanced, or its portrayal of an

underrepresented culture is well-researched and respectful. In other cases, the work markets itself in part on the representation it provides. Maybe it is the first work of its kind to have a lead from one demographic or have a cast majorly composed of said demographic The works themselves may be anything from highly anticipated blockbusters to lowkey network comedies to older works that depicted minority characters well by the standards of the time they were made and are just now getting recognition from the mainstream. A More Diverse Sequel or reboot/remake might take advantage of more liberal attitudes behind the scenes and diversify the cast of a preexisting property to take advantage of this. Works that women watched for their strong female characters may be a Feminist Fantasy Note that this is only about audiences deciding to consume a work for its representation. While many works are praised for well-done diversity, a well-meaning work might still fumble in its execution and lose the favor of the group they were trying to represent in the first place, resulting in accusations of baiting or exploitation. "Queerbaiting" is a specific term in LGBT circles when LGBT representation is teased for attention from the community but ultimately withheld Subtrope of Just Here for Godzilla , which covers any peripheral element of a work that fans come in to see. Non-main minority characters whose portrayals are praised might also be Ensemble Darkhorses . Compare LGBT Fanbase , the Periphery Demographic of fans who consume something regardless of any LGBT content, and Germans Love David Hasselhoff for cases where a foreign country likes a work (perhaps because it portrays their</ country well). Compare and contrast Mexicans Love Speedy Gonzales , where a culture likes a caricature of them against all odds. Contrast Minority Show Ghetto , Girl-Show Ghetto , and Queer Show Ghetto , the notion that minorities/women/LGBT characters will only be popular among those demographics

Just as Tropes Are Not Bad , neither are memes per se</. True, they get old by the 9001st time they're played, but there's a reason they get played a thousand times and more. Who hasn't ever had some lulz with them? There's the fanbase that has been ever since the beginning of the show, and there's the second wave that watches the show/plays the game/reads the book after exposure to the meme. It's not (most of the times) Viral Marketing since it's fans rather than marketroids behind them. Think What's uuuup!</ vs All Your Base Are Belong to Us </ . This is right before people endlessly repeating them makes it annoying and, ironically, may make you want to avoid it as much as possible . Related to I Read It for the Articles , Just Here for Godzilla , Come for the X, Stay for the Y . Spoiler marks are used in order to keep you from unneeded exposure. May inadvertently result in Beam Me Up, Scotty! Compare Bile Fascination , where people watch / play / listen to it for the crap quality.

The primary hazard faced by jungle-swingers , Giant Flyers , and even people at a fast run are not the Mooks in hot pursuit, the thunderstorms brewing up above, or the cars moving at Mach 1 in the street. It's... trees. Well, trees, poles, walls and other decidedly immobile hazards, anyway. If a character is flying, swinging or even simply running through an area, and he happens to get distracted, he will</ wrap himself around the nearest obstacle in fairly even time His momentum generally sees to it that he either gets completely flattened, or ends up with his arms splayed at weird angles. This also happens a lot to people on skis, either comedy beginners or

even good skiers who get overconfident. The viewer sees the hapless skier whose feet spread so that the skis are spread to left and right of a fast-looming inconvenient and very unyielding tree... and then... Ouch ! That's Gotta Hurt ! A hazard on horseback, too. A horse is smart enough to avoid trees and branches — but it might not notice that a branch is just the right height to brain the unfortunate rider . Or worse, the Moody Mount might invoke the trope, maybe hoping to unseat the rider or just For The Lulz . Moody mounts aren't the only risk of intentional attack. An enemy can lie in wait and pull a flexible branch back out of your path, compelling you to proceed, only to release it to whip you just as soon as you get in range. Similar to shutting the door in someone's face except you don't even know there is a door or a shutter. While trees and poles are common targets, windows are as well. If a character runs into a window, expect to see a shot of his smushed face from the other side. Also expect to hear</ the slow squeaks as he peels off and slides to the ground. This specific subtrope is Glass Smack and Slide . A subtrope of Amusing Injuries when it's Played for Laughs . Similar in principle to Not the Fall That Kills You… , which usually isn't. Compare Low Clearance , Belly-Scraping Flight , When Trees Attack . Named for George of the Jungle </ , who did this so frequently, it's mentioned in his theme song.

A character (or group of characters) are either running from something very bad (like a large boulder or a very angry and relentless enemy), or chasing after someone . They are totally focused on this act, so much that they don't notice someone coming from the other direction doing the exact same thing, and as a result they run right into each other, usually being knocked unconscious in the process and often resulting in seeing stars or birds or planets in their field of vision. In some cases, they'll be knocked off their feet, hover in the air for a few seconds, and then fall to the ground. In some cases, they might see the other coming at the last moment, but momentum makes it impossible to stop in time , so there's nothing they can do but watch the other barrel towards him/her . At times, the third party is able to make them Put Their Heads Together without ever laying a hand on either of them This is a humor trope from old Looney Tunes </ cartoons, with the being-chased version often being employed by the hero to get enemies to defeat themselves See also Crash-Into Hello , for a version with romantic undertones (and Suggestive Collision for the more lurid version), and Watch Out for That Tree! for a comedic variation with just one person and a stationary object. Punched Across the Room might be a more violent variation

This is a Comedy trope that can be seen very often in Western Animation . A character comes across a geyser and becomes innately curious about it as he looks directly into it, when the geyser suddenly erupts in a torrent of water that thrusts the character up into the air. This sometimes results in the victim bouncing around on the top of the spray. This is not Truth in Television , because a person will just get thrown back a few feet from such high water pressure. And be cooked by the superheated water. This is often a mechanic in video games (usually of the Platformer genre), and the geysers end up being moving and/or slippery platforms. Can go hand-in-hand with: Making a Splash

A character is out in their yard, about to wash their car, or water their lawn. They grab the hose, turn it on, and are suddenly flung around like a ragdoll. That's what you call a Hose Rodeo This is incredibly common in cartoons. It's been featured in nearly every animated children's show to ever air on TV, from Looney Tunes , to Scooby-Doo . There are many variations on this, ranging from the hose simply being inexplicably powerful, to it being the fault of another character, who rigged it to happen. Occasionally this can cross over with Garden-Hose Squirt Surprise , depending on the amount of characters in the scene Sister Trope to Fire Hose Cannon

In Real Life , you probably would have misgivings about drinking a glass of some , but in drawn media this is just the way it looks (unless it's unsafe for consumption). It's not just large enough bodies of , and even tears are not exempt. It's just easier to animate it this way, and easier for the audience to see This trope is near universal in Western Animation . Comic Books and Anime are more varied in this respect, and may even feature both solid blue and colorless, transparent water in the same art style. Generally, only older or cartoon-styled Video Games feature blue water It should be noted that water does</ in fact have an inherent (though faint) blue tint in Real Life ; the color just isn't noticeable unless you're looking through a great deal of it. Check The Other Wiki for Though in cultural/linguistic terms the association of the water with the color blue is not Older Than Dirt per se; the Greeks of Homer's day had no word for blue in their vocabulary, so the sea was called 'wine dark' The color of the ocean</ varies, mostly depending on how close you are to shore (where it's often greenish due to dirt). In the deep ocean, it can genuinely appear a rich navy blue Also, some household chemicals are specifically dyed blue to discourage people from drinking them. Blue is most likely used because very few drinks are colored this way Aversions include tinging it white instead, or going the whole way and animating it as a distortion of the light. If water is deliberately not blue, however, chances are it's Grimy Water . Any shade of blue fits this trope, though. Compare Fire Is Red , Wind Is Green , and Gold Is Yellow . When this trope and Ice Magic Is Water meet, you often end up with Blue Means Cold . When Water Is Blue meets Water Is Womanly , you get True Blue Femininity

The time after which "adult" content can be shown. This is usually defined as programs with intense violence , coarse language , naughty bits , sexuality , lots of explosions , exposed female breasts , and characters who die with their eyes open The watershed varies from country to country. It's typically around 9:00 pm (as in the U.K., Canada and Australia), but it can be as late as 10 pm (as in Germany, Ireland or the United States) or it can be early as 8:30pm (as in New Zealand). Japan has laxer standards in general, but its concept of Otaku O'Clock starts as late as 11 pm or midnight. In many regions, though, the watershed is in the middle of Prime Time viewing; everything before the watershed is "family programming", whereas the shows afterwards are the more "adult" hit shows. This means that the fact that a show airs after the watershed doesn't mean that a lot of people won't be watching it The concept was largely popularized by the U.K., which uses the specific term to regulate TV content. (Interestingly, British radio doesn't have a watershed, just a list of prohibited bad words

- and even then this only applies if it is likely that children will be listening, stations have gotten away with featuring the explicit versions of songs both overnight and during the day if they can prove they have a very low child audience) In the U.S., the related concept of Safe Harbor refers to a policy of the Federal Communications Commission; it's the time period in which the FCC won't go after you for airing "adult" programming (as long as it's not legally obscene) As an aside, the term "watershed" comes from agriculture; it refers to an earthen barrier that prevents irrigation water from crossing into a neighboring field, allowing the two fields to run on different watering schedules (and thus house different crops). It's also applied on the larger scale of rivers with a watershed being an imaginary line separating the water that flows into one direction from that which flows into another as in the Continental Divide which separates rivers draining into the Atlantic from those draining into the Pacific

Bob suffers a Tap on the Head or some other form of Instant Sedation . The world goes black.. The next thing he (or we) know is that he's somewhere else — and soaking wet, because whoever roused him decided to do it by throwing a bucket of cold water into his face This generally means that Bob has fallen into the hands of people who don't care much about his comfort, and that imminent interrogation of the not-very-nice sort is coming. (If Bob is in a cell, Strapped to an Operating Table , or tied to a chair, that's a pretty good sign that there's worse to come.) But it can also be done by friendly characters — to wake Bob quickly in an emergency, to attempt to jolt him back to his senses when he's panicking or delirious, or simply for laughs . Bonus comedy points if Bob comes awake on his own but the other character pitches the water in his face anyway</ Tends to overlap with Waking Up Elsewhere

When a creator answers a question about their work, should they provide an In-Universe answer or a Real Life answer? The former is the Watsonian perspective, the latter Doylist. The terms (which seem to have originated, or at least been popularized, on the Lois McMaster Bujold fan mailing list) reference Sherlock Holmes </ : Simply put, if you were to ask a question about Sherlock Holmes, you would probably get a different answer depending on whether you asked it to Dr. Watson or Sir Arthur. commentary restricts itself to making statements that are sensible within the story's reality. Watsonian explanations are things like "Character X was lying", "He had plastic surgery over the summer", and "The main character fell off a cliff". A more precise technical term for this is intradiegetic</ . Tropes which take a generally Watsonian perspective include: commentary considers the work as a created object, and prefers explanations based on the real-world motivations or circumstances of the creators. Doylist explanations are things like "The author had a better idea", "The actor died, so they had to hire a new one", and "The author got sick of writing those books, so he killed off the main character". A technical term for this is extradiegetic</ . Doylist tropes include: A more modern example might be the proliferation of Rubber-Forehead Aliens in Star Trek </. It is revealed in a Star Trek: The Next Generation </ episode that an ancient humanoid race "seeded" the galaxy with their genes, thereby causing humanoid intelligent life to evolve independently throughout the Milky Way. This is the Watsonian explanation. The

Doylist explanation is that Rubber-Forehead Aliens are cheap to produce, require relatively little imagination to write for (Most Writers Are Human , after all) or design, allow the audience to easily read the emotions of alien characters, etc. (And budget was always a concern for Star Trek </; when Klingons first exhibited the Rubber-Forehead Aliens trope it was an improvement</ on their previous make-up!) Consistency plays a major role in whether a trope is Watsonian or Doylist. By default, Watsonian tropes are defined by Excess of Internal Consistency Lack of Internal Consistency if the author doesn't have the ability (either by Executive Meddling or their own writing skills) to address the narrative oddities in their work. Tropes Are Tools , and neither explanation is more preferable than the other. When Playing with a Trope , note that sometimes a Doylist explanation is interjected purposely into a narrative; for example, in Monty Python and the Holy Grail </ the Knights of the Round Table (or what is left of them) are chased by the Legendary Black Beast of "AAAAAAAARGH" in the common surreal Terry Gilliam style transitional animation, and are eventually cornered with no chance to escape. What saves them? The animator suffers from a fatal heart attack. Series with No Fourth Wall or as little of one as possible exaggerate this line of thought so that the Doylist answer is</ the Watsonian one; The Unbelievable Gwenpool </ has its star try to make herself important enough because she knows that she'd otherwise either be doomed to Comic-Book Limbo or become C-List Fodder for her out-of-universe writers. On a less absurdist note, Direct Line to the Author is a way of smuggling Doylist explanations into a Watsonian paradigm by introducing a fictional author. And finally, most creators don't stick to strictly one interpretation, as the pagequotes from PTerry suggest — it should be also noted that in Discworld, Watsonian and Doylist perspectives frequently overlap with each other, as "narrative causality" is a commonly accepted force in-universe... Conversely, some authors acknowledge that they don't have complete hold over the characters they've created and allow them to operate on their own logic — which is an example of Watsonian perspective influencing Doylist one. In the German-speaking fandom of the Disney Ducks Comic Universe , the two ways of analyzing the stories are called Donaldismus literaricus</ (which treats the work of Carl Barks and others as works of art and literature) and Donaldismus archaeologicus</ (which treats them as factual reports from the Earth-like planet called Stella Anatium</ — the Star of the Ducks). In the D.O.N.A.L.D (Deutsche Organisation Nichtkommerzieller Anhänger des lauteren Donaldismus</ = German Organization of Non-Commercial Adherents of True Donaldism) the latter tends to dominate. Donald Duck comics are Serious Business , definitely.

The Cool Ship needs an equally cool weapon. If it's a sufficiently humongous Cool Ship , it will be equipped with a Laser Beam on steroids : the Wave Motion Gun — an enormous Ray Gun that fires a massive energy beam capable of blowing away an enemy ship (in the "blow a battleship in half" sense), sometimes an entire fleet, with one shot, and maybe even blowing up an entire planet . It doesn't necessarily have to even hit; if you're too close, the sheer energy bleeding off from the beam can be deadly . And don't even think about trying to waste your time with puny Deflector Shields — it'll just punch right through 'em Frequently, the Wave Motion Gun is made of Lost Technology , or is an experimental prototype , but sometimes they're a dime a

dozen. It also explains how a small fleet can win consistently against enemies that grossly outnumber them : the defense units just have to hold their ground until the Gun(s) is ready to fire. Invariably, just before firing, The Captain has to order the attack Naturally, such Superweapons tend to have built in Power Limiters in universes where the power level of everything isn't cranked Up to Eleven . Wave Motion Guns usually require a significant charging period before firing and re-charging/cooldown afterwards (occasionally depicted by Sucking-In Lines ; the Wave-Motion Tuning Fork is a popular subtrope used for visual effect). They can be Too Awesome to Use or Awesome, but Impractical . These weapons can often be the weaponized equivalent of a Dangerous Forbidden Technique , especially the most powerful varieties. Some require Explosive Overclocking of the power grid they're attached to, making them risky to use. Sometimes they draw so much power that everything else has to be shutdown to charge them . Others require ... unconventional </ ... power sources , or they may be a Nuclear Option with risks of heavy collateral damage This sort of weapon is frequently mounted on a Kill Sat and is likely to be fired using converging streams . If it's built into a famous real-world location, then it's a Weaponized Landmark . If the bad guys have one, it's a Death Ray . Can lead to Wave Motion Fun . You might call that a Wave Motion Pun . When it's built into the ship so that it's always pointed straight forward, it's a Fixed Forward-Facing Weapon . Kamehame Hadoken is the equivalent of this trope for characters who utilize Ki Manipulation , Functional Magic , Supernatural Martial Arts , or some other form of superpower . For dragons, it's a Breath Weapon . Facing one of these on foot often involves a Corridor Cubbyhole Run See also There Is No Kill Like Overkill , Big, Bulky Bomb

The Wax Museum Morgue is a staple setting of the pulp horror movie. Often these things are run by fanatical sculptors who lost their skills at one point (either through disease or by accident) and had to turn to mad science as a way of regaining their ability to express themselves artistically. Never mind the fact that someone has to die for every eerily lifelike statue they produce. Oh no. They're not ones to let little things like morality</ and ethics</ stand in the way of their</ genius. Besides, these people aren't just being given death, they're being granted immortality as well, being forever preserved at the moment in life when they were at their most perfect, their most beautiful. Surely there could be nothing evil or insane about that... </ Methods of preserving a human corpse in a Wax Museum Morgue may vary, but the most classic method is to simply coat a still-living body with a thin layer of wax... never mind that this would probably result in severe scalding of the victim, and that the gases released by decomposition would quickly render a person preserved in this way unsuitable for looking at unless they were part of a horror exhibition . Some more thoughtful madmen may pre-kill their victims and embalm them before dipping them in wax. Or sometimes, the madman will use just plain old taxidermy to stuff his victims, but any human preserved this way will usually wind up looking a lot rougher (having leathery skin, huge stitches, etc.,) than if they had been preserved by any other method. Sometimes a Wax Museum Morgue may appear in a fantasy/sci-fi setting, in which case the fanatical " artist " will probably use some sort of magic petrification spell or Applied Phlebotinum to preserve his/her victims. If they happen to have art itself </ as a superpower, then

their targets are pretty much screwed. If the method of preservation involves a large laboratory filled with open vats of wax or chemicals , you can expect the villainous madman or his henchmen to wind up falling or tossing themselves into one of the vats at the end of the story. (They rarely get made into statues, though. Probably because the last and only people to possess the skill — or the desire — to do such a thing are now dead.) Subtrope of Body in a Breadbox and Dead Guy on Display . Often incorporates Taken for Granite and/or the Uncanny Valley . Compare Taxidermy Is Creepy and Taxidermy Terror .

An odd form of training passed off by an unorthodox master on a skeptical student. Sometimes comes disguised as a set of chores, but just as often is a general exercise that promotes a valuable physical or mental attribute in a strange way. Always dismissed as a waste of time early on, but appreciated later . Often, this also serves as a lesson to the skeptical student to trust the master and do all the crazy things the master asks without questioning, by demonstrating that the master really knows what he's doing and is in fact effectively teaching the student May be time-compressed in a Training Montage or Hard-Work Montage . This is an integral part of Improvised Training , due to the low cost involved It's commonly subverted or parodied when a mildly Genre Savvy hero initially assumes he is receiving valuable training, only to realize that he is just being made to do his sensei's chores . Double Subverted if the sensei tells him that this realization is</ the valuable lesson Realistically, this can be an effective training method regarding strength and muscle memory; however, it's no substitute for the real training which will inevitably follow The trope is named for its most famous example, Mr. Miyagi training Daniel LaRusso in The Karate Kid </ by, among other things, waxing a small fleet of cars, sanding the walkways of his garden, and painting his house. Subsequent uses of the trope might reference this phrase or scene Compare Training from Hell , Taught by Experience , I Know Mortal Kombat , Chekhov's Skill . May also double as a form of Physical Fitness Punishment . When the mundane task comes at the end of training, it's When You Snatch the Pebble , and often Look What I Can Do Now! . The teacher is often a Magical Asian or an Old Master . Compare to Fence Painting and contrast with Mooching Master , where the teacher is more concerned with getting free labor out of disciples rather than training them. Sometimes combined with Imposed Handicap Training . Properly executed, it always</ ends up being Worth It Not to be confused with Martial Arts for Mundane Purposes , when a skilled martial artist uses their skills for something other than fighting

When history has changed, and the Main Characters must fix it, but there's no reason</ for it to have changed, that's a Wayback Trip . Unlike Set Right What Once Went Wrong , where the time travelers go back and defeat the villain, and as a result, history is changed for the better, in this trope, the time travelers go back and defeat the villain, and as a result history stays the same</. The ultimate result is then either a Stable Time Loop (Rome always had</ secret lycanthropes all along) or a Close-Enough Timeline , perhaps in which the Main Characters Tricked Out Time (there were no monsters the "first time around", and the second time, there were but no one will be the wiser) This trope seems to derive from

the Adventure Towns treatment of Time Travel . Periods of history are treated like places rather than points on a timeline. New York in 1897 isn't the cause</ of New York in 2007, it's just 110 years earlier, and is free to have its own history and events This could technically be considered a case of Make Wrong What Once Went Right and Terminator Twosome , in that the Main Characters are changing history to make their (that is, our</) timeline happen instead of the one with Roman vampire werewolf sorcerers Can be handwaved by having a Delayed Ripple Effect See also Meanwhile, in the Future… . Compare to Field Trip to the Past

A comedy trope, in which a character buys, sells, or consumes food products that expired a comically long time ago, years, decades, or even centuries in the past. It may have come from the fridge . For the horrible consequences that usually follow, see The Food Poisoning Incident , though some people avoid food poisoning incidents by employing Unconventional Food Usage and using it for non-eating purposes. Contrast Indestructible Edible and Inexplicably Preserved Dungeon Meat .

This is a character who, despite being physically weaker than their opponent, is able to beat them because they are more skilled than their opponent. They'll prove Hard Work Hardly Works is a false premise, and even exploit the stronger opponents' sloppy technique and Pride to win. It's not unusual for the Badass Bookworm , and less unusual for The Heart of any team. This is often a sub-trope of Badass Normal If the Weak, but Skilled character is The Protagonist or The Hero , they'll usually be an expert at Deadly Dodging , a fast thinker, and generally win through cleverness and strategy that involve dirty fighting and Geo Effects to win. If they aren't, then they're like a Mentor , The Rival , The Lancer or The Smart Guy . They'll usually start out much stronger than the hero overall but won't keep up once the hero starts gaining skill himself in the use of his powers. They'll occasionally bail them out but force them to finish their battles, and urge them to train their power to stop the bad guy, whom this character can't take out because the bad guy is both Strong and Skilled (compare that trope) A character who grows old and weak will often become this, having decades of experience to compensate for their lack of youth, but this can still be the case if they grow Stronger with Age and thus have nothing to compensate for. This is a common justification for how Badass Normals can keep up with more powerful characters in a setting or inside an ensemble. Death of a Thousand Cuts may also come into play It should be noted that "weak" (especially a Paper Tiger class) can be a relative term. The protagonist/hero might have a certain level of Super Strength and Super Toughness , but is completely outpowered by his opponent. In this case, the hero's own strength and toughness are what enable him to even hurt</ the villain and avoid being killed in a single shot, but he needs his brains and skill to ultimately win. If he's a Non-Action Guy , you're looking at a Crowning Moment of Awesome Compare with David Versus Goliath , Combat Pragmatist , Difficult, but Awesome and, metafictionally, Cherry Tapping . Contrast Sacrificed Basic Skill for Awesome Training . Willfully Weak may be invoked to bring this about. One explanation for the power of a Badass Bystander . Despite their skill, may fall prey to I Don't Know Mortal Kombat . This can be an issue faced by

a character that is Well-Trained, but Inexperienced . The rare villainous examples may fall into Villainous Valour , depending on their presentation. For characters with questionably useless powers within the superhero community proving otherwise, see Heart Is an Awesome Power Contrast Bigger Stick and Unskilled, but Strong , the latter being the inverse trope. Often achieves Victory by Endurance ; Stone Wall is a Downplayed Trope for them

An index of tropes that are about a character's weakness, people being characterized as weaklings, or things seen as a weakness See also Fear Tropes , Allergic to Indexes , and Power at a Price . Contrast Power Tropes , Overpowered Tropes and Strength Index

Generally in older fiction, and in more "traditional" stories today, women prefer men who are strong , independent, and willing to make the first move. However, in many forms of modern fiction (and in Real Life), some women prefer men who are seen as "weak" or vulnerable. This trope is about the latter A woman who finds weakness or submissive behavior inherently attractive</ and a turn-on. Some women find that having the dominant position in a relationship (pun possibly intended) is a turn-on, as the "power" is theirs and can be quite addictive. Also the healing that she's eager to give can lead to them falling in love with each other, creating the Florence Nightingale Effect , her dream come true To fit this trope, the desired or fetishized man must be seen as "weak," either in temperament or body (or both) Compare All Girls Want Bad Boys , which shares similarities to this trope except that personality failings and anti-social behaviour as/rather than weaknesses are what attracts the woman to the man. Endearingly Dorky might come into play if social awkwardness or a similar trait overlaps with perceived weakness. See also Beastess and Amazonian Beauty , for the type of woman whom an Amazon Chaser in this scenario is likely to be attracted to. Also compare Power Dynamics Kink

Being a Super Hero ain't easy. Most of the original Flying Bricks have the good Achilles heels covered, and the pharmacy is even out of Psycho Serum to give you a cheap Backstory gimmick to explain your powers. What's left for the modern hero and villain to do? Make do with a Weaksauce Weakness. It's great for comedic effect, but just as often it ends up being an Achilles' Heel that makes your average Mundane Solution seem perfectly reasonable by comparison. The weakness isn't a common household cleaning agent like Mundane Solution , but something so incredibly, stupidly embarrassing you'd think the Super Hero would never use his power out of shame in the off chance someone found out about it, or because it shows up regularly in the course of their super heroing. The "weakness" might come in the form of the fuel for the super power, a humiliating Transformation Sequence or activation phrase, an Embarrassing but Empowering Outfit , or just a set of restrictions on the powers that really are begging to get laughed at. Therefore, this is one of the most popular ways to Bless your hero With Suck . If the weakness is a Logical Weakness , it can be pulled off. If not, it can seriously stress the Willing Suspension of Disbelief , unless it's Played for Laughs . Especially cruel writers will have clever villains make it a Weaponized Weakness . However, a Kryptonite-Proof Suit can even the odds. This is also commonly exploited in an Easily Thwarted

Alien Invasion , where Bizarre Alien Biology is probably to blame. Subtropes include: Related to Why Did It Have to Be Snakes? See also Kryptonite Factor , which is a weaksauce weakness for superheroes. If played for laughs, the one so harmed may Fight Off the Kryptonite . In extreme cases, the character will defend themselves from the weakness with a Cross-Melting Aura . For the inversion, of being at risk from a lack</ of something, see Phlebotinum Dependence .

Silver is deadly poisonous to most microorganisms (as for why they don't make surgical instruments out of silver: it's too soft and doesn't keep its edge.) Despite being touted as the Ultimate Life Form , Cockroaches have a few. Their biggest one is temperature, many species will outright die if they aren't kept within a narrow range of temperatures. The ones that don't die usually can't reproduce in mild hot or cold conditions. The reason they've become such an infamous pest is that temperatures they tolerate happen to be the same range that humans prefer. Crocodiles. Easily one of nature's deadliest predators, incredibly hardy and adaptable, can heal from torn off limbs</ and have remained virtually unchanged since the age of the dinosaurs since their design was perfectly adaptable to weather through several mass extinctions. But a croc's biggest, most pathetic weakness? While their jaw-closing muscles are incredibly strong and capable of ripping a zebra's leg clean off...their jaw-opening</ muscles are surprisingly weak, able to be held shut by a thick rubber band, a roll of tape, or even by human hands. It's almost as if evolution found out crocodiles were too overpowered and decided to give them at least one</ weakness. Elephants Are Scared of Mice . At least in cartoons. The scientific jury is still undecided whether this has a sound real-life basis or whether it is just an Urban Legend . Mythbusters </ tested it and found it confirmed: elephants will actively avoid mice if at all possible. Though it's not specifically mice so much as it is wariness at something smaller than an elephant's poor eyesight can reliably identify, to them it could be a snake or something else potentially threatening-the Mythbusters test was done by suddenly revealing white domestic mice to wild elephants, who would have only ever experienced a sidden flash of white color low to the ground as the warning signal of a disturbed cobra. They could also simply be aware of their surroundings and give the small quick moving creature a wide berth to avoid stepping on it. Giraffes can easily suffer fatal neck and head injuries just from falling over</. Don't believe it? Just imagine the whiplash with a neck that long... This is true of most large animals—the bigger you are, the worse falling over is for you. That's why, for example, elephants keep at least 3 legs on the ground when running (rearing up on their hind legs, as is sometimes seen in circuses, is not</ a natural behavior). Gravity is a bitch . Every human is at risk of (agitation of the heart). This requires being hit in the chest over the heart at the right point of a heartbeat. Only a few dozen cases are reported per year, but victims are almost guaranteed</ to die if it happens (survival rate is 35% ... if the victim is treated in three minutes). Even a gentle blow that doesn't bruise the skin can trigger commotio cordis— which means every time you get hit in the chest, you're playing Russian Roulette . Even worse, it's most common in teenage boys, usually while playing sports... Also, some martial arts like Taekwondo explicitly trains the fighter to go straight for that part of the body to ensure a swift and instant death to the opponent. For a relatively medium sized mammal, humans also have several very easy to hit weakspots that are very exposed due to us standing

upright and showing our underbelly when facing something. The wrists, groin , inner thigh, and neck can all bruise very easily due to the high number of nerves and blood vessels under thin skin with no sturdy skull or ribcage to protect them like the heart or brain. An infection or cut in such places can be deadly in minutes even if it's only half an inch deep. Allergies, especially if the allergen is relatively common. Nuts, animals, shellfish, bananas</...in the case of peanut allergies, some cases are so severe that people could be in serious danger just by being in the same room</ as peanuts. Some people suffer from (water allergy). That's right, there's people who were unfortunate enough to be born allergic to a substance they can't live without. It's technically not an allergy, but that doesn't make it any better. Any moisture build up on their skin aggravates the condition, so they must carry umbrellas with them at all times, avoid heavy clothing/exercise to prevent sweating and prefer to remain indoors in well ventilated surroundings. For all their precautions, though, they still have to wash themselves with water regularly . There's a lot of stuff that can incapacitate a human. Tickling is a lot of peoples' weaknesses and a lot of people have a sound that 'goes through them' like the sound of plastic folders being rubbed or nails on a blackboard. The right pattern of flashing lights can cause nausea in any human, people with epilepsy simply have a more severe reaction. This has since been And now you can . Some people with PTSD have triggers of the Nightmare Retardant variety that, out of context, seem laughable to those who aren't triggered by them, but remind them in some way of their traumatic experience and can trigger anything from an uncomfortable sensation to a full-blown flashback of the event. To make things worse, people with this kind of trigger will sometimes experience belittlement if they dare to disclose it. Worse is the way Kryptonite Is Everywhere ; people could understand if a loud bang causes someone who'd been in a war zone to flash back to a bomb strike, but what if a certain enemy vehicle sounded a lot like a certain civilian one, or someone was holding a cup of McDonald's coffee just before the worst attack they'd lived through? Suddenly a car in need of a tune-up or a cup of coffee on a table is Kryptonite to a Colonel Badass who eats nails for breakfast. One could also easily imagine a person who has suffered abuse needing to, say, not watch Law & Order: Special Victims Unit </ if they'd been molested. But some could watch it all day, and then the mailman comes by wearing the same brand and color of shoes their abuser preferred. Diabetics have sugar. Too much AND too little. Albinos have sunlight. A couple of other disorders too, including xeroderma pigmentosum (decreased ability to repair damage to skin from UV light). in general can be like this for those who suffer from them; they cause crippling, irrational panic at the slightest indication of the feared objects. Worse, being irrational after all, the object doesn't even have to be objectively frightening. Most of us can probably understand why people would be afraid of spiders, or snakes, or heights, but imagine having a phobia of flowers, buttons, or peanut butter? (Imagine it too hard and you'll get phobophobia ...) For a species that's bipedal, humans are actually not that great at doing it for long periods of time. Many people getting spinal and foot problems later in life, and people can pass out by locking their knees for too long. This isn't normally a problem, but people who have to stand still for long periods of time, such as people in the army, marching band, or choir, have to make sure to bend their knees occasionally. The skins of land snails and slugs are water permeable, and as such, are extremely vulnerable to fatally drying out. It's also why they're limited to dark, moist

environments. Salt kills land snails and slugs by screwing up their osmotic balance, in that the salt speeds up the drying process by pulling the water inside of their cells and internal organs out. be discarded immediately. This is applicable for electric cars as well - battery fire has destroyed a fair deal of vehicles that way. Early stealth aircraft can very easily lose their stealthiness to the most mundane of things. The RIAA (Recording Industry Association of America) came up with a brilliant new method for encrypting data on CDs, which works fine on PC computers, but not on Macintoshes. Laser weapons that are starting to be used by the US military can be thwarted by such phenomena as dust, sand, bad weather, clouds, smoke, steam, etc. As Stephen Colbert put it, it's a good thing they're not planning on using it in regions that have above-mentioned problems, or if Iran develops sand technology. Tin foil, silverware, or any conductive material can easily destroy a microwave oven in seconds</. This happens because the microwaves generated by by the magnetron cause the electrons on the surface of the metal to, in Layman's Terms , "slosh around". This causes sparks and electrical arcs, which are insanely</ hot, and can easily destroy dishes and the plastic interior of the microwave. The Ferdinand (Elefant) tank destroyer — which was based on the chassis of rejected Porsche-designed Tiger I tanks — was quite impressive on paper, boasting extraordinarily thick frontal armour and a powerful gun capable of punching through any Allied tank fielded during the war. However, because of Ferdinand Porsche's penchant for toying with experimental technology it used a novel petro-electric drive for its transmission, which allowed for more precise steering and high-speed reversing, but was prone to overheating and catching on fire under the slightest amount of overexertion (such as going up a small hill). Compounding the problem was that Elefant was horribly overweight, moreso than the rather husky Henschel-designed Tiger I. Digital terrestrial television offers clear pictures without the expense of cable or satellite service—as long as you're within range of the broadcasting tower with a properly adjusted antenna. An improperly oriented antenna or weak signal will cause a TV picture to break up like a scratched DVD, where in the analog days you would have a snowy picture but still be able to make out the scene. This is known as the "digital cliff effect". This can be especially annoying for people in countries that have discontinued analog terrestrial TV broadcasting Programming/coding. Just one missing or extra symbol is enough to make your program fail. Either it will fail at compile time, in which case most compilers will at least helpfully (or not) point out the mistake...or it compiles, only for it to execute in ways you did not intend, and you look through hundreds, maybe thousands, of lines of code to see what you did wrong, and then plant your palm on your forehead because you had an extra semicolon at line 500. The Russian screw tank was a wildly innovative vehicle able to cross snow, ice, mud, gravel, debris, water, in short any terrain you can imagine. Except a good road.

A lot of the time, it is not enough for your Cool Car to simply be cool. Having extra measures in place in order to facilitate the capture of the enemy you're chasing, or your escape from the enemies chasing you, might not only be helpful, but necessary. Enter the Weaponized Car. Equipped with both offensive and defensive measures, this item is a must-have for the discerning Badass Driver . Many options are available, but the standard loadout includes: Sports Car : Nine times out of ten, the Weaponized Car is gonna be a pretty slick ride. Suppose the spare power helps with the extra weight.

Weaponized cars that take the form of trucks and more heavy-duty vehicles usually go to enemies and/or supporting characters. If not, the car is usually a... Reinforced armor, bulletproof glass, and a turbocharged engine are also pretty standard, for obvious reasons. Weapons like machine guns and missiles can almost always retract into the car in order to keep a low profile in settings where this is necessary. Vehicles with pintle-mounted weapons, such as military HMMWV's, do not count(unless you also make the above modifications); a Weaponized Car typically only needs one driver for complete functionality (This does not stop some cars from having them, however). Sub-Trope of Cool Car . Not to Be Confused with Car Fu , which is where the car itself</ is turned into a weapon. See Vehicular Combat for the game genre based around a bunch of these blasting the crap out of each other. Wacky Racing may also involve these. Compare Tank Goodness for actual artillery vehicles.

Most jetpacks, rocket boots , and spaceships give off impressive plumes of fiery exhaust when they're moving. For the most part, this exhaust is just there to show that something's happening . But the exhaust of a rocket can also double as a short-ranged weapon , especially during a getaway. Characters with jet boots can perform really effective Goomba Stomps , while starship pilots can cause enormous damage with their drive flames Also known as the Kzinti Lesson : the more efficient a reaction drive is, the better a weapon it makes. An inversion of the Law of Inverse Recoil , since the recoil in these cases is intentional. Also an inversion of Recoil Boost , which is an exhaustized weapon. A subtrope of Superweapon Surprise . Fartillery is effectively the biological variant of this. See also Backpack Cannon . For another way you can weaponize your engines, see Ramming Always Works . If the opposite end of the engine is at issue, see Turbine Blender Contrast Banana in the Tailpipe

What's even cooler than a Monumental Battle ? When said monument takes part</ in it. A sister to Landmarking the Hidden Base , this trope takes the view that the only thing cooler than placing a covert headquarters inside a world-famous monument is placing a mountain-cracking Weapon of Mass Destruction </ inside a world-famous monument . Merely housing personnel, labs, or arms isn't good enough; at a minimum, the superweapon should be hidden inside the landmark, while a sign of true genius is . Nerdgasm levels double if the landmark transforms into a mobile battle platform or Humongous Mecha . The is a popular subject for this trope; apparently, the idea of Giant Stone Abe getting off his ass and kicking someone else's has some appeal… If the landmark is sufficiently old, this could end up as a Lost Superweapon . If the opposition ever discovers the location (or even existence) of the weapon, Monumental Damage or a Monumental Battle are all but assured. This trope covers weapons in real-world</ landmarks. Weaponizing fictional buildings or installations is almost a prerequisite in some works.

This is when any device or process (technological or magic) with the effect of teleportation is used as a weapon against a target, either offensively or defensively, usually in a combat situation, or functions like a weapon in order to deploy a teleportation device for escape or another tactical advantage Defensive use:

usually deposits the target elsewhere, incapacitating them by virtue of the target's being unable to participate in combat with the user. Can be used for Banishing Ritual , depending on where the target is warped into Offensive use: teleports a victim into the vacuum of space , inside solid rock , a fire, underwater, the "Blender Dimension" , or any other hostile environment where death is certain. Or simply beaming them out and never bothering to reassemble their molecules, effectively vaporizing the target. An alternative is an internalized</ Tele-Frag , which teleports something into</ the target, usually with hideous results. There's also the partial teleportation, a combination of the Defensive use with Portal Cut , where only part</ of the target is teleported away. With portals (whether as a superpower or device/weapon), someone can warp their attacks (usually a ranged one, but a melee attack out of a portal is not unheard of) so that they can hit their target more effectively (including from unexpected directions or inside its defenses) Teleport Interdiction is a good defense against this Sub-Trope of Teleportation . Supertrope to Teleport Gun , sometimes Tele-Frag and Dimensional Cutter if used on purpose rather than accidentally , and Fighting Across Time and Space if multiple locations are visited in a teleportation-based action scene. Appropriate examples should go to subtrope pages

This is similar to Personality Powers , but with weapons. Basically, in various works of fiction, characters tend to possess weapons that are either a direct reflection of their personality or the traits commonly deemed to their character type This is why you don't see ogres with rapiers or ninjas with clubs. The martial arts allow this trope to survive as Pastimes Prove Personality Anchors : A favored weapon for sailors and pirates. These come in two flavors: either swung from a chain, or used as a heavy bludgeoning weapon with a cool shape. Super Strength is required if they're of realistic weight For non-weapon examples, see Tell Me How You Fight . Contrast Choice of Two Weapons and Walking Armory . See also Good Weapon, Evil Weapon . See Weapon Jr. for when someone's shown with a weapon of choice before they've chosen it. For an entire culture or race's Weapon Of Choice, see National Weapon and Fantastic Race Weapon Affinity Signature Instrument is the musical instrument version of this trope, and the two can overlap into Instrument of Murder or Instrumental Weapon

All about weapons and what people do with them.</

Literally</ . Sometimes, in a work of fiction, the good guys will use Energy Weapons to defeat the bad guys or the monster. Usually, said laser beams work like some science-fictiony approximation of a bullet. Occasionally, though, the beam will do something totally different: suck the target into the weapon. Most of the time, this doesn't kill or otherwise destroy the target, it just traps them, to (presumably) be disposed of or imprisoned elsewhere later. A lot of the time, when some supernatural menace won't go down under Frickin' Laser Beam fire, you need a Frickin Vacuum Cleaner to get the job done! For when a character uses themselves</ as the vacuum, see Vacuum Mouth . See Ghosts Abhor a Vacuum if this gets applied specifically to phantoms. Not to be confused with Tractor Beam . For weapons that suck figuratively, see Joke Item and Scrappy Weapon .

When massive battles are staged for war movies it can be a major problem gathering historically accurate hardware for the scenes. Many classic weapons systems are unavailable for film use either because there are no more functioning examples or the equipment in question is owned by hostile states who aren't going to allow Hollywood to play with their toys. So what's a producer to do? Make the most of what you've got. If all you have is friendly hardware, then you issue it to everybody. This trope is fading with CGI able to provide any weapons system you need. Furthermore, Soviet equipment like T-34, T-55, and T-72 tanks are increasingly available for discount prices, as well as on loan from US-friendly former East Bloc states such as Poland and the Czech Republic. This can replace German equipment in World War II movies also, as the Germans and Soviets extensively studied each others' equipment: if a T-55 with cheap wooden and plastic add-ons is painted to look like a Panther, even many military buffs will be fooled. But prior to its development it was not uncommon to see German Panzer divisions equipped with repainted American M47 tanks, the Luftwaffe flying P-51 Mustangs or Soviets flying Republic F-84 Thunderjets. Japanese Zeros were often played by North American T-6 Texan planes. One can even occasionally see a VW Type 181 Thing/Safari/Trekker from The '70s subbing for a World War II Kuebelwagen, even though the latter are by no means hard to come by. Warships (before CGI) were the most challenging, because they aren't to be found in enthusiasts' garages or even museum collections; filmmakers historically had to rely on models, wartime stock footage (often an Anachronism Stew), or, if Backed by the Pentagon , wildly inappropriate modern ships. This trope also extends to individual weapons; many films and television shows will commonly have Chinese-made Norinco Type 56 assault rifles substituting for genuine Russian-made Kalashnikov rifles, and a German Walther PPK can occasionally stand in for a Russian Makarov pistol. It's also not uncommon for western films to feature Browning M2 heavy machine guns dressed up to look like a Soviet DShK. Granted, except for the most obvious cases, most people (beyond a few military hardware aficionados) probably aren't going to know the difference either way. Somewhat surprisingly, the obvious solution is rarely used: the "enemy" uses "friendly" equipment because they have limited resources and use captured equipment. Militaries do this a lot in real life when at war, particularly during World War II. See also Just Plane Wrong , Tanks, but No Tanks and Artistic License – Ships .

A character falls in battle, and is buried by his comrades (or his enemies, if they consider him worthy). But for whatever reason, the grave isn't marked with a traditional tombstone, but rather with the slain character's weapon. Maybe circumstances didn't allow a regular marker, maybe it's just traditional (for the slain or the ones burying him), or maybe someone thought it would just be a poignant gesture Can be done with any type of weapon, although something with a blade will obviously be easier to stick into the ground. A sword, on top of being the standard heroic weapon , has the bonus of looking like a cross when planted this way. Regardless, this is almost always done in a way that the weapon is oriented vertically, rather than just laying on top of the grave Frequently combined with Headgear Headstone , with the warrior's helmet (or other headgear) being placed atop the weapon This has

been done sometimes in Real Life , with the most iconic modern example being a rifle with the boots placed near it and the helmet on top, but usually only as a temporary measure to serve as a grave marker for soldiers that were killed in the field and had to be buried close to the front lines; permanent headstones were brought in later, or the bodies moved, so the weapons wouldn't be wasted. Fictional characters often seem less concerned about losing weapons to permanent graves, for one reason or another Weapon Tombstones are often removed by the fallen's descendants or successors for actual use at a later date, especially if they're Ancestral Weapons or are otherwise unique An entire graveyard of these is often a Field of Blades . See also Sword Plant . Not to be confused with a tombstone used AS a weapon , or the pump-action shotgun from the earlier Saints Row </ games As a Death Trope , all Spoilers will be unmarked ahead. Beware

In any science fiction or fantasy series, human beings are the most ephemeral of creatures. Every other sentient species lives at least as long as, and usually far longer than, human beings. The only exception are the brutish races: Trolls, Orcs, or Ogres - they mature faster. Ironically, humans have one of the longest lifespans of all mammals in Real Life Of course, the inevitable follow-on from this is that a humanoid character may be well over a century in age but only look to be in his early thirties. This sometimes leads to Really 700 Years Old or, in extreme cases, a Time Abyss In practice, humans age unusually slowly, compared to other mammals, for well-understood reasons. If an animal has a 90% chance of being killed by predators or disease by the age of three, there's no point in it being able to live to 30: instead, it will typically die of old age at around three. Thus, small animals, which have more predators, age faster, while birds, which are harder to catch, live much longer than mammals the same size, apart from bats, which have a similar lifespan to birds These considerations can actually do a lot toward justifying both the trope and the "brutish monster" exception to the rule: An orc or ogre that lives by the sword will die by the sword at an earlier age, and will be better off if it reaches its prime fighting age earlier and has a set of teeth that are designed to be very effective in biting enemies instead of built to last eighty years. Similarly, it's common that the elves have created a safe and isolated environment for themselves, where they can reap the benefits of a lifespan that isn't cut short in a few decades Humans in the 'wild', without advanced medicine or technology, tend to live 30-40 years, having very few predators apart from each other. The unusual bit is that even large mammals with almost as few predators as humans die of old age decades before humans, with the exception of some whales and elephants. Intelligent aliens should be similarly long-lived compared with their near relatives. If they've managed to slow down their aging process (through, say, genetic engineering), their natural lifespan could be long indeed, making this a justifiable trope See also Puny Earthlings , Mayfly–December Romance , Time Dissonance , We All Die Someday . Contrast Rapid Aging . Compare and contrast Time Abyss

In real life, when a broadcaster is having technical difficulties, often with transmitting equipment or loss of video/audio feed, the station will put on screen a card stating "We are having technical

difficulties" or "Please Stand By", accompanied by stock music. This is rare nowadays in most countries, but the practice is still referred to in fiction However, when this happens in fiction, it indicates not mundane malfunctions, but something either funny or deeply disturbing. And the latter usually happens when the news is being aired, or in the newsroom itself Sometimes played for Black Comedy if the presentation of the message sharply contrasts with the horror of the scene. An even darker version is when the message is displayed , but the horrible noise in the background indicates what is actually going on. It may also happen if the Genre Blind news reporter tries to get an exclusive interview with the Eldritch Abomination There may be other not-really-technical difficulties such as a fight breaking out on live TV or a performer (or news anchor) having an emotional breakdown, disrobing on live TV, dying , or saying something so controversial that it will cause backlash from the network censors or, worse, the FCC (and their national equivalents abroad) . Actual technical difficulties are vanishingly rare in fictionland, and thanks to many stations now being run by their corporate owners from one hub (for instance, Fox runs many of their owned stations from New York City , Chicago , Los Angeles and Houston), in reality also. Sometimes the message pops up as a result of Camera Abuse , which could</ be a valid case of technical difficulty Can be used similarly to News Monopoly — if every</ station is Experiencing Technical Difficulties at the same time, something is seriously wrong Compare with Relax-o-Vision (an innocuous image is substituted for a disturbing one), Do Not Adjust Your Set (an outside intrusion overrides the signal), and Snowy Screen of Death (damage to the camera causes the signal to flicker out and die) Often, "Spanish Flea" from Herb Alpert and the Tijuana Brass will appear as background music in this trope, or an instrumental recording of "The Girl From Ipanema," which also also shows up in elevators . Sometimes the song from Monty Python and the Holy Grail </ is used as well, particularly among video game streamers or in Web Original works where copyright isn't as much of an issue

Tropes listed in the Wiki Tropes index are being discussed at the Trope Repair Shop . Click the link to join the discussion. In short, tropes which have Wikipedia articles. Here on TV Tropes , we tropers dedicate ourselves to cataloging recurrent patterns in fiction. Everyone knows that; it's the name of the game. Other sites deal with tropes , too, though none of them are as exhaustive as TV Tropes , which is perfectly normal. However, there's one site that takes it too far : it's supposed to be a free world-class encyclopedia, yet it's wasting time talking on and on about cliches in fiction. And that's our </ job! Isn't that a waste of bandwidth? Perhaps so, but the practice is a lot more common than non-tropers would think. The truth of the matter is that Wikipedians do it for a variety of reasons—the trope may be common enough for scholarly interest, it may say something about psychology, it may be as much a real world phenomenon as an element used in fiction, or it may simply just be one of those many Wikipedia does. On the other hand, it might also be because TV Tropes has fallen victim to scope creep, and the topic really is one that best fits in a general-interest encyclopedia. In any case, it's beneficial to TV Tropes ; the more pages on tropes there are on Wikipedia , the more people will be led to our site. Not to Be Confused with You Are Not Alone , or the idea

of other intelligent life in the galaxy. Please add examples to the appropriate sub-index: Tropes 0 to D

What’s worse than the fearsome armies of The Empire ? Infighting — always a hindrance, never pretty The government is evil, decadent, corrupt or all three and it's time for a revolution . Only one thing stands in the way: your fellow revolutionaries. All of you can agree on only one thing: The government must go. Beyond that, you and your fellow revolutionaries couldn't decide on pizza toppings, let alone the shape of the world to come (or how to get it there). This can lead to squabbling that prevents any coordinated action from taking place...or it can escalate to the point where the different revolutionary factions are spending as much time and energy shooting at each other as they are shooting at the ones in power Such factionalism is very common in the real world , and is usually very depressing, even deadly. Crank it up a notch, however, and it's comedy gold This is the 'before' picture of the obsessive bureaucracy. The definitive case where being</ right is more important than doing</ right (or doing much of anything) A Sub-Trope of Divided We Fall , specifically when the separate factions are not just ignoring each other or working in isolation but are actively engaged in conflict with each other. Contrast Enemy Mine , where two groups of people work together due to one common goal despite other differences in beliefs See also A House Divided , With Us or Against Us , Misfit Mobilization Moment , Right Hand vs. Left Hand , Interservice Rivalry , Civil War , Enemy Civil War . And expect both (if not more) parties to subject each other to Poser Hating . Also compare Jurisdiction Friction for when two factions are bickering over a common goal from within one or more government agencies. Compare Not-So-Omniscient Council of Bickering , With Friends Like These... When it's two heroes of the same cause fighting because they mistake each other for the villain, it's Let's You and Him Fight . When the heroes are directly manipulated into fighting each other by a villain, it's Divide and Conquer and/or a False Flag Operation Contrast Enemy Mine , where two or more opposing sides are forced to work together, usually against a mutual adversary No Real Life examples, please, as that would blow up the wiki

We've all seen people wearing the wrong clothes — like Adults Dressed as Children , or wearing a swimsuit to work — but wearing the right</ clothes, but on the wrong body parts, is even more hilarious, and that's where this trope comes in! Quite often it's a little kid doing it to highlight how goofy little kids can be, and a common move for fictional toddlers is putting their pants, undies, or diaper on their head. Maybe the joke is that a character is so dumb or naive they don't know which garment goes where (e.g. a character tries putting their socks over their shoes). They might also be doing something goofy to make a small child laugh/stop crying/ fall asleep . Another variant is seen in Edutainment Shows , meant to teach kids to get dressed. (e.g. "Does this go on your hand? No! Does it go on your foot? No!") Sometimes seen in parodies of Underwear of Power with characters playing superhero by actually wearing underwear over their pants. Improvised Diaper can overlap with this if the baby is wearing another piece of clothing as a diaper. Compare Dressed in Layers for clothes worn under other

clothes.

Weasel Words are about words or phrases that imply more than they actually mean. Taken at face value, they don't say much at all, or are just not impressive. However, the way they're used imply there's substance to them, that they mean something. This is one reason they're a common feature of advertising, both on television and elsewhere: companies can imply that products or offers are better than they actually are without getting into legal trouble for lying about it. For instance, " part of this complete breakfast " doesn't mean the product itself completes the breakfast, but the implication is that it does. For an extensive and detailed examination of Weasel Words, see Or, better yet, Some people say that weasel words are a necessary generalisation. TV Tropes editor Sockatume believes that if you know who's saying something, you should mention it. Do you see what we did there? The passive voice is often used as weasel wording. The passive voice is often used in journalism when something is stated to be done but it is not desired that the question "By whom was it done?" should be answered. For one form of weasel words we don't want around here, see Examples Are Not Arguable . As an interesting note the term is called that not to imply weasels are inherently evil somehow , but rather in reference to how they eat eggs by sucking the insides out and only make a small hole, meaning an egg they have sucked may appear to be intact until someone looks at it more closely, in the same way weasel words suck the meaning out of a statement without being immediately obvious.

Tropes to do with the atmosphere and weather, be it artificial or natural.</ A sub-index of Tropes of Nature . See also Elements of Nature .

Artificial Outdoors Display : The "outdoors" is artificial.

Basically, the weather is just wrong for what it's supposed to be. Usually it's because of something like a Weather-Control Machine , sometimes it's from an identifiable source like global warming or "El Niño", but sometimes it's just because we can't perfectly predict the weather. It's just too damn complex Weather can be just off, with no explanation. This is usually Empathic Environment or a significant hindrance to what the characters intend. Law of Conservation of Detail ensures that strange weather can not be just a background detail. Anyway, the Weather Report certainly isn't going to predict this Note that unusually good</ weather can also be Weather Dissonance. Unexpected rain in the desert or drought-stricken land, unexpected sunlight in the fog and cloud — it can be ironic, or a good omen, or the Empathic Environment responding to the Happy Ending If cold temperature is involved, then Snow Means Cold is likely to occur A Super-Trope to Endless Winter

Web Animation is simply animation on the World Wide Web . Actual series or shorts are very common with compared to Webcomics , but the medium itself is pervasive in the form of being independently or commercial advertising Aside from machinima and fanime , Web cartoons are generally in Flash , as is some advertising. Animated GIFs are even easier to make and don't require special plug-ins, so they're used by much web advertising and by many forum

avatars. However, some such advertising uses dynamic HTML, which just changes the position of an image on a webpage. Animated SVG (scalable vector graphics) is a new technology still in development The content of Web Animation often varies greatly from animation seen on television. Media classifications usually aren't a problem and the length of the work can be anything. In addition, Web Animation is widespread and also available worldwide here. before flash, people had used the Commodore Amiga for their animations, like Eric W. Schwartz for example Two good places to start looking for web animations are Newgrounds and , in the mid-to-late 1990's which are also two of the oldest sites to host Flash animations on the web (Newgrounds claims even to be the first site with an automated portal submission system but not really). Note that these sites (Newgrounds in particular) have animations that are extremely NSFW A fairly new and popular form of (expansive) Web Animation is commercial, professionally-made web shows. It's currently one of the newest medium of New Media ; the earliest commercial web show didn't debut until 2001. As of this time, only animation studios from Japan have been investing in this business model, finding various distribution channels in many streaming and video networks People have made countless of web animations in an wide range and an heavy amount of different styles,Web animation has been so far being the most overpopulated thing on the web like Webcomics , web video and web original . people have been improved on web animation over the years ever since, these animations can be made to be original or fan-made

Creators of online Webcomics .

A webcomic is Exactly What It Sounds Like , a comic on the World Wide Web. They vary in format from gag-a-day Garfield </-style strips to dramatic and/or romantic graphic novels, anthropomorphic -oriented comics, fantasy comics, Japanese-inspired manga-style comics, and actual manga. Some of the most popular webcomics tend to have a computer game theme , giving an idea of who their key audience are (or, perhaps, where the author is coming from). The medium as a whole suffers from the same problems as Fan Fic with regards to Sturgeon's Law : a low barrier to entry means that the entire 90% of crap is visible. While many of the webcomics — particularly those on free community sites like Smack Jeeves , and — are considered low quality, there are many high-quality comics out there. Some webcomics, such as Penny Arcade </ and xkcd </, for example, have even gained sufficient popular and critical acclaim to earn their creators a living wage from their work, usually via selling The Merch . As was noted on the Newspaper Comics page, the bar for success in sequential art was set fairly low by the old newspaper syndicates and comics publishers, so "a living wage" rather than movie/rock star extravagance is all anyone ever expected to begin with. Webcomics work on a very different set of standards than other fiction. Almost all webcomic authors are working pretty much entirely alone as they both draw and script their comics and most do not plan any further along than to the end of their current story — sometimes not even that far . Many of them try to adhere to a schedule they aren't really capable of meeting, resulting in them rushing to meet their deadline and making mistakes that should be avoidable. So many of the good 10% lack qualities standard in traditionally professional works. This can be because of the lack of editorial input as well as the lack of lead time. Not all webcomics suffer from this, though, and even the ones that do can still be interesting. Arguably, some

strips benefit from their rawness. Growing in popularity in recent years, webcomics use tropes just like any other media, and thus can be seen cited throughout the wiki. Also, for further reading on this topic, we recommend you watch instructional video, courtesy of Welcome to... . And while you're at it, be sure to check out our lists of Webcomic Tropes and Popular Webcomic Sites as well! Due to the ever-increasing size of this article, it has been split into several different sub-lists. These lists are not exclusive, so individual comics may show up on multiple lists as appropriate.</ Other webcomic types which cut across and overlap with the above genres:

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Webcomics are a New Medium . As such, they have a lot of tropes unique to the medium and the communities that surround it In addition, they are heir to a lot of older tropes, as Webcomics

authors, artists, and even the readers are usually fans of Pop Culture and Genre Savvy

Web games, also known as browser games, are games played over the web. Not to be confused with Freeware Games , which are distributed for free and act like regular computer programs. Web games are played directly through the web browser, often (but not always) with the help of a plugin. These games usually are made in Adobe Flash , Unity , or HTML5. Keep in mind that with making Flash unable to run on most browsers, you will need something else to play the games made with Adobe Flash, such as or . Puzzle Platformers

Shoot 'em Up Third-Person Shooters

It's fiction on the Net! It's gotta be Fanfiction ! ...Except when the web-published fiction doesn't include any pre-existing universes. This is the index for stories that are 1) original works, 2) published on the Internet, and 3) of fictive storytelling nature.

A work that originated on The Internet May be "original" or derivative in nature. Subsets include Web Animation , Webcomics , Web Video , Online Games , and audio or video Podcasts . Fan Works such as Fan Fiction tend to be distributed online rather than in print, but some readers may reckon them as a category apart from web original given its derivative nature It is common for Web Original works to spawn Shared Universes as other would-be writers think the original work is pretty neat and contact the writer for permission to play in their sandbox There is a Web Original Recs page. See New Media Tropes for tropes specific to these media Note that Web Serial Novels are now placed in the Literature namespace, and not here

Also known as "webfiction" or the "online novel", web serial novels are the prose equivalent of Webcomics which happen to have distinct Story Arcs . An author, usually an amateur, publishes a novel in many short installments (often daily or weekly) on a website Quite often, the work in question is some sort of Fanfic , but also included in this category are completely original works. Most long-form fanfic is posted on places like FanFiction.Net in installments, and thus would qualify as this trope Web serials are the Spiritual Successors to the Serial Novels which Charles Dickens (and many</ other authors of that time) originally published in serial form in newspapers and in Dime Novel form See and for incomplete listings of serial novels, among other forms of online prose fiction. keeps a list of active/popular English-language web serials, employing a weekly voting system in order to stay consistently current In the years leading up to The New '10s , Japanese-language "web novels" began to attract attention from publishers — Recuts of these stories now make up a significant chunk of the Light Novel market, and in turn a number of these have gone on to become mainstream hits with anime and manga adaptations. ("Let's Become a Novelist") is one of the most popular hubs for this in Japan, with over a hundred of the works on the site having been adopted for publication Please note that these works go in the Literature/ namespace, and not Web Original

A list of web video creators and producers.

Web Videos are live-action video works originally released or primarily available on the World Wide Web, as opposed to "traditional" broadcast methods like Television or Film . Web video is most often delivered via a web browser or mobile application, either with continuous playback (also known as "streaming") or downloaded to a computer or device for later viewing. The same technology is used to create and deliver other work types online The most popular web video site in the world is, of course, YouTube , but the nature of the medium means that anyone with a domain name, a server, and a connection with enough bandwidth can offer video for streaming or for download. As with all other new media, web video was first adopted by the porn industry , giving rise to the meme The Internet Is for Porn This index isn't for every kind of web video since that becomes an unnavigable mess. This is for web video works— shorts, films, and channels for such works— using original live-action footage arranged in a narrative. If it doesn't meet this criteria, it belongs in another index For live-action series released online, sometimes called "web series", see Web Video Series and its subcategories

A character suffers a horrific Disney Death . Their body is shattered beyond repair. No One Could Survive That! But later, he returns! Only this time, he's a cyborg ! He's got more power but he might be less human so in villainous cases it's OK to be more brutal on him. When heroes are subject to this, it tends to make them question their humanity , and in doing so retain it. This trope can serve as the Origin Story for both heroes and villains of the cybernetic variety Alternately, if the character being repaired is a ridiculously human robot , it justifies how they survive a seeming Heroic Sacrifice or Disney Villain Death . A Sub-Trope of Emergency Transformation . Compare with Robot Me , Unwilling Roboticisation , and Virtual Ghost . Compare and contrast Dark Lord on Life Support , when a villain becomes weaker</ due to dependence on some external technology or host to sustain them. The fantasy counterpart is Came Back Strong . If the cybernetics are obvious and enhance the evilness of a character's appearance, it's a case of Red Right Hand . When the one doing the rebuilding is sadistic enough, it may involve Vader Breath . If the injuries are too extensive or the technology not far enough advanced, may result in Man in the Machine . A nasty</ variant is when a bad guy takes a Not Quite Dead hero and has him Reforged into a Minion .

Say you're a villain and your Evil Plan is being ruined by this pesky hero who just will not let you scheme in peace. You've sent Mooks , you've berated your underlings for their failure , maybe you've even tried shooting him/her . No dice, the hero keeps coming You can't beat them! Well, if you can't beat them, don't join them — offer to let them</ join you</. That's right: you can become the partner in crime / trusted advisor / ruler of Australia if you will just drop this silly crusade against the Evil Overlord and get

with the program. Go on, those oppressed peasants you're fighting for won't mind — they'll understand that you can't let an opportunity like this slide. The offer is usually made by someone who needs to Pick on Someone Your Own Size with a Circling Monologue . When this offer is made, it's usually a sign that either the hero or the villain is going to die very soon. If not, it's the hero's final rejection of the villain's vision and marks the point where things get serious</ ... Because the hero rarely</ follows up on the offer. From the human perspective, it's a pretty foolish move anyway. How could any villain ever be serious about hiring someone who's been thwarting their evil schemes every step of the way, especially when it's a morally righteous Cape ? How could the villain possibly trust someone treacherous enough to do such a blatant Face–Heel Turn ? Because... From the evil perspective, it makes perfect sense Temptation is part of the complete Evil package. Every evil force is looking to expand its membership . (Of course, some villains are more persistent than others.) The final case can be particularly chilling because the villain believes he is offering the hero a chance to do the right thing and will be surprised (or, in the case of a Knight Templar , outraged) at being turned down. The villain's momentary admiration for the hero usually (intentionally) leaves lasting scars. If the villain is a little too</ insistent, then expect Foe Yay to occur. The specific and openly romantic variation where a villainess offers the hero a chance to become her consort is covered under Villainesses Want Heroes . Some video games may give this option to the player, leading to an alternate ending or a Non Standard Game Over . In a great many cases, an "evil" player's scripted response to this offer is commonly the player killing the villain and seizing the Cosmic Keystone . Certain villains should be aware that even success can be dangerous to them if the Fallen Hero doesn't feel like sharing power . The three most common responses are: The inversion is Last-Second Chance when it's the hero making the offer to the villain. I Can Rule Alone is a very common subversion. Contrast You Could Have Used Your Powers for Good , which is another way the hero may try to bring the villain over to the good side, and Offered the Crown , where the hero is offered power by the good guys as a reward for heroism. Compare Last Chance to Quit , Deal with the Devil . See also "Leave Your Quest" Test and I Have You Now, My Pretty .

Evil, Inc. is catching a lot of flak for bad environmental practices, price-fixing, mistreatment of employees, and all kinds of Predatory Businesses . So what do they do? Make a Public Relations Ad showing how much good they do, and just how much they really care about the Earth/Little Guy/Mom and Apple Pie/what have you. We really do, honest! In reality, however, this company does not</ care. It never cares. This company is dead set against caring. The CEO doesn't allow the corporation to take an action that decreases projected profits, for any reason. Period. If it looks like it's bending that rule, you can bet there are a bevy of charts and graphs showing how the PR will pay for the losses. When the theme is "We care about the environment", this is commonly termed . When the entire company acts like this to everyone</, that's Peace & Love, Incorporated . Compare Photo Op with the Dog . Could be considered a variant of We Don't Suck Anymore , but that trope is related to quality, not ethics (and is sometimes true). Not related to We Really Do Care .

Since getting married is a powerful force in human life, and since a wedding is one of the most grandiose events many people put together

in their lives, it shouldn't be surprising that it is also a powerful force in fiction as well. All its trappings are familiar to us: the bride in her flowing white dress, the groom in his black tuxedo or pastel suit, the ginormous white wedding cake, etc. Whether or not the lovebirds stick to these traditions or eschew them for their own vision can be the story in and of itself. Traditionally (and still, throughout most of the world) marriage was always between man and woman, since its primary purpose was to create a stable family with children . However, as the contemporary Western world has adopted more individualistic attitudes and made marrying for romance its ideal, many people came to feel that this was unfair to homosexuals . Same-sex marriage is now legally recognized in many countries (since the 2015 in the United States), and this has filtered through into pop culture. Thus, while the groom-bride combination is obviously still the most common, weddings in modern fiction may also have two grooms , two brides in white , or even a seemingly</ straight couple where the handsome groom or beautiful bride is really a crossdressing same-sex partner . Even for hetero couples, many aspects of the wedding are Newer Than They Think . Most wedding traditions in the Western world, such as the big white dress and the big white figurine-topped wedding cake, are derived from Queen Victoria 's wedding to Prince Albert in 1840. Before then, most people just wore their Sunday best to get married and threw a party afterwards, with the look and traditions varying by region and culture. Queen Vicky's white wedding was outlandishly grandiose for its time, meant to show off the Crown's wealth . White may represent purity in the abstract sense, but it also represented luxury in the practical</ sense. White fabric was nearly impossible to keep clean, meaning she bought a lavish gown just to wear it once, and white sugar was an expensive delicacy, meaning a multi-tiered white cake with all-white frosting was the height of opulence. The British aristocracy (as well as Victoria's children) copied these traits for their own weddings to display their own wealth, and as these materials became cheaper, the lower classes followed suit, to feel</ glamorous for a day if nothing else. Within a few decades, it became the new tradition. So, anyone want to go to a wedding? Related :

According to this trope, a wedding becomes official when the bride says "I do", or the priest says "I pronounce you man and wife." Any character wishing to break up this wedding must do so before these words are uttered. There is also the implication that once the couple is married, it's permanent, and any romantic loose ends must be discarded. Once upon a time, this was true; in the High Middle Ages , the vows, known as "the words of marriage", constituted the wedding, and all the rest was stage-dressing. Historical works can therefore use it with full force for various historical eras and fantasy worlds based on them. (But make sure that it's one that uses this ceremony.) Even in those days it could often be dissolved, with some difficulty, as long as the marriage was not actually consummated. But nowadays, the boring truth is that a marriage becomes "legally binding" either when the proper legal authorities (i.e. local government) process the marriage paperwork, or when the marriage certificate is signed by the officiant. The wedding ceremony may have no bearing on the legal status of the marriage, although in certain jurisdictions the parties do have to take certain specific oaths for a marriage to be valid. And marriages can be canceled in most localities. (If you're in an unhappy marriage, consult your local laws for details.) In a few religious traditions, marriage begins exactly at the moment the

couple have both said "I do" or the priest says "I pronounce you man and wife". This however has nothing to do with the legal status of the marriage. It was once true that consummation was necessary for a marriage to be fully legal, and unconsummated marriages could easily be annulled: this is less common in modern times, when annulment is more likely to be tied to the length of the marriage or any allegation of fraud than whether it was consummated. This should be a Discredited Trope , but it's not, probably because it's incredibly useful to writers of romantic stories. A wedding imposes a deadline for the consummation of a relationship. A deadline during the wedding allows the protagonist to make an exciting Race Against the Clock to win back his or her beloved at the last possible second. Furthermore, a wedding ceremony makes it easy to put all the main characters in one place for the story's riveting conclusion. In short, this trope is something that viewers seem quite willing to suspend disbelief over. May come into play in a You Have Waited Long Enough plot. See Speak Now or Forever Hold Your Peace , Skip to the End , and Altar the Speed . In the Futurama </ episode "A Bicyclops Built For Two", Leela gets to "I d—" before Fry barges in, and shows that Alkazar is a shape-changing green cockroach, who has weddings to four other female freaks scheduled for the same day. It makes a lot more sense when Alkazar explains that he rented the tux which shifts to different sizes with him and is presumably expensive.

Possibly in Robin Hood: Prince of Thieves </. The Sheriff forces Marian through the ceremony, even answering the vows for her. The Bishop performing the ritual quickly rattles off the pronouncement (while the Sheriff is trying to force himself on Marian). When he gets to "man and wife", Marian turns to the Bishop and yells, "How could you?!</ "

The Princess Bride </ actually does both: during the ceremony, Humperdinck urges the slow-talking priest to hurry up and get to "man and wife." But after Westley rescues Buttercup, Westley says the marriage isn't official because she didn't say "I do."

In the comic strip Bloom County </, the Opus/Lola Granola Story Arc ended with the two actually getting married. But they agreed to annul it minutes later: the wedding kiss revealed that they had incompatible noses, which knocked Opus out cold and gave him a nightmare about his future with Lola - in the far-off Zeerust age of 2007 A.D., no less!

For all the drama and mishaps associated with them in fiction, weddings are supposed to be a happy affair. So closing a story with a wedding is common — it's a fun celebration for the characters who have suffered through the show's twists. And since They Do , it ties up the Romance Arc for the Official Couple and promises a new life chapter for the newlyweds, especially if children are on the horizon . Happily Ever After ! Though Wedding and Engagement Tropes will abound, the wedding will usually go well in the end, as this is likely an indicator of Happily Ever After , but not always — it may be someone other than the leads getting married, or the wedding may end unhappily. Ending a war story with a Wartime Wedding after all the fighting is usually a Bittersweet Ending . While this trope usually applies to entire standalone works, it can also be used to give closure to seasons (or installments analogous to them). Supertrope to Weddings for Everyone and Wedding Bells... for Someone Else . A Wedding Finale may overlap with Wedding Episode if the entire final installment or episode is centered around a wedding. May

be part of a Grand Finale . Overlaps very often</ with Sealed with a Kiss .

A classic prank , in which some poor sap gets their underpants forcibly yanked up and wedged between their butt. A staple of schoolyard bullies it is also sometimes incorporated into the arsenal of tricksters and similar comedic fighters . Variations include: Subtrope of Groin Attack and Amusing Injuries . Watch out for the Negative Space Wedgie . Western Animation Weird Al is given a Wedgie revealing his uncool undies in his music video White and Nerdy Eminem in the song Kamikaze includes the line “I’ve been going for your jugular since Craig G. Duck alert. Wedgie in my underwear the whole bedsheet and the comforter.” It is 'illegal' in professional wrestling to use articles of clothing for extra leverage, so naturally you will see someone trying to keep their pinned opponent folded over by yanking on their tights about once a month.

Two (or more) characters, for whatever reason, must pretend they do not know each other over a long period of time. There are two obvious reasons for this to happen: A spy mission or con game is in progress, and two seemingly unrelated characters chatting like friends would give away the play. If this is the first time some of these characters have appeared on the show, the audience might not be told that the characters know each other either. Compare Friendship Denial .

Advertising trope where a company admits they've had trouble in the past, but if you buy their products now</ you won't be disappointed. Basically, they are saying they have what it takes to Win Back the Crowd from whatever caused them to leave in the first place, but rather than silently do it and let word of mouth take over , they've decided on a less subtle approach. If not done with the correct level of self-deprecating humor , it tends to fall flat. There can be a backlash if most people didn't see anything wrong with the product in the first place, but the company is pretending they sucked before to justify changes Compare New and Improved , which tries to imply that the product is better that it was without going into any detail about what was wrong before, or what they changed. See also Lampshade Hanging , The Man Is Sticking It to the Man and Public Relations Ad . If a company pretends to be someone else with a tone of " they</ don't suck anymore", it's also AstroTurf Contrast Our Product Sucks , when a company uses self-deprecation in an attempt at Reverse Psychology

Characters that die , get eaten , go on a long trip , spontaneously vanish , or otherwise exit the show — and almost as soon as they join These characters might be brought Back for the Dead or have someone drop a bridge on them . Writers might reassign their arc to an existing character or to a totally new character . It may not be a writer's intentions to get rid of a character, but the actor who portrays them may want out sooner than expected and plans must be redrawn. These situations may lead to Commuting on a Bus On elimination-based game shows this usually applies to a contestant who is the first one to go unless they reappear in the series later on Compare Sacrificial Lamb , Shoo Out the New Guy .

If the character was a hardly-seen Recurring Extra who finally gets A Day in the Limelight only to be killed off, that's A Death in the Limelight . Might result in the cast itself forgetting their fallen friend This is a Death Trope , or at least a trope about a character exit. Unmarked spoilers ahoy

Sometimes directly pointed out by a war veteran or someone with a lot of experience in life, this trope is about some society growing complacent with peace and reluctant to think anything bad can happen. Little do they know that The Empire over there is gearing up for the war that will slaughter thousands, if not millions, of civilians. Sometimes done anviliciously , sometimes it's just part of the plot. Don't be surprised if the society heavily frowns upon violence, even in self-defense The Wide-Eyed Idealist and/or Pacifism Backfire trope applied to entire civilizations</. Expect the heroes to try to stop the evil plan, either by alerting the populace or by fighting behind the scenes. If they fail, expect their country to be a Soiled City on a Hill , Day of the Jackboot , or an Easily Conquered World . If there is an epilogue, expect And Man Grew Proud . Compare Pacifism Backfire This is also frequently a motivation of villains who want to keep their people " strong" and "pure" - they are often The Social Darwinist Avoiding this is one of the main points of Japanese Spirit as well as Living is More Than Surviving

There are a lot of ways to have a character Kick the Dog or cross the Moral Event Horizon . In a war movie or battle sequence, if you want to show that a general, king, or commander is evil (really evil, not a Punch-Clock Villain and way beyond a Designated Villain), all you have to do is show his casual—if not complete</—disregard for the lives of his own troops by either knowingly ordering them into certain slaughter or giving an order that directly results in their deaths . Retreat is, of course, forbidden; he expects Attack! Attack! Attack! without a second thought, and a Last Stand before retreat. (And he usually does it from perfect safety.) General Failure will often upgrade this from a last resort to his preferred tactic. After a moment like this, the character might as well have </ printed on his forehead. Bonus points if he refers to his troops as being trash or somehow subhuman , or if he does it not because he sincerely believes that doing this is necessary to win , but in pursuit of his own glory/making a name for himself . A We Have Reserves commander is very much a Bad Boss , and a reason why there is such a high mortality rate among Redshirt Armies , Faceless Goons , Mooks , and the like. Note that this does not</ have to be done strictly in a war setting, and works just fine if, say, the Big Bad or The Dragon decides to sacrifice someone in a Quirky Mini Boss Squad , or a small band of mooks . Employing this under such circumstances when he probably does not</, in fact, have reserves, is a form of the Villain Ball . Callousness is necessary for it to be a suitable Kick the Dog moment. A general who throws troops into a battle knowing they will all die but also knowing a victory here will save more lives can be pardoned for it if he shows that he is aware of the cost (Drowning My Sorrows and Past Experience Nightmare are popular tropes for demonstrating that awareness). After all, one cannot get through a real war with zero casualties, and some number of losses must be accepted. The same thing applies for a commander of a stricken vessel who sometimes must seal off sections

of a ship and doom the crew inside lest the entire ship is lost. An inexperienced officer who inadvertently does this may only be a moron or having a moment of panic while in command for the first time, and might still be redeemable if he shows Character Development because of it or improves his tactics. The likelihood that the troops of a commander who does this trope regularly would probably fold like wet paper on the battlefield (few are willing to get themselves almost certainly killed just because someone said so) should logically be an issue, though the likes of fighters being organisms led by a Hive Mind , cultures relying on sheer zealotry, or other rationales may address this. In more fantastical settings, most Necromancers and other undead -using sorts will gleefully send legions of their troops off to get re-killed, on the basis that no actual lives are being lost. Well, except for the enemy's. And that just adds to your own numbers. The dead do not kill, they recruit. (Depending on how the necromancy is represented, even the destroyed undead can be somewhat reconstituted.) Compare Zerg Rush (where the opponent throws everything at you, disregarding any other battle plan), Cannon Fodder (a low-skill enemy with little planning that dies easily), Redshirt Army (when the good</ side employs this), Expendable Clone (where a character is his own reserves</), and both Hammerspace Police Force and I Fought the Law and the Law Won (where law enforcement is the "reserves" in question). Also compare The Pawns Go First (when the formidable Big Bad sends out Mooks rather than engage in the fight himself). See also You Have Outlived Your Usefulness and You Have Failed Me for similar moments from a Bad Boss . Shoot the Messenger also relies on the Big Bad feeling that his mooks are completely expendable. Contrast Can't Kill You, Still Need You and Mook Depletion . The Neidermeyer is the most likely type of officer or leader particularly to use this tactic; Sergeant Rock and A Father to His Men (who may invoke The Men First) are at the opposite end of this scale. Subtrope of Quantity vs. Quality .

Basically either the Fish out of Water (or another character who's visiting from elsewhere) describes something or someone shows or describes something to them, usually in a very condescending or superior manner. This is met with something along the lines of "So it's like a..." or "We have those too". Truth in Television — don't ask foreign people "do you have cable TV in Russia?" A variation involves the native being perplexed by the description because they passed</ that level of technology generations ago, and have much simpler ways of doing the same thing. See also Call a Rabbit a "Smeerp" . Not Rare Over There and Worthless Yellow Rocks are arguably the next level of this trope: not only does the other country/group of people have</ the item, they have more</ of it than you do.

Maybe a character doesn't like his current shape and decides he's going to drop those pesky pounds if it kills him. Maybe he meets an unusual stranger on the street with slimming abilities. The point is, he loses weight (or at least takes steps to do so) And everything goes straight downhill This trope is for works in which weight loss goes horribly wrong (or, even worse, horribly right). Maybe the characters lose too much weight and are in danger of disappearing altogether. Maybe they unwittingly sign themselves up for a weight-loss service with overly restrictive (read: lethal) penalties. Maybe the diet is magical and requires the sacrificing of children . Really nasty examples may overlap with Body Horror ,

and self-inflicted magical ones might cross over with Be Careful What You Wish For Compare Fashion Hurts , for other ways in which the effort to maintain appearance can be painful and/or harmful, and Dead Weight and Fattening the Victim for other cases in which weight is associated with horror

...to describe this fast-breaking topic! These are tropes about how someone or something can end up get... "Excuse me." Not now! I'm busy explaining that these are tropes about how someone or something ends up getting interr... "Oh, sorry, carry on." INTERRUPTED!

Our hero is plonked in front of their favourite show when the show is suddenly interrupted, whether by inside or outside forces, to deliver a (usually) shocking and/or plot-relevant announcement Whether the protagonist actually pays attention or not is, of course, another matter See also This Just In! , where it's a news program that interrupts itself for this purpose. When the villain hacks into TV programming to deliver an evil message, it's Do Not Adjust Your Set . See Emergency Broadcast and Breaking News Interruption for common ways that this happens in Real Life

When a parody is more popular than the property that's being parodied, often to the point where those unfamiliar with the source material will believe that the parody is its own thing. Named for the fact that, when listening to the earlier work of "Weird Al" Yankovic , modern fans may be so unfamiliar with the songs being mocked as to not even realize that the Weird Al song is</ a parody. For example, many people are now more familiar with "I Lost on Jeopardy! </" than with the original "Jeopardy" by the Greg Kihn Band. Some may even have forgotten Jimmy Webb's "MacArthur Park," or Coolio's "Gangsta's Paradise" (or Stevie Wonder 's " Pastime Paradise ," for that matter), remembering only Weird Al's " Jurassic Park " or "Amish Paradise." Often, people who are only 'familiar' with a work through the parody are surprised when the subject of the parody turns out to be better than they thought. Occasionally the trope can be inverted, where the parody is forgotten, but aspects of it get associated with the original work. Related to the concept of a Forgotten Trope , except it is not tropes but works or personalities that have been forgotten. Could be an extreme expression of Rule of Funny (the music may not have had much staying power, but at least the parody is funny). See also Adaptation Displacement , Popcultural Osmosis , Popcultural Osmosis Failure , Older Than They Think , The Coconut Effect , Covered Up or Revival by Commercialization . Contrast Shallow Parody , when lacking knowledge of the original work merely renders the parody meaningless. Be careful: If the original still has a respectable pop culture presence, then claiming the parody is better known may tend toward Fan Myopia .

There are Crossovers between works or universes which seem relatively logical, thanks to them being not too different. And then, there are these.. A Weird Crossover is an unlikely crossover between works different enough, be it in themes, tones (e.g. mixing something very dark with something very upbeat), genres (e.g. merging a Sci-Fi or Horror franchise with one set in our world, or a specific superhero in a kind of setting he/she is usually not associated with), etc. It can be a full work, but there are many

examples using it to create fake movie trailers . Also, there are examples of this trope serving to make a single In-Universe joke, the Weird Crossover work referred In-Universe being a Show Within a Show (or an unlikely project existing In-Universe). The trope is usually Played for Laughs , the joke being the unlikeliness of the crossover For obvious reasons (though official weird crossovers exist, sometimes involving universes inside the same franchise, shared copyright ownership, or Public Domain Characters), this trope is often restricted to Game Mods , Fan Art , Fan Fic , and various kinds of Web Original contents Of course, Tropes Are Tools is in full effect for these types of stories. A well-written Weird Crossover can be an engaging story that preserves the original spirit of both works in a new setting, while a poorly done one can create all sorts of Glurge and Mood Whiplash that clashes with the tone of the two respective works The opposite of Common Crossover , and a specific form of Crack Fic . Canonical (non fanwork) examples turn into Shared Universe . A Super-Trope to Demographic-Dissonant Crossover . Related to Crossover Cosmology . Sometimes leads to Fake Crossover . Can overlap with Intercontinuity Crossover , Massive Multiplayer Crossover , Unexpected Character , and Guest Fighter . When the unlikely combination is a mish-mash of generic creatures or concepts (instead of proper references to specific universes) it's a Fantasy Kitchen Sink or a Sci-Fi Kitchen Sink . Occasionally involved in Real Trailer, Fake Movie . Crossovers between works with very different tones and settings are often a Story-Breaker Team-Up

Non-Commercial Video Games / Fan Games / Game Mod In-Universe Example s s

This specific flavor of Alternate History , or when the story is really historical but with unnoted elements , deals with a point of divergence that occurs during a large-scale war, usually (but not limited to) World War I or World War II . The divergence involves sci-fi, fantasy or supernatural elements added to the war's events. Examples can include use of weapons or technology that haven't been invented yet , vampire and/or werewolf soldiers, mysticism, superpowered historical figures , and alien intervention This trope differs from Fantasy Conflict Counterpart in that this trope is the real war plus "extras", where Fantasy Conflict Counterpart is the war Recycled IN SPACE! World War II examples will overlap heavily with Ghostapo , Nazi Zombies , Stupid Jetpack Hitler , and/or We Didn't Start the Führer . Cold War examples will often overlap with Soviet Superscience . Fantasy examples may overlap with Historical Fantasy . Often is a sub-trope of Diesel Punk or Secret History

Some heroes have the misfortune of ending up in a strange place: maybe in the past, or in a world where they never existed or (if they're really unlucky) a world where they're a completely different person (and their best friend hates their guts, while the villains have them under their thumb). From the narrative's point of view, The Hero 's predicament is usually important to them</, but mean a lot less in the bigger picture. Luckily, people who are thrown back in time or Trapped in Another World will find a member of the Time Police , another traveler (with more experience) or even a god</ who'll help them get safely home. These can be authority figures it can be justified: the ruler of a country still has some

responsibility to all their subjects and the police are supposed to serve the public, why should the ruler of a multiverse or the Time Police be any different?. They can be heroes: a good hero will always help the needy, time travelers should be no exception. Gods or other higher beings may be working In Mysterious Ways or have some hidden agenda. The helper in question might not actually be that more powerful than the protagonist, but have a job dealing with much more important problems. Places the protagonist could end up with this sort of help in can include; As long as the protagonist is stranded and someone with enough know-how to help turns up it's this trope. This can often be a type of Big Good . If Time Travel is involved you can expect them to be a member of the Time Police . This sort of character may overlap with Mr. Exposition or Hero Secret Service . Contrast Orphean Rescue , when the hero fulfills this role for someone else.

Weird Science is the name for the style of storytelling made famous by the Science Fiction "pulp" (named after the poor quality paper on which they got printed) magazines of the 1930s and 1940s . By the 1950s , sales fell off, probably because of the advent of television. A few of these magazines had covers far trashier than the contents, others reveled in cheese with the writers entertaining no delusions that they created great art. Astounding Science Fiction</ (later Analog </), Unknown</ (also known as Unknown Worlds</), and Galaxy</ published generally high quality fiction. Amazing Stories </, Weird Tales </ and Startling Stories</ and others occupied the middle strata while Captain Future</, Planet Stories</ and many, many others published the more shamelessly trashy material. (Unknown</ and Weird Tales</ actually published mostly fantasy and horror, though individual Science Fiction stories and elements would get incorporated in the stories too.) They specialized in imaginative stories of Science Fiction , with the less highbrow magazines in particular having a good deal more "Boys Own Adventure" flair. The actual name Weird Science</ comes from EC Comics Comic Book , which tended to use the Karmic Twist Ending or, more rarely, the Cruel Twist Ending . (EC also published Weird Fantasy</, actually another Science Fiction comic, and merged the two titles later.) The stories featured exotic worlds, buxom space babes , two-fisted heroes and, most importantly, the gee-whiz gadgetry that defines Weird Science. Many of the most notable names in science fiction and fantasy got their start writing in these magazines, and, as the century progressed, the standards both for storytelling and scientific plausibility increased, although an exciting story was always more important than a realistic one. Their influence is still widely felt: any Science Fiction that involves derring-do with robots, rocketships and rayguns and doesn't worry about technical realism can be said to use Weird Science, but it is especially likely to be found in Planetary Romance . Note also that Weird Science is not the same as Hollywood Science ; the former throws realism to the wind in order to create spectacle whereas the latter comes from not bothering to get things right that could have been. They often have similar effects, but different causes; Weird Science springs from Rule of Cool , whereas Hollywood Science grows from poor research. (The extreme case, most often found in comedy, is It Runs on Nonsensoleum .) Not to be confused with the movie , series or song of the same name, though the premise certainly is. Settings where Weird Science is likely to be found:

Most aspects of major American narrative entertainment features ("movies") and series ("TV shows") are unionized. Thus, writers and directors for such series and features are more familiar with the goings-on of union negotiations and politics than the average person. As a reference to the ubiquitous nature of unions in their lives, they will invent unions for unlikely occupations as throwaway gags or plot points. Much as TV Tropes expanded from TV, the joke has spread into writing professions where fewer (or no) unions exist. Evil Minions Local 204, Mad Scientists and Sociopathic Soldiers Allied Labor Brotherhood, Dray Animals Teamsters, United Robot Workers 404, Astronaut Solidarity, Industrial Workers of The World's Oldest Profession Local 690, etc. At any moment, the action could be interrupted by a labor strike, mandated coffee break, or possible violation of some obscure union regulation. This is not nearly as much Truth in Television as one might think, particularly in the United States but also internationally. As seen on Sweden is one of the relatively few countries with a majority union workforce; Great Britain did have one before the Margaret Thatcher years, and Canada has a workforce more than a quarter unionized. At the apex of the movement in the 1950s, nearly a third of America's workers were unionized, but nowadays that number has dwindled to less than an eighth (and is dropping quickly), relegated mostly to the few remaining states with pro-union laws on the books (California and New York happen to be among them), legacy automobile plants, and the public sector (this one may change very soon). The concept of a super-villain union is a humorous one on several levels. One, villainy is by nature a solitary and selfish activity. Two, villains don't care about rules. And three, This entry has been stricken under Wiki Contributor Local 303 Bylaws, Section 440 Sub 13 Para 2. The shop steward will permit entries below, subject to the provision that management does not impose a lockout. A Thieves' Guild , Adventure Guild , or Murder, Inc. is a specific type of weird trade union, though they usually are a bigger piece of the story than most of the examples here. A Band of Brothels is one for ladies of... negotiable affection. A Magical Society may be one, although those don't necessarily exist for the benefit of their members. See also Signed Up for the Dental . In any case, the very notion of a union for people who are engaged in illegal activities is frequently played for (at least mild) laughs.

Our hero may be a perfectly Nice Guy , respectable, successful, a loving husband, and a good father. But what he really wants is for this one guy</ to acknowledge this Most often, that one guy</ is his emotionally distant father, though it can also be The Ace , The Mentor , an Aloof Big Brother , or especially that Always Someone Better individual, usually as an old friend of the hero. Almost always a Special Guest , and often a Large Ham as well. When it's a recurring character, usually a controlling parent A "Fawlty Towers" Plot will often ensue as our hero tries increasingly more convoluted schemes to convince the "Well Done, Son!" Guy of his worth In the end, one of two things happens. Rarely, the "Well Done, Son!" Guy will turn out to have some kind of massive character flaw , and our hero will realize that it's been a mistake to weigh his opinion so highly. This may result in the betrayed hero Calling the Old Man Out . Most of the time, though, everything comes to a head when the "Well Done, Son!" Guy finally asks the hero why he's gone to such ridiculous ends. The hero fesses up, and

the "Well Done, Son!" Guy explains that he's respected the hero all along, and assumed the hero already knew . If the "Well Done, Son!" Guy is the hero's friend instead of his father, he'll often also explain that he'd always desperately wanted the respect of the hero as well (hell, sometimes the father</ wanted the kid's respect , especially if there's something big and nasty in his past, probably either ignored by or unknown to the hero) Cue the Sentimental Music Cue In other genres, this can be a bit more understated, with the "Well Done, Son!" Guy simply giving our hero an approving nod from a distance (or saying, "That'll do, pig"). If the "Well Done, Son!" Guy is a Trickster Mentor or Zen Survivor , they may have a very long and painful road ahead of them to get even that. May be part of an Inadequate Inheritor plot. The Fantasy-Forbidding Father usually inspires this sort of feeling. This dynamic is usually father-son. Mother-daughter and father-daughter are not too unusual, but mother-son is rare (unless it's the Jewish Mother scenario, which is almost always Played for Laughs) A really unpleasant variation is when the "Well Done, Son!" Guy is already dead</, which in most cases means the approval and emotional bonding will never happen. At best, the character may gain some comfort by following his understanding of what the deceased would want if he were alive Contrast So Proud of You where the child receives their parent's approval. Also contrast Hates Their Parent where the child wouldn't be bothered with seeking their approval. For the inversion, see "Well Done, Dad!" Guy . This may be caused by Anti-Nepotism

A villain who has an overall goal which the heroes can appreciate in principle , but whose methods of pursuing said goal (such as mass murder) are problematic ; despite any sympathy they may have with their cause, the heroes have no choice but to stop them. Taken to extremes, they may fully believe that Utopia Justifies the Means . Such an idealistic extremist is likely to be either a Totalitarian Utilitarian or a Principles Zealot , depending on whether they’re aiming For Happiness or For Great Justice . The most well-written examples of this trope are the kind that the reader/viewer stops just short of agreeing with. Other times, the villain may be out for simple revenge against a person, corporation or other entity that has undeniably wronged them. Again, the heroes may sympathize with their plight, but are obliged to stop them because they care not who gets in the way of their planned revenge. However, the heroes will often investigate the villain's grievance themselves and will complement stopping the villain with bringing the offending party to justice as well. Maybe they started out with actions as good as their intentions , but were forced to take more extreme measures . Either way, it's a common end result of Jumping Off the Slippery Slope . Their favorite phrase is I Did What I Had to Do . There are four basic flavors of Well Intentioned Extremist: : : : ': On the extreme end, may result in the even darker Knight Templar who chooses to either remove free will , believing it the best way to save the world or destroy whoever they don’t consider worthy enough to live. Unlike this, The Well-Intentioned Extremist isn't a punisher of all flaws or a dictator who argues that they are good and therefore everyone else is bad; they actually realise that some of their victims don't deserve to die or suffer, but insist that it is for the greater good and actually isn't entirely</ wrong. They could also be a fallen Wide-Eyed Idealist that was driven over the edge , and sometimes a Worthy Opponent or even Reluctant Warrior .

Vigilante Man is a case where the Well-Intentioned Extremist hasn't (yet) descended to the point of not caring who gets hurt. Often ends up in rivalries with the Knight in Sour Armor . Maybe they're Obliviously Evil and don't realise they're the bad guy, in which case they're prone to My God, What Have I Done? and becoming wracked with guilt and horror if they're ever enlightened. Some of those seeking to bring about a One World Order to end international strife may count as this. This can be a difficult line to walk: push too hard in one direction and you make it seem as if the extreme methods are acceptable; push too hard in the other and you run the risk of denying the validity of their initial cause, of arguing for</ oppression (for instance) instead of against it. When the balancing is done they more often than not tend to be either Anti-Villains or even dark Anti-Heroes , especially if put more emphasis on the "well-intentioned" part than the "extremist" one. However, there are some who seem like WIEs but in reality are just straight-up villains, particularly if they are the other way around in terms of what they put more emphasis on and if they are obviously just using their philosophy as a shallow excuse to commit evil . Another version of a darker villain being this trope is that they have an actual philosophy which they believe will "improve" the world but the philosophy itself is too obviously evil to garner any sympathy, such as is often the case with the Misanthrope Supreme and genocidal maniacs . Often, these characters are presented as more dangerous and terrifying than some who are straight-up For the Evulz and Take Over the World types and with good reason: Even Evil Has Standards does not usually apply to them, as it might be for some others. After all, if you think you're doing the right thing, then it's easy to consider even the most horrific actions an acceptable compromise. Compare with Necessarily Evil , where the villain in question has a Heel Realization and recognizes that he deserves punishment (of course, he may always choose to just Ignore That Epiphany). See also A Lighter Shade of Grey . A staple trope of the Master Computer gone mad . If the positive intention is overthrowing an evil government, the Well Intentioned Extremists will be an example of The Revolution Will Not Be Civilized . If the positive intention is helping a friend- realizing things that said friend sees as immoral- the Well Intentioned Extremist will be an example of Poisonous Friend . If his extremism actually succeeds</ in making the world a better place, it's The Extremist Was Right . The Small Steps Hero desperately wants to avert this trope. The Not-So-Well-Intentioned Extremist has no such convictions. As this trope often goes hand-in-hand with the Face–Heel Turn or may involve the reveal of a villain's true plans (or intentions), expect spoilers.

Whether intentionally or accidentally something has been destroyed, or else it never arrived via delivery or whatever. Our hero feels the need to replace it, but budgetary and/or time constraints have forced them to make a few cutbacks. Like, actually having it be what it's supposed to. It is not uncommon for it to be a Shoddy Knockoff Product This is a sister trope to Broken Treasure . See Dead Pet Sketch if the replacement involves an animal

You know how when someone describes something, they actually tell you about the thing itself? Well, this is not that trope . </ Subversion distilled to its purest essence: you directly build up the audience's expectations with an elaborate description of something, then tell them that you're actually talking about something else — often

the exact opposite of everything you've just said. Closely related to Dissimile , where the simile is broken down by successively removing all the crucial elements. Most often a Comedy Trope , but can be Played for Drama if done correctly. Compare Analogy Backfire , Bait-and-Switch Comparison , Distinction Without a Difference .

They say that any new skill can be learned with proper observation and a deep, clinical understanding of the subject matter. Or at least, that's the theory In practice, even the most practical forms of training and education may end up failing the student when they finally have to face the subject in the real world. Consequently, in this trope, characters who've learned their skills through the best training that money can buy may find themselves folding like cheap suits the moment they leave the training grounds — especially in the case of military training Part of this is due to the fact that, sad to say, the lessons can't account for literally everything a trainee is expected to do in the field. More important is the simple fact that the education almost always takes place in a controlled environment of some kind: no matter how extreme the training, most</ teachers actually want their students to survive long enough to apply their skills outside of classrooms or boot camp, so the lessons won't actually feature all the potential threats that they would face in the real world, only comparatively safe approximations. Once the trainees are forced to use the training they've learned when up against real, tangible danger, they will likely find themselves under incredible stress and start making mistakes All of this can lead to a form of Performance Anxiety , the realization of just how out of their depth they really are leaving the character paralyzed with fear and left at their opponent's mercy. If they push through it and try to get a hit in, chances are that they'll still be completely overwhelmed by any of the many, many factors that their training did not account for, and in the process, get thoroughly curb-stomped Depending on the story, this will end in either a horribly ignominious death, or a valuable source of experience that will end in the character becoming genuinely Strong and Skilled Compare Ensign Newbie , Every Year They Fizzle Out , Paper Tiger , Taught by Experience and Weak, but Skilled . Contrast Incompletely Trained , Strong and Skilled and Unskilled, but Strong . See also Skilled, but Naïve , where the Naïve Newcomer can come across as rather ditzy or green-horned, but are still able to do what they do best when given the opportunity. May result in a (subverted) case of When All You Have Is a Hammer...

Also spelled Windigo, Weetigo and Wetiko among others (depending on the language and region), the Wendigo is a human being turned into a cannibal monster in the mythologies of several Algonquian and Athabaskan peoples. The causes of this transformation and the Wendigo's general appearance vary from region to region. Some lores have it that eating human flesh is what makes you turn into one , but in others you can become one just by coming across a Wendigo or by being possessed by the spirit of a Wendigo. Its most common description is a dreadfully skinny giant of ice devoid of lips and toes, while newer works often portray it as a hunchbacked creature with the antlered head of a deer, or perhaps a deer's Skull for a Head . The more it devours, the larger it grows, and thus it can

never find enough food to satisfy its hunger. In the mythologies of several Amerindian Nations, the Wendigo can revive if you don't destroy its body entirely, which may lead to Kill It with Fire . More info on A potent source of Nightmare Fuel . Not to be confused with the Bigfoot/Sasquatch , though some writers connect the two anyway. Also not to be confused with the Slender Man film of the same name. Compare Our Ghouls Are Creepier for stories of monsters associated with cannibalism from a more arid climate.

The user of this trope need a distraction, often in order to infiltrate the enemies' lair, a secret organization, to enable an escape, etc. Pyrotechnics are not uncommon. Specific variants include: Often the job for the Hero Secret Service . Infraction Distraction sometimes falls under this but usually just dissuades the enemy from searching further. Is sometimes part of a Xanatos Gambit . See also Right Under Their Noses , Trojan Prisoner Ploy , Why Are You Looking at Me Like That? . Contrast Hidden in Plain Sight . Compare The Bait , Draw Aggro . Contrast Deus ex 'Scuse Me , where the plot gods distract the character.

This is a common plot device often used to kickstart a story, or get it into high gear Basically, the heroes discover that some bad guy is up to no good. The problem is that for whatever reason, the hero has trouble getting people to believe him. Maybe because the hero is a kid , because the bad guys are respected authority figures , or because their scheme sounds outlandish . They may have tried to deliver a warning without</ getting evidence first and been dismissed out of hand . Maybe they've lied in the past and the authorities are sceptical. Or maybe the authorities do believe them, but can't act without evidence. Either way, the heroes need proof of what the bad guys are doing in order to get anyone to believe them, and the ensuing adventure becomes essentially about that. Of course, this plot isn't quite</ able to catch up in this day and age of hand-held phone recorders/cameras/camcorders in cell phones; because that would get in the way of the drama</ of trying to acquire evidence. Often they'll come up with different ways of recording information that's complicated enough for the plot This is also a way to get otherwise reluctant heroes involved in the plot. If for no other reason than the fact that since they can't convince anyone else, it's all up to them to solve the problem This can also affect the genre, and is the catalyst of many an Amateur Sleuth and Snooping Little Kid story. If the bad guy taunts the heroes that they can't prove anything, that's Proof Dare . If the heroes resort to fabricating the evidence, it's Framing the Guilty Party In Babylon 5

This is when a character leaves/abandons someone that they were close to, maybe out of an obligation, personal reasons, or not by their own choice Maybe a character is a Living Emotional Crutch or a Morality Chain to them. Maybe they have implied romantic feelings for them. Maybe they were a pair of True Companions , or family. In some cases, the person left behind may not even have realized their feelings until the other left In any case, the character who is abandoned for whatever reason goes crazy after the other leaves them. So this is more like the end result of a character's Living Emotional Crutch leaving them Sometimes, if the abandoned character eventually learns the gone character came back or did not actually die they may regain some of their sense of stability,

or not if they are so far gone or resentful from the character's disappearance Related to Love Makes You Crazy . The "gone" guy/girl could be a Cynicism Catalyst If the "gone" character is still alive, the "crazy" character may decide that I Will Find You , which may lead to Roaring Rampage of Rescue ... but if the "gone" character is well and truly dead, the "crazy" character might actually go the other route Supertrope to Psycho Ex-Girlfriend and Angsty Surviving Twin . Compare Go Mad from the Isolation and Loners Are Freaks , where somebody goes crazy because everybody's</ gone (or if someone's especially lonely, this might actually end up being the result anyways)

This index is for tropes that are either specifically about werebeasts, or frequently come up in relation to werebeasts See Werewolf Works for a list of works that prominently feature werewolves and Werebeast Works for works prominently featuring other types of werecreature. See also Vampire Tropes and Wolf Tropes . Sub-index of Shapeshifting . Compare and contrast Liminal Being , which shares two different natures at the same time

A list of fictional works centered around werebeasts : people that can turn into an animal/partially-animal humanoid and vice-versa, whether voluntarily or not . To qualify the werebeasts must have a central role in the plot, such as being the main protagonists or the main threat, rather than just simply being there Werewolves are common enough to get their own index over at Werewolf Works and should be listed there, though there can be overlap if stories with werewolves also prominently feature other types of werebeast Expect Werebeast Tropes to show up a lot. See also Vampire Fiction and Witch Works

Suppose you've got yourself a Long Runner . And while your Long Runner hasn't really wavered in popularity, not significantly, you still want to connect with the youth of today. Perhaps you'd also like to comment on current pop-culture and political events . Well, you'd better tread carefully or you might sound like you're just screaming, " We're Still Relevant, Dammit! " The parent trope of both Totally Radical and Fad Super , this happens when a series that is gettin' old decides to make an attempt to stay current. Of-the-moment pop-culture references (that usually end up dated by the time the work of fiction makes its premiere) are certainly most common. Inserting or referencing memes is a common variant of this trope, especially if the meme is already way past its prime at that time the writer just decided to use it. The writers might also decide to change a character radically or create an "updated" Expy of an older character. A number of times a character has been made Darker and Edgier easily fit the bill. Another popular tactic is to make the character suddenly become a member of a newly-emerged subculture , fandom or similar group. The result, especially if the writer is not part of said subculture and doesn't do the research, is often laughably embarrassing instead of the bold new direction for which the producers were hoping. This often heralds the beginning of a Dork Age . Can very often result in an Unintentional Period Piece since "current events" are usually short-lived, and worse if the older parts of the franchise that didn't try this still look fresh. Due to Animation Lead Time this can be especially common in animated works, as a long production time means you may miss the relevance

window by a number of years. See also Popularity Polynomial , Mascot with Attitude , Discredited Meme , Follow the Leader , Two Decades Behind , Long-Runner Tech Marches On , Society Marches On , Jumping the Shark , Network Decay , Magazine Decay , Jive Turkey , Pretty Fly for a White Guy , and more than a few Scrappies and cases of Misaimed Marketing . Contrast Growing with the Audience . Its inversions are Disco Dan , Anyone Remember Pogs? , and "Mister Sandman" Sequence , which are dated references to show how something isn't</ hip and modern (or in the former two's cases, irrelevant). Tropes Are Tools aside, this is usually a kind of writing pitfall , especially if you're a TV or movie writer trying to make your current long-running show more hip or trying to revive a long-dead franchise for a new generation . On the other hand, sometimes it works , and, if the alternative is leaving your story looking decades</ out-of-date... The trick is to update the right things, update them the right way, and leave the timeless things that people liked about the franchise in the first place alone.

Also see the related indexes Ghost Fiction , Mummy Media , Vampire Fiction , Werebeast Works (featuring other types of werebeast; occasionally overlapping), Witch Works , and Zombie Stories .

Ever wonder what those stores that buy anything do with the random stuff they accumulate? It might be a little drug store down by the corner. It might be an expansive, labyrinthine mega-mart so large it has its own zip code. However, when you walk in, you can be assured of one thing: It sells everything.</ Absolutely everything. (Except, if you happen to be a Butt-Monkey , the one thing you're looking for.) It sells things you would never expect to see in the same store together—such as, say, baseball bats, frying pans, instant ramen, and cold remedies . The smaller the store, the more specialized you would expect it to be, so the more unlikely this seems— why is a tiny general store out in the middle of the sticks offering fine art? Sometimes, the stuff for sale there shatters the bound of all logic— where on earth (or the moon) did they get their hands on a lunar lander? </ Lord only knows who their suppliers are. If the shop is little and out-of-the-way, it may come bundled with a possibly insane, Q-like proprietor who is quick to suggest all manner of goods to his or her customers. If the shop is enormous , expect to need a map just to find your way to the microwave popcorn . Also quite common in video games, due to the fact that the gameplay tends to be sculpted around the hero's quest . If you find a shopping district full of these then you are in a Bazaar of the Bizarre . Oftentimes, even the far reaches of the unknown are populated with tiny tent stores that boast a huge selection despite no one shopping there (in fact, being so far into the game, they're likely to have more</ stuff). If all auction houses , stock exchanges and brick & mortar stores are this regardless of location then you probably have an MMO on your hand. Contrast with Severely Specialized Store . Compare with We Buy Anything .

Reuse of a tape that was previously recorded over, without recording over the entire thing, will leave the surrounding footage, and will continue on to it after the newly recorded footage runs out And sometimes this is used in a joke, to show somebody (generally the person who owns and then plays the tape) doing something hideously embarrassing. The guy involved gasps and stops the tape but it's too late - about a dozen of his closest

friends have seen him singing, dancing or performing a sex act on tape and they're never going to forget it It doesn't work quite so well with CDs due to their differing format ... but since there's still a lot of VHS players and tapes going around, it'll be used for quite a while yet Sometimes this trope can be played with where the guy involved accidentally hits fast-forward on the remote instead of stop or eject, and the tape fast-forwards to an even more</ humiliating scene, but usually it's played straight Compare and Contrast Taped-Over Turmoil A car advert (German, possibly Volkswagen) demonstrated their engineers' fixation with making their cars the best they could with an amateur video from one of the engineers taking geeky delight in the function of door locks, the design of the rear light cluster and so forth. At the end is footage of his wedding

Animated TV shows originating in the Americas (USA, Canada, Mexico, Brazil, Chile, Argentina, etc.), Western Europe, Australia or New Zealand. Some of these entries are actually compilations of theatrical shorts assembled for broadcast; the vast majority, though, are original creations made for television These are frequently Dom Coms (The Simpsons </, Family Guy </, The Flintstones </) or Adventure Series (Jonny Quest </, Justice League </), and generally follow the conventions and tropes of their genre (and may exaggerate them) Note that during the 1970s, many prime-time series both current and cancelled acquired animated versions broadcast as part of the network's Saturday morning kidvid block; The Ricky Gervais Show </, based on the podcast of the same name, would be a recent example. Many of these are noted in the entries for the live-action show Most of the modern animated television series on this page are created, written, and acted in the west, but the actual animation is outsourced to Korean studios to save money (In other words, unless the idea or sources, etc. were outside of the West, a Western animation made outside of the Western world doesn't make the series/cartoon non-Western. This is only done to save money, as mentioned previously). This is after most series in the '90s were outsourced to Japan, but Korea is cheaper. Only films by major studios or the occasional flash cartoons are still animated in the west Not to Be Confused with an animated western For non-Western</ animation, see Anime , Asian Animation and Eastern European Animation Animated shows have developed their own dialect of cliches and devices; see Animation Tropes for a listing Feature films belong in the Animated Films index

Basically, a group of terrorists who are mostly from the West (typically defined as the continents of North America and Europe , though Oceania and South America can also be included), and who are mainly influenced by cultural, political or religious ideas of Western origin. The trope may also cover a single individual. What makes someone "Western" can be rather hazy and difficult to define, since it is not simply a matter of where the person was born or grew up. Many Islamic terrorists, generally regarded as non-Western, lived the majority of their lives in the West, and for that matter many elements of Islamic culture — coffee, cookies and marzipan, for instance, were originally Arabic, Iranian and Turkic foods, respectively — have profoundly influenced Western society and vice versa, making it tough to ascertain who

is "Western" and who is not. Many countries in the Americas, especially in The Caribbean , have notable West and Central African and South Asian influences due to many of the inhabitants of those countries being descendants of African slaves and Indian laborers brought there by European colonists during the Atlantic slave trade, the United Kingdom has South Asian influences in it's culture due to the large amount of diaspora from the Indian subcontinent, and many Southern and Eastern European countries have Islamic influences due to the Moors, Arabs, Ottoman Empire, Persian Empire, notable Turkic minorities and the regions' close proximity to North Africa, the Middle East and Central Asia, with Kosovo, Bosnia and Herzegovina, Albania, Turkey, Azerbaijan and Kazakhstan even being predominately Muslim. Furthermore, several culturally and/or politically European countries (Turkey, Cyprus, Georgia, Azerbaijan, Armenia, Kazakhstan and Russia) have the majority of or all their land in Asia, and thus terrorists from those countries could be considered either Western or Eastern, depending on what part of the country they are from and/or whether you consider them European or Asian Generally, a "Western terrorist" is a terrorist fighting for something that has been an issue in the West for a long time - an ideological offshoot, for better or worse, of the legacies of the European feudal system, the Renaissance, the Enlightenment, or the scientific revolution launched in the seventeenth century, like anarchism, communism, Christian religion, environmentalism, nationalism, or racism, as opposed to an issue most strongly associated with another culture (like non-Christian religion, which of course raises the fascinating question of whether to classify Israeli terrorists as Middle Eastern or Western. Same with South African terrorists, which could be classified as either African or Western). Bear in mind that an apparently non-Western terrorist group may be secretly led by Western terrorists acting as The Man Behind the Man . For example, this would be the case if an apparent Islamic terrorist group turned out to be part of a secret neo-Nazi plot to provoke World War III (unlikely, yes, but stranger things have happened) Creators may opt to draw from Real Life terrorism cases, from Anders Breivik to the Oklahoma City bombers Timothy McVeigh and Terry Nichols, to ETA's campaign and the long-running intercommunal strife in Northern Ireland , instead of the arguably more topical example of Middle Eastern terrorists . They may find Western terrorism more interesting than its counterparts in the rest of the world, simply because it is much more multidimensional in scope. Additionally, using Western villains often seems like an easy way of skirting any racial or ethnic Unfortunate Implications (though many Middle Easterners are</ of Caucasian descent, or at least look it). However, there is also danger with this approach: if used in improbable contexts, or to replace non-Western terrorists in an adaptation or update, the use of Western terrorists can start to look like a cheap case of Acceptable Targets or Politically Correct History Some groups of Western Terrorists that have appeared in media and news are various Animal Wrongs Group , whose actions have been dubbed eco-terrorism . There are also militia groups . Other examples include extreme nationalists, racial supremacists, violent leftists, religious radicals and separatist movements. The Troubles in Northern Ireland is a notable example - a definitely European dispute, with white Christians involved in sectarian violence which included riots and violence (on the other hand, the Irish Republican terrorist/resistance movement is definitely anti-colonialist, and anti-colonialism is usually

thought to be a non-Western theme). A similar notable example are the conflicts between Russians and Chechen separatists in the Russian republic of Chechnya . In recent years, there are those who commit terrorism in the West as lone wolves without being affiliated with known established terrorist organizations; often they are psychopathic young people subscribing to some nihilistic ideology that makes sense only to them Another good source of Euro-villainy is the post-Soviet weaponmonger. This person may be a fascist, but usually they serve no cause other than the creation of chaos , a self-sustaining market for their endless supplies of nukes, viruses, and other deadly toys for their more ideologically minded customers to use on each other . In series where such black-market dealers and Corrupt Corporate Executives exist, they inevitably prove to be more</ dangerous than the Islamists/neo-Nazis/revolucionistas<//etc. to whom they're selling weaponry. Newer ones however prefer to reinstall the old Soviet Regime without the communist ideals and instead aim for a rule resembling more that of Ivan the Terrible This trope should not be confused with partisans</ - resistance groups who fight regular military forces (in other words, guerrillas). Unlike terrorists, partisans are perfectly legal under international law - if and only if</ they have a chain of command, some means of identification from a distance, and carry their weapons openly. Otherwise, they are unlawful combatants. Note, this doesn't prevent characters from calling their attacks terrorism</ despite their legal legitimacy. Partisans are covered here on TV Tropes as La Résistance . To be a true terrorist, one must both be ideologically motivated and engage in what is widely recognized as violent criminal behavior Partially Truth in Television , in the United States; you are seven times more likely to be killed by a homegrown political extremist than an Islamic fundamentalist. In fact, the most common form of American terrorism is by environmental extremists, though usually this doesn't harm anyone (since they avoid it) For terrorism-related sister tropes , see African Terrorists , Middle Eastern Terrorists , South Asian Terrorists and Far East Asian Terrorists . Some Western Terrorists are also Terrorists Without a Cause . Often overlaps with Your Terrorists Are Our Freedom Fighters , especially when the Western Terrorists are portrayed as Irish or white supremacist. See also White Gangbangers

You've tried the rest, now try us! OK, we know you've been screwed by other companies before. Your hair is falling out, you're covered in warts, and your children run screaming from you. Nothing you've used so far has worked as advertised. Or at all. But you can trust us. We have your best interests at heart . Really. Now, start sending in those installments of $19.99 . This pitch is the last refuge of the scoundrel. Frequently used by products with dubious effectiveness, or ones that cost far more than any practical difference they might make is worth. The products that are offered aim to improve something that people are insecure enough about to pour out money over, such as body image or social standing. This trope has the cynically clever idea to target people who have already proven themselves dupes once. Oddly effective even against people who should know better. Compare The Man Is Sticking It to the Man . Contrast We Don't Suck Anymore , where we suck less than we used to. Any weight loss pill or plan.

When a sidewalk is being paved in fiction, it probably won't dry

before someone leaves their mark in the wet cement. Either during a Chase Scene , where a "Wet Cement" sign is shown before someone runs through it, or as a form of graffiti This process takes a long time, even with the quick-drying variety. Unless you're in a cartoon, in which case you should avoid this stuff like the plague, because if you step in it, it'll harden instantly and probably trap you in it. Someone may also trap someone deliberately with this method. Results can resemble Taken for Granite While the material used to pave sidewalks is properly referred to as 'concrete', the sign in front of it is usually labeled "Wet Cement". Cement is actually the gluelike substance in concrete that makes it hard and binds it together, but the sand and gravel (technically called "aggregate") is what makes it useful to walk/drive on or build stuff out of. Mix cement & aggregate, you've got concrete. Add water and you've got wet concrete to pour Related to Cement Shoes , Sheet of Glass and Fruit Cart

Batman: The Animated Series </ : In "See No Evil", Batman pursues an invisible thief, who gives away his location by running through wet cement and leaving a trail of footprints.

A Wetware Body is when a biological Host is possessed by a computer or other artificial intelligence (named after a casual term for the biological equivalent of hardware, as in Wetware CPU). This can lead to the host acting either like a machine (monotonic, unemotional, unfocused on anything but objective), as it normally would (if the possessing A.I. is a good actor), or anywhere in between. In science fiction discussion circles it's often referred to as "cybrid", after the moniker used in Hyperion Cantos </ , however, the concept is rare enough that the term remains relatively obscure Frequently this process has the side effect of causing the A.I. to feel emotions for the first time, which may act as the trigger to self-awareness and empathy, or like a virus that inevitably destroys the mechanical hijacker Wetware Body characters are most likely to appear in Sci-Fi horror genres, or in stories where machines and artificial intelligences are common, or at least present by some capacity A subtrope of Meat Puppet . See Also, Meat-Sack Robot Note: Becoming a Wetware Body means , not the possessor. For the other way around, see Wetware CPU . Do not confuse with Wet Sari Scene

Digital processing technology has come a long way from the days of mechanical relays. Transistors, those magical little things that make modern computers tick, have gotten so small we can measure their size in individual atoms — small enough that we can cram a lot</ of them even in devices that fit in the palm of your hand. But despite our best advances, Father Science's thinking machines are still leagues behind those of Mother Nature. Even as flash memory and transistor technologies are , the human brain still casually humiliates our most cutting-edge devices with its immunity to EMPs , its absurdly low 20 watt power consumption and its storage space But what if we told you there's a way to take a shortcut past the constraints of electronic computing and hold unimaginable processing power at your fingertips? You can do all of that and more with the Wetware CPU...</ at least as far as Science Fiction is concerned Wetware refers to a biological system. A Wetware CPU is the brain and nervous system of living beings typically human beings, because if we'll create an affront

to nature and humanity, we might as well not be pussies about it and go the whole hog used to power non-organic machinery. In speculative fiction settings, particularly those where true artificial intelligence either doesn't exist or is shunned, it's sometimes the case that the brains of living beings, sapient or not, will be incorporated into machines and used for processing or command and control purposes. It varies whether the rest of bodies are retained, or how willing the beings in question are. When used on unwilling subjects, it may be an element of Sci-Fi Horror , particularly Body Horror or And I Must Scream scenarios Related to Brain in a Jar , Man in the Machine , and Cyborg Helmsman . Compare Brain–Computer Interface , Living Battery , Unwilling Roboticisation , and Human Resources . Contrast Brain Uploading , where instead of using human "wetware" to run machine software, you use machine hardware to run human "software". Also contrast Wetware Body , where a machine controls an organic body instead of the other way around. Finally, also contrast Tinman Typist , where a machine occupies the workstation of a human instead of the latter being wired into where a machine should be

Our True Companions , Badass Crew , Five-Man Band — whatever — are pretty close. They share a tight relationship, trust and protect each other, would die for each other, if it might be necessary Only, what's this? One or several members of The Team make(s) a mistake or the wrong call The reasons might vary, but bottom line is, the once tight bond between the character(s) in question and their former friend(s) is severely damaged, if not completely broken. Instead of love and sympathy, at least one of them feels aversion, distrust, and/or disdain for the other(s), if not outright hatred depending on the severity of what the character has done. Whether they start actively fighting each other or simply share a broken bond and avoid each other will vary, but since things sometimes don't work out the way they are supposed to, they don't/can't reconcile by the end of the episode In contrast to a member being Put on a Bus (which doesn't necessarily mean these two tropes can't coincide), this trope focuses on the extraction of a character from their usual environment, due to aversion, distrust or a misunderstanding. However, the character is being kept as a part of the story, which is what differs this from simply being Put on a Bus — the extracted character is not</ being dropped by the writers If the character in question was idolized by the other prior to the incident, rather than simply being close friends with them, that's a Broken Pedestal , and the two tropes may coexist. Might trigger a Beard of Sorrow , 10-Minute Retirement , Face–Heel Turn , Heel–Face Turn , a degree in badassery or a Despair Event Horizon . The list goes on and on. Can be revealed via Former Friends Photo Contrast with Heel–Face Turn . Compare with Achilles in His Tent , Deus Exit Machina , My Greatest Failure , Grey-and-Gray Morality and Jumping Off the Slippery Slope , Evil Former Friend , Breaking the Fellowship , Et Tu, Brute? . See also Cain and Abel , when the former friends in question were either siblings, or were childhood friends who grew up with each other prior to their falling out. See Formerly Friendly Family for more then just siblings that grew to hate each other. For the inversion, see also Fire-Forged Friends : enemies-turned-allies

is at present a controversial social issue. However, in many

futuristic societies, it is a norm, and may in fact be encouraged. This is generally, but not always, the sign of a Dystopia , and at the very least demonstrates the divergence between the fictional world and the actual one. A handy rule of thumb is that the consensual nature of the euthanasia presented is inversely proportional to how dystopian the society presented is supposed to be Note that, in some countries and US states, consensual euthanasia is legal under certain guidelines

One of the signs that a story is taking place in The Future (and not just Next Sunday A.D.) is the elimination of all illnesses and disease . Whether it's by a eugenics program , a miracle cure-all , or lots of mandatory Phys Ed , people in the future simply won't get sick. This is often lampshaded by a future citizen talking about having a cure for the common cold. Although almost as often, the common cold is the only thing that hasn't</ been cured. A Cure for Cancer is another hallmark A meeting between a super-healthy future person and a disease-ridden ancestor can play out in several ways. Perhaps the futurist will be puzzled over the concept of illness, or offer their cure-all to the ancestor. A more cynical work might have the smug futurist suddenly get deathly ill, as the ancestor's myriad germs attack the immunity-less future person in an inadvertent case of biological warfare Subtrope of Ideal Illness Immunity . Often found in futures with Crystal Spires and Togas and Perfect Pacifist People . Also see Perfect Health , Magic Antidote , We Will Not Have Appendixes in the Future , Magical Antibiotics , Fantasy Contraception , Human Popsicle , and Transhumanism . Contrast with Big, Fat Future , unless the health hazards of obesity have also been eliminated

What better way to show the passage of time in Time Travel stories than by having humans lack appendixes and other vestigial organs? Progress! Never mind that it takes millions of years for significant evolution like that to occur and the fact animals like whales and snakes (specifically snakes like boas, pythons, and slender blind snakes) have had vestigial leg bones for so long that it's unlikely that humans would shrug off their own vestigial organs anytime within a hundred thousand years . Evolution is a result of natural selection , and while they're unnecessary, there isn't much evolutionary pressure against</ having an appendix. If something is truly vestigial, there is little advantage in getting rid of it so evolution will be particularly</ gradual in getting rid of vestigial organs, if it gets rid of them at all. Whenever a feature becomes useless to an animal it does tend to slowly disappear since genetic mutations that lead to its degeneration are not weeded out by natural selection. There is also the issue of the resources, minor as they presumably are, that the animal uses to grow these useless features; there is therefore some benefit to losing these vestiges, but there's not much in it. Of course, this trope can easily be justified through genetic modification - the appendix didn't naturally</ evolve away, humans simply altered their own genome to weed out the junk. A note on the appendix itself: The appendix has historically been thought a useless, vestigial or even dangerously organ, but Science Marches On - it's still considered vestigial, but not necessarily useless. In the last few years scientists have begun to suspect that it is actually important to the body, as a reservoir of the "good bacteria" species that populate the colon and are necessary for digestion. When the colon's population is thrown out of whack by infection, diarrhea, or the like, the bacteria "hiding" in the appendix can recolonize it

and return the necessary balance. There are also suggestions that this reservoir is used in training the immune system of babies and young children. It's still a lot easier to live without one than it is to live without most of your other organs, but it does seem to serve a useful (if non-vital) purpose. This is what we would expect from evolution; if you have something useless hanging around, it can be repurposed. Moreover a smaller appendix might more easily become infected, putting up a barrier to its fading away and selecting for a larger appendix. Do not confuse with We Will Not Use an Index in the Future . Also see We Will Have Perfect Health in the Future and Evolutionary Levels .

Whether the future is dark , a Used Future , a shining cityscape of Crystal Spires and Togas , or a post-apocalyptic Scavenger World after the fall , there are certain things you can more or less always expect in The Future ™ . Here's a practical guide For things missing in the present time, see There Are No Indexes

In fiction, photographic and video evidence of any kind is automatically accepted as genuine and unimpeachable. If someone has either one, and it shows you doing something bad, then you're screwed. The possibility that it could be digitally faked is never even considered unless the provenance of the evidence is central to the plot — and when it is</ proven, it is a great shock and surprise to all who were fooled by it In reality, it's very difficult to fake these things digitally or otherwise. Not a year goes by without some appearing and subsequently being torn to pieces by . Any competent effects artist or Photoshop user will tell the difference quite easily. This could potentially change in the future, however, as the technology becomes more sophisticated Not surprisingly, this is starting to move into Discredited Trope territory as people in general become casually familiar with digital manipulation

Our space-faring heroes must pass as alien creatures, if only at a cursory glance. Off we go to Sickbay, to be transformed into Rubber-Forehead Aliens via Applied Phlebotinum ! This, despite centuries, nay, millennia of cosmetics use by humans, and the very advanced art of stage makeup and personal Special Effects developed in the late twentieth century Perhaps because there is no a cosmetics counters or a functioning professional theatre departments there, doctors on starships, space stations, and other Sci-Fi locales are in charge of cosmetic alterations One might try to justify this by appealing to the Literary Agent Hypothesis : The "real" aliens actually look more lifelike and alien. They just look rubbery on screen due to technical limitations. When this is used in espionage , it's possible this kind of biological modification is required to avoid detection by future surveillance technology used by the enemy, making this one half of an arms race in spy technology

Common in Science Fiction , especially in Days of Future Past , but also in Space Opera , Wagon Train to the Stars , and many other subgenres. While the Cool Starship of the series has fully automated food dispensers, and artificial intelligence and nanotechnology are realities, indentured servitude and slavery of sapient beings is still widespread, and the most common slave occupation by far

in The Future (TM) is the lowly miner. Why mining? Because cave sets are cheap and easily redressed to represent different planets. However, we have to ask ourselves why such technologically advanced civilizations (presumably capable of building automated robot mines) choose to be so dependent on manual labour as to indenture or enslave thousands, even millions of sapient beings instead of applying technological solutions which are cheaper, stronger, more efficient, tireless, more humane and less rebellious. Sometimes the trope is justified by slaves or servants symbolizing social prestige, but in societies that are supposed to the technological near-equivalent of The Federation or whatever outfit the heroes belong to, it comes as a bit surprising that interstellar polities so frequently appear dependent on menial and dangerous labour conditions with No OSHA Compliance — and if they represent social prestige, why aren't they on display, as servants, maids, entertainers or sex slaves? Items of Conspicuous Consumption aren't conspicuous if they are hidden away in a mine. For what it's worth, there are some</ benefits to slavery which could explain its use in a futuristic setting. There are some jobs (namely skilled, management and service work) which are just too complex for any currently envisioned mechanical technology to do without some human assistance. What makes this trope appear blatant and unable to suspend disbelief is that futuristic slavery rarely involves these environments, but rather dangerous hard labour such as mining, repetitive industrial work and space construction work. In these environments, slaves are way too soft and inconvenient to provide for because of the biological fact that they get exhausted and need to sleep (and in Sci Fi space labour you have to invest in highly expensive and complex life-support biospheres for every single slave, defeating the purpose of cheap labour in the first place), and they also have much more dangerous intelligence and machinery at their disposal. A disgruntled slave who's a mad scientist, MacGyver-style improviser or C4 expert (or even one with just a pickaxe) is substantially more dangerous than one who works primarily with a hoe (not that you should write the latter guys off if you've got them in a pinch either — isn't that right, oppressors of the peasant caste in the ancient Far East?) Part of the reason for this is that the evil being portrayed usually isn't the slavery itself, but the emphasis on punishment which the workers must endure. Many " The Gulag in Space " examples are more about punishment than economic efficiency. In Sci-Fi, you can identify The Empire or any other villainous dystopia through their use of Space Gulags . In modern-day society, we have machines that are quite capable of automatically pressing license plates for free, but prisoners are the iconic way to do it. This trope can potentially be justified for the same reason many industrial processes that could be automated are not. The time, cost, maintenance, and effort for completely automated systems can quite often be far in excess of what skilled labour can have. Automated systems often have a fairly limited lifespan, and the cost of building, maintaining, and replacement is occasionally ludicrously high, thus slave labour or labour that borders on slavery is used in lieu of automation because it's often actually cheaper provided the workers are from a poor country populated by species with a higher fertility rate and physical fortitude but much lower average IQ and life support costs than the country their masters or employers are from. If the manual workers are not slaves but the normal population of a civilization, one fictional reason sometimes given is the ethics of dignity of work. There are very few places there a human is mandatory to do work. Generations of the Evil Luddite argue that if

too much is automated, most people are unemployed. This is a reason why some people oppose industrialization. The consensus of actual economists is that while automation may displace some specific workers temporarily, in the long run it simply frees them up to perform more productive work. Thus in the Star Trek Federation, the replicator doesn't make people totally obsolete, but instead allows them to spend their time doing something more productive or more fun than manufacturing common goods. In addition, the amount of effort to build certain types of quality control is either not possible, absurdly difficult, or downright dangerous . Occupiers may also use the local population instead of slaughtering them, in the hope that the workers' presence will deter an all-out counter attack. Another common and logical way to justify the use of slaves is through presenting the history and dangers of A.I. Is a Crapshoot , the reason why future civilizations want to avoid automation. A rogue AI can hijack automated systems with impunity, but individuals are easier to identify and kill when they get too loud. Thus, this trope isn't about future slavery; it's more about any instances about using manual labour even though people in the series already have something that would be quicker, easier, more efficient, and/or overall better. A common yet rarely understood example is ubiquitous presence of characters upon ships capable of Faster-Than-Light Travel — why stock and crew a starship when one can simply send an ? Because it's hard to tell entertaining stories about automated probes . This is a big reason why Real Life space development holds few people's interest . As well, beware of Technology Levels ; just because a civilization can travel in space doesn't mean they actually have</ servitor robots. But the series that have already shown automation yet refuse to use it in the obvious places don't have any excuse. This is perhaps the ultimate extension of Schizo Tech . Compare with I Want My Jet Pack , and compare and</ contrast Job-Stealing Robot

In many science-fiction works most if not all soldiers and or police (especially Space Marines) wear roughly as much plating as a medieval knight, often being Powered Armor or made of composite materials (which does a decent job justifying it when those occur, since they alleviate the issue of mobility which would otherwise be compromised by such extensive coverage). Oftentimes this armor is portrayed as being completely useless , though sometimes it's stated , if not demonstrated , that the armor is completely bulletproof, it's just that they're using lasers - or the other way around if Kinetic Weapons Are Just Better Might be justified in that (though most militaries prefer mobility over protection) the armour provides very</ reliable protection against the weapons the soldiers are up against (like plate armor at its advent in the medieval times, with the armour making its wearer very hard to injure; once more ways to bypass it arose, to be fully armored fell out of fashion). Or if the armor is supposed to double as a space suit (which are already bulky and cumbersome) As an aside, personal armor technology has improved dramatically in the last fifty years, whilst the average infantry rifle has actually become less</ powerful (cartridge sizes have decreased for the sake of accuracy, ergonomics, ammo capacity, and automatic fire capability). For this reason, this trope is increasingly looking like Truth in Television

This trope, also known as the "Antietam Defense" or the "Thermopylae Strategy", occurs in a situation where the objective is not to win outright, but rather to deny victory to the opposing

party A rebel faction and an imperial faction face off over a particular resource . It does not matter who is attacking or defending, but the end result is that the rebel faction destroys the resource, denying it to the imperials/others. Thus, even though the rebels do not have it either, they can claim victory because the imperials did not obtain the resource, regardless of losses suffered by the rebels (similarly, the imperials might be able to claim victory since, while they're powerful enough to ignore the loss of the resource, the rebels are put at a disadvantage by failing to capture it) Another version of this trope would be where one side holds the field despite superior losses, and can then gain something by this act, or where another side loses the field, but causes superior losses and gains, say, time by this act. This does not apply if one team leaves with fewer losses, but gains nothing by the battle When claiming victory in this manner, a faction must be looking at long-term objectives. Since in the short term the conflict was a stalemate, the participants instead must look ahead and figure out what they can or can't do as a result of the lack of progress In the end, this trope is primarily a mentality, because both sides of a conflict can view this as true for their side. For instance, the imperials in the above example can also use this trope because they forced the rebels to deny themselves the resource, all losses ignored, which drastically harms rebel efforts from the imperial perspective Compare Pyrrhic Victory , and Pyrrhic Villainy . When applied to video games, this is Spiteful A.I. or Hold the Line when the victory occurs for the computer or the human respectively. May overlap with No MacGuffin, No Winner in some circumstances. Compare Xanatos Gambit for setups where either outcome is favorable. See also Disqualification-Induced Victory , Rage Quit , and X Must Not Win This trope may sometimes happen at the resolution of the main conflict , so

The point in a series where the story takes a sudden dramatic turn. Things will never be quite the same again When advertisements tease you with words such as "The most shocking</ episode of the season!", they're probably referring to this (unless they're not). This is the episode meant to radically alter the status quo , and in doing so send a major shock through the viewership Note that it's not a Wham Episode if it turns out that the shocking events were All Just a Dream , or if the changes are reversed with a Snap Back or Reset Button , or if the series has Negative Continuity . To count as a Wham Episode, the events must actually happen and become canon . When a series is already successful, and the writers decide to do this, it's very risky. The writers are making a bold move and risking losing a lot of their fans. The writers have balls. You might even say they have canon balls Almost always takes place at a Season Finale , and at times can even be a Grand Finale if it includes a high enough shock factor (which isn't always the case). Alternatively, it might come before</ the Season Finale, which then resolves the plot twist. Earlier than that, and it could be a Halfway Plot Switch , or if occurs even sooner a Mid-Season Twist (which usually goes down at the end of Act I). One is likely to happen at the end of a string of Not So Episodic episodes

Compare Genre Turning Point and Nothing Is the Same Anymore . Contrast with Breather Episode . Related to Drama Bomb . Complete opposite of Status Quo Is God . If this is the first episode and/or the prologue, it's a Downer Beginning . If the WHAM aspect is concentrated in a single line, it's a Wham Line ; if it’s

in an image, it’s a Wham Shot . See also Ascended Fridge Horror , wherein some aspects of the series leave some viewers with reason to expect a tone shift, before they see it applied by the writers. Often the first warning that the viewer is dealing with a Deconstruction . Frequently caused by or contains a Gut Punch It also has nothing to do with a certain British 80s pop band with George Michael , or a JoJo villain named after said band Because real life is not scripted, do not add such examples

Whereas a Wham Episode is an episode that radically alters the Story Arc , a Wham Line is a line of dialogue that radically alters a scene. A scene is headed in one direction, then the line is uttered Afterwards, the scene is going somewhere very, very different. For it to be effective the audience must not see it coming — not just not knowing the exact information, but not expecting any kind of surprising, or even significant</, line there at all. If there was background music playing beforehand, expect it to abruptly come to a stop after the line is said and/or switch to music that better reflects the scene's new mood. This is strictly an audience trope. For a milder in-universe version, see Dropping the Bombshell . Often overlaps with Armor-Piercing Question or Armor-Piercing Response , where the line causes a character to seriously rethink their position. In a joke or comic story, a Punch Line functions very similarly. When something seen by the viewer or reader of visual media radically alters a scene, it's a Wham Shot . Tends to come in the form of a reveal . Can fit into a Wham Episode . : This is not just a line that happens during a Wham Episode . The line itself has to radically change the plot in itself. If the line is the result of events or conversations that are clearly shown on screen, or it's a Foregone Conclusion , then .</

An unexpected move, or even a change of expression on one of the characters, can be all that's needed to alter a scene completely. It can actually be any event that doesn't need any characters commenting it for the viewer to realise an important twist is happening. In literature or any other written narratives, the Wham Line and the Wham Shot can be the same thing. In visual media however, the Wham Line tends to be a line of dialogue. The Wham Shot is anything else that can happen to alter a scene and is visible to the viewer or reader. Like its verbal or written cousin, the Wham Shot can be part of a Wham Episode or of The Reveal . It also has to be completely unexpected Different from Reveal Shot as it doesn't necessarily involve moving the camera to show the surprising element, but overlapping between the two tropes can be quite frequent Possible special cases: Revealing Hug , Traitor Shot , Reaction Shot , Stalker Shot , The Stinger , The Gut Punch , and/or the last frame of a Staggered Zoom Not to be confused with Boom, Headshot!

Because most viewers have basic common sense, one would usually expect the same from fictional characters. Any negative deviation from such usually prompts a Face Palm and the comment " What an idiot! " or similar, hence the entry name Can cause A Tragedy of Impulsiveness , if the situation becomes more serious. It is also the usual reaction to a character demonstrating especially severe Genre Blindness Can also be a response to ineffectual contestants

on a Game Show And please, as tempting as it is to defend your favorite work from forcing the Idiot Ball into its characters' hands, refrain from making Justifying Edits . With a Card-Carrying Villain or Idiot Hero , a few of these are to be expected. If the work as a whole has an Idiot Plot , it goes on that page instead. Also, do not assume that something listed here automatically makes it a bad work</; it is usually more along the lines of "something else that is better could have been done". As explained on Idiot Ball , characters being idiotic sometimes can serve as a weakness to them and make them more realistic and well-developed. And, of course, some characters are supposed</ to be idiots, in which case we probably don't need a full and complete list of every stupid thing they do; a brief summing up would be more helpful Compare: Idiot Ball , Villain Ball , Too Dumb to Live (when a character dies or very nearly dies because of their own stupidity), Lethally Stupid (when a character's stupidity nearly kills somebody else) and Boss Arena Idiocy (when a video game boss that would be otherwise undefeatable is defeated by circumstances within their own arena) There are also other examples that do not fit the standard idiocy

An adult digs up their old record collection out of the attic and their kid asks what they are. The parent nostalgically names all the singers of their day whose works have been put to their vinyl discs. Then the kids says, "No, I mean, what are records?" A subtrope of Technology Marches On , initially fueled by the novelty of the notion that a format of media could actually become obsolete. It bears mentioning that it started cropping up in fiction before 1990, and the characters unfamiliar with records were full-grown adults, meaning that in its earliest form the trope ran on shameless hyperbole. Even in the 21st century, though, its realism is dubious . Most young people do indeed know what a vinyl record is (from more recent media depictions if nothing else), even if they never listened to or owned one themselves and don't know whether a "seven inch" was an album or a single, or whether 45 rpm came before or after 33 1/3 Modern DJs still use them, for instance, and their appearance in pop culture is almost ubiquitous. They've also been among audiophiles, hipsters, indie music fans and even teenagers since 2007 (Sony is even pressing records again), thanks to their retro appeal and their exemption from the abuses of the Loudness War , and even outsold CDs for the first time in over 30 years in 2019. Consequently, while they still haven't overtaking streaming in terms of revenue, their renewed semi-popularity started to be acknowledged in mainstream media at the end of the 2010's, making this a Discredited Trope with regards to records themselves. This trope can also be used for 8-track tapes, of course (arguably more understandable, since many people know of</ 8-track but don't know what the actual cartridge looks like). It likely already applies at least to some degree for both cassette tapes and videocassettes, as both are no longer being made en-masse and generally only appeal to niche markets. Wikipedia reports that whereas 442 million cassette tapes were sold in the U.S. in 1990, by 2016, the number was just 129,000. The last major Hollywood film to be released on VHS in the United States, Cars if you want to get technical, the format persisted for slightly longer in other countries, with the last VHS release in the world being a South Korean release of Inception . In this age of legal streaming and downloading of music, movies, video games, and other software,

sooner or later the whole notion of going into a store and buying a physical object with stored data will be part of the history books (well, the history e-books if paper books also become obsolete due to e-readers). Basically, what Before My Time is to cultural references, this trope is to technology. Ironically, this trope may be responsible for more people knowing just what records and other stuff are, if they saw this being used in media and wanted to know just what the joke was. Also, the fact that something is not in active use anymore doesn't mean people will have no idea what it is. Papyrus hasn't been used for centuries, and people still know what it looks like and what it was used for. Not to be confused with the record label of the same name, owned by David Wilcox . Contrast Technologically Blind Elders , the inverse.

OK K.O.! Let's Be Heroes </ :

This is when directors or writers release details about plots, characters, backstories , or other elements they thought</ about adding to the story at one point but ultimately never did. Unlike All There in the Manual , however, this new information is not released as Word of God with the intention of being added to the Canon . These elements are only What Could Have Been but never were and never will be part of the story proper. Some may quickly find a home in Fan Work . Many fans love hearing the possible paths their favorite story could have taken... even while breathing a sigh of relief (or feeling disappointed) that they ultimately didn't come to be. This can also refer to a Sequel Hook that never got a payoff , alternate casts or directors, or even tantalizing news that the entire story was completely</ different from the one we all know, when it was first conceived. Just a few typical reasons for why stories get altered along the way: A good place to find What Could Have Been is in DVD Commentary and out-of-continuity pilots used to pitch a show. Keep in mind that Tropes Are Tools and that the ideas and concepts implemented into the final product are sometimes better than What Could Have Been. Despite this, there are still times where fans think What Could Have Been as What Should</ Have Been, leading to Fan-Preferred Cut Content . See also The Other Marty , Vaporware , Development Hell , Dummied Out , Mid-Development Genre Shift , Uplifted Side Story . Contrast with Offscreen Moment of Awesome where a particularly grand moment is seemingly perfectly set up to happen but then isn't seen, and They Wasted a Perfectly Good Plot for when they used an awesome idea in a less than ideal way. Occasionally something that was removed survives in another part of the series, then it is Refitted for Sequel . If fans prefer the original idea or concept over the final product, then it's Fan-Preferred Cut Content . Have in mind that, although the name may suggest otherwise , this trope is for divergent aspects of the work which were actually considered by the creators in the real world. A story (usually not canon) that takes the plot of an older story, alters a detail and shows how such change would have made things play out differently is a What If? — if changes concern history in fiction, it's Alternate History . If you want to discuss how the work could have been better if some detail was different (with that detail being just your own idea), start a Wild Mass Guessing . This subject has also been covered by The Onion A.V. Club </ , and , and

A character wakes up in a strange location/situation/costume,

unsure of how they got there Might be a Noodle Incident where not even the characters know or remember what happened. Often, but not always, involves drugs or alcohol. Strictly speaking, it doesn't have to be a night. It can be any alcohol- or drug-induced craziness plus memory block The character wakes up confused in a compromising position, and then utters in confusion: "What did I do last night?" As they learn more about what happened they repeat themselves, only this time in horror: "What did I DO last night?!" Often the episode becomes a quest to learn the truth. Usually, in comedy, it's a Not What It Looks Like situation, but in drama it often is what it looks like, resulting in a Wham Episode and an Aesop about not drinking. In Mystery Fiction , it's occasionally used to set up a Whodunnit where the protagonist himself has no alibi and may not be certain they did not, in fact, commit the crime Getting a tattoo or joining the Armed Forces is a common outcome, as is the ever-popular Bedmate Reveal . If they're in Las Vegas , an Accidental Marriage is likely This is a common romance comedy trope, sometimes used as a Ship Tease . For example, have two people end up in bed whom the fandom has been pairing up (despite their hating each other in canon). Have them freak at the thought that they might have had sex . Maybe have them sort of try out a "relationship" only for it to be " The Masochism Tango ", but by the end of the day they figure out that no sex occurred, happily resulting in a Snap Back Another version can occur where everybody else does</ know what happened last night, but decide to conceal it so as to have some fun with the poor guy who can't remember. If the audience gets to see the poor drunk's patchy memories of the evening, they may be portrayed via Binge Montage See also Bedmate Reveal , Did They or Didn't They? , Undressing the Unconscious . Compare Alternate Identity Amnesia You Wake Up in a Room or The Murder After is a darker, less comedic variation. May overlap with Waking Up Elsewhere . A common aftereffect of a Wild Teen Party Can also be related to Missing Time , although this doesn't usually involve alcohol. Depending on the case, it can be Truth in Television , although the amount of alcohol you must consume to lead to Real Life memory loss is pretty close to how much you need to die from alcohol poisoning

A man and a woman coo over each other . A bystander turns to another and says, "What does she see in him?" Or, conversely, "What does he see in her?" May also inspire comments about how love is blind — sometimes justly , sometimes unjustly . Common with Romantic False Lead and the Love Triangle . Ugly Guy, Hot Wife may inspire it. So may Single Girl Seeks Most Popular Guy , if she actually gets him. When jealously motivated, may be coupled with What's He Got That I Ain't Got?! If either member of the couple Has a Type , True Love Is Exceptional is often in play. In Single Woman Seeks Good Man , likely to be said by less mature characters than the woman; in All Girls Want Bad Boys , the characters who say it are prone to have a better view than the girl, who is prone to dismiss it with You're Just Jealous . When one half of the couple wonders "What do you see in me?", it's I Can't Believe a Guy Like You Would Notice Me (when they first meet) or Insecure Love Interest (once they're dating). When the questioning comes up about a friendship, it's Loser Friend Puzzles Outsiders . When it's not the attraction but the relationship that leaves people wondering, see Nobody Thinks It Will Work . When the audience</ has its doubts about the relationship, see Why Would Anyone Take Him Back? . And when what she sees in him is a sucker

who's gullible enough to fall for a Honey Trap , that's The Schlub Pub Seduction Deduction . See also (and closely related to): What's He Got That I Ain't Got?!

When it comes to curiosity, there are generally two main types. The first type is patient enough to wait for an explanation to be given, usually by an expert on a subject and/or its creator. Someone who can break it down into a more simplified language , to a point where it can be easily understood, what its benefits are, what dangers it may impose, and the like. The second type ...does not have that kind of patience. Or insight. Or anything resembling restraint</. They're willing to stumble blindly towards a control panel and start randomly pressing buttons. Usually, they'll ask the all-important question, " What Does This Button Do? " just before doing so, or just after doing so if the work emphasizes them being unthinking rather than reckless This is the kind of thing that can result in self-destruct sequences being set off, Wave Motion Guns made to be even more dangerous without anyone who knows what they're doing</ to run them, all while someone with half a brain will scream warnings (and insults to their intelligence) just before things get wrecked A very bad way to tempt fate . The proper response to anyone who asks this question is, " Don't Touch It, You Idiot! ", although " What Were You Thinking? !" also crops up as a regular post-press reaction in either frustrated hiss or yelling flavours. Note, however, that Big Red Buttons are usually a Chekhov's Gun : even in the event that a curious character is prevented from pushing it, rest assured that you'll eventually find out what the button does. Compare and contrast Are These Wires Important? , for cases where the character is deliberately trying to make something malfunction, and Caps Lock, Num Lock, Missiles Lock , when the button's placement means that it's highly likely to be pressed by accident Beware! Savvy villains may leave them lying out in the open as Schmuck Bait .. Batwoman (2019) </

Either the work or the audience plays up something in the work as something it's clearly not (mostly). When done In-Universe , it's often Played for Laughs (see Does This Remind You of Anything?), Rule of Cool , or the writers just having fun. When done by the viewers, it can be Fan Dumb , or it can be them legitimately assuming something if the show unintentionally makes the thing look like the trope (see Unexpected Reactions to This Index). Since titles in this format and figuring out whether to use "It's ____" "It's Not</ ____" can be confusing, remember this: The "It's ____" part is what was originally intended by the work.</ Esoteric Happy Ending : What Do You Mean, "It's a Happy Ending "? </ A Happy Ending only seems to be considered as such by the author.

To the literary analyst, all works are ripe for analysis Sometimes, this helps you appreciate a work. Sometimes, it doesn't, but it produces insight into the thought process and culture that produced the work. Other times, it's misguided overkill that may even detract from the work's actual merits (unless the reader happens to be another lit nerd looking for a fun Saturday evening with a text they've already read twice). Most of the time, it's just a fun mental exercise and a good way to boost the imagination

You can even get away with missing the point if you're a Really Serious Critic who wants to reveal all sorts of hiding

meanings/implications inside a work, whether or not they have anything to do with the actual characters or plot. Goodness forbid that the author(s) wanted you to do so (if what the author wanted matters to the analyst). If it does, though, or even quite as possibly if it does not (at least by general agreement), wait for somebody to point out the Muse Abuse High school and college students now write long-winded essays about the philosophical and socio-religious undertones of Harry Potter </ and Twilight </. It gets more relevant when you get into works aimed at even younger audiences, however: most kids under the age of twelve or so aren't going to be terribly philosophical; most of them will enjoy a work simply because it's "funny," or "colorful," or even "interesting." This provides a huge amount of leeway for the producers of children's shows to insert subtle commentaries and promote ideas without the readership (or even themselves) picking up on how they're shaping young minds, so to an extent every</ work aimed at young children is didactic whether the author intended it or not</ , increasing as the audience gets younger. This can even open the door to the authors sneaking propagandistic messages into the work, if they are political or philosophical partisans Note that having the plot given away becomes less and less of an issue the older the subject is. Most people who haven't read, for example, Moby-Dick </ will still be familiar with key plot points due to Pop-Cultural Osmosis . See It Was His Sled . Late-Arrival Spoiler can apply in some cases, particularly if the work has been around for a very long while; it can legitimately be very hard to discuss something which has been around for centuries as if this is the first time the audience will ever be hearing of it For the opposite of this trope, i.e. preemptive dismissal of all</ literary or aesthetic analysis, see Moff’s Law See also: True Art Is Angsty , True Art Is Incomprehensible , Applicability

When works are interpreted as being allegories for political issues (most often ones of war) at the time of the writing, with no prompting from the author . Sometimes, this is applied as retcon , with works written decades before the event being interpreted as allegories for it. (This may be a result of Older Than They Think .) Such interpretations may be instances of History Repeats , "Funny Aneurysm" Moments , Hilarious in Hindsight , and Harsher in Hindsight Even still many people think that somehow everything has to be inspired by what is most recent and that the author is targeting Small Reference Pools — and furthermore that the writer wrote the work shortly before publication, when in fact it normally takes a year to get from completed manuscript to on the shelves even if the writer had no difficulty selling it, and the work may have taken years</ to write Even the most innocent or neutral subject matter can take on political (or sociopolitical) connotations due to the associations people tend to make in the wider scheme of things. The following are seemingly apolitical topics that may be interpreted as political due to the "culture wars" of recent decades Also note that only rarely is this analysis laudatory. Nine times out of ten, the critic is repulsed by the supposed moral/philosophical/social/whatever point a work is making, and uses their argument to condemn the author. This can even result in a sort of premortem Death of the Author if the critic claims that everything</ in the work arises from subconscious attitudes the author may or may not have (a possible

side effect of the ''auteur'' theory). The argument might even be applied to an entire society of a particular time and place, with the implication that because the audience enjoyed something as entertainment</, they must have applied its values to their daily lives as well Relatedly, many critics hold a belief that work is political, regardless of what the author intended; for instance, critics may feel that an author has particular moral or social obligations to challenge the "status quo" (or whatever the critic believes</ is the status quo). A related school of thought holds that, since the author is someone with opinions who exists in a political context, those opinions and context must necessarily shape their work in various ways with varying degrees of subtly and self-awareness. An attempt to be apolitical is a kind of political statement unto itself (specifically, of supporting the status quo) and that’s if one is lucky. If one is unlucky, this belief will be used to claim that apolitical works are, by definition, not True Art . We used to have a trope for this (“True Art Sticks It to the Man”) but it was sent to the Permanent Red Link Club because it necessarily broke the Rule of Cautious Editing Judgment May overlap with Wild Mass Guessing . Compare to Dystopian literature, Writer on Board , Author Tract , and Author Filibuster , for cases where the author makes no secret about the political intent. Contrast with Propaganda Piece . See also Faux Symbolism and What Do You Mean, It's Not Didactic? when characters</ are asking each other "What do you mean, it's not political?", that's All Issues Are Political Issues

A standard naming convention for specialized magic- (or magic-equivalent -) users: they are referred to as something . The something is usually the Greek word for the thing or some other acceptably important-sounding term for it. As an example, death mages are known throughout all of fiction as necromancers. This structure makes it quite easy to create names for branches of magic using just about anything you can think of. You use fire ? You're a pyromancer. Water ? Hydromancer. Ice and cold ? Cryomancer. It's that simple A very pervasive trope, and old enough that it's very prone to being played with A notable variant is when people with Psychic Powers get classified by the suffixes "Kineticist" and "Kinesis". So a fiery psychic is a pyrokineticist/pyrokinetic, a water-controlling psychic is a hydrokinetic, a cold-manipulating psychic is a cryokinetic and so on with the endless possibilities of Greek and Pseudo Greek . Also if a work features a Fantastic Science , there's a good chance that it's going to have a similar naming scheme Technically, the -mancy and -kinesis suffixes are both misnomers. "Mantia" stands for divination, making "Necromancy" the mystical practice of communicating with the dead but not necessarily bringing them Back from the Dead . "Kinesis" is "Movement", and thus might refer to being able to manipulate something but not will it into being. A more appropriate term would be "-urgy", meaning "work" or "shaping", but conjoining it with a term requires the first part to end with a consonant (as in, "Metallurgy"). See the analysis tab for further details See Necromancer for a common specific subtrope. The Pornomancer sounds like a subtrope, but only uses the same naming convention

: Interpreting the shapes of clouds. There are signs in the air and sky much closer than the astrological zodiac. Next time you are on a flight get a window seat and look for messages as you fly above and

through the clouds.

is an ancient form of divination using arrows. For example, three arrows would be marked with the phrases, God orders it me, God forbids it me, and the third would be blank. Choosing an advantageous direction was gleaned by tossing an arrow into the air, and letting its angle show the way to proceed. In the Book of Ezekiel 21:21 "For the king of Babylon stands at the parting of the way, at the head of the two ways, to use divination; he shakes the arrows."

see Ceromancy and Ceroscopy below.

Divination with a pendulum using a ring as the bob on the end of chain or cord. Similar to Radiesthesia

Prophecy from viewing laurel leaves burning in a fire. Also Pyromancy.

The seer utters prophetic words in a lowed tone coming from deep breaths from the belly whilst in a trance state. Sometimes considered to be Ventriloquism. Gastromancy is often misquoted as a form of crystal gazing whereby glass goblets of clear water placed in front of lighted candles where gazed upon.

Casting salt into the air then reading the patterns as it falls to the floor. Can also be salt cast into a fire. Also known as Alomancy Prophetic observation of head and entrails of fish

Divination from observations of movement from the flame of a single oil lamp or torch.

Margarita is Latin for Pearl. Margaritomancy was actually Pearl divination. Pearls were either cast into a pot over a fire or pearls were prophetically observed in oyster shells.

: Actually a medieval misspelling of " Necromancy " from a confusion of necro-</ ("[the] dead", Greek) with nigro-</ ("black", Latin). Came to be interpreted as " Black Magic " in general.

Divination by scrying into a subject’s eye. May well be the origin of the saying "The eyes are the windows to the soul".

Divination from the lines on and the structures of people's hands.

The psychic art of seeing future visions from within a quartz crystal ball, or a quartz crystal cluster or quartz crystal point.

Dowsing with rods or a pendulum. Radiesthesia is a word of Latin origin meaning sensitivity to radiation. The rod or pendulum can amplify a dowser’s sensitivity to electromagnetic fields. See Pendulum.

The magical manipulation of fles Divination by interpreting the shape and position burned wood or of observing dry wood and dead trees found obstructing a pat

One of the protagonists has a friend or loved one infected with The Virus during a Zombie Apocalypse or similar situation. In a fit of loyalty, they attempt to keep the poor victim alive and the infection secret, despite the fact that it has been confirmed

irreversible by authoritative, bespectacled, labcoat-wearing scientists across the surviving globe The victim eventually fully virus-izes, occasionally taking out some of the supporting cast along the way, and the character has a heart-clenching moment where they have to take the victim out like Old Yeller It's most commonly the mother, or at least a family member, for Freudian reasons, but don't worry; they don't have anything to do with Oedipus Rex . Generally, there is no one more familiar than the mother figure, so the disappearance of that familiarity - "She's not your mother anymore!" - is a perfect example of the Freudian uncanny (or unheimlich</, as he would put it, speaking German and everything). Since the horror of zombies rests already largely in the uncanny (they walk like the living but are otherwise dead), this trope is a perfect fit for the Zombie Apocalypse Used only on the cynical side of the Sliding Scale of Idealism vs. Cynicism Compare with Et Tu, Brute? Also see Tragic Monster

"What happened to the mouse?" occurs when a minor character , action or very minor plotline is suddenly dropped from the story for no apparent reason, without any real explanation about what happened to it, and without a resolution. There are several main reasons this happens: in movies, the most common is that scenes are excised in editing, but references to them still remain elsewhere in the film Another common reason is that a Wrong Genre Savvy audience mistakenly attached too much importance to what always was intended to be a throwaway. A third is that The Law of Conservation of Detail wasn't properly applied: that Bit Character was a bit too lively to just be a throwaway, but why would you put that much detail into him if he'll never show up again? If the element comes back just as you've forgotten about it, this is actually a Brick Joke or a Chekhov's Gun . If the element doesn't come back, but the show hangs a lampshade on it at the end, then it's Something We Forgot . If it escapes your notice until after the show is over and you've gotten up to go to the fridge to make a sandwich, it's Fridge Logic . Alternately, if it's a character that's disappeared, it's a variation on the "What Now?" Ending ; not only are we unclear what happens to the character, but this also can leave doubts as to whether they even survived once they broke away from the other characters. Another character or the Narrator may remark that they were never heard from again. The trope's name refers to a scene in The Last Emperor </ in which the title character violently throws his beloved pet mouse offscreen. There's no sound of the mouse hitting anything, but it's never seen again, leaving its fate ambiguous... in the theatrical cut, anyway. What Happened to the Mouse moments can be very rich soil for Epileptic Trees or Wild Mass Guessing . Not to be confused with Aborted Arc , which is when a major</ story arc or plotline is dropped without resolution, or Chuck Cunningham Syndrome , where a major</ character just plain disappears. A What Happened To The Mouse that is deliberately created and where the creators have no intention of ever resolving the question</ is a Noodle Incident . If they plan to resolve it in a sequel, that's a Sequel Hook . A What Happened To The Mouse that is returned to as a Brick Joke is Something We Forgot . Often the result of a Wacky Wayside Tribe , a Forgotten Fallen Friend , a One-Scene Wonder , or a Big-Lipped Alligator Moment . Parent trope of Absent Animal Companion . Compare with Left Hanging , Uncertain Doom , Kudzu Plot , Red Herring Twist , Out of Focus , Put on a Bus . Related tropes include Never Found the Body and

"What Now?" Ending . May involve a Shrug of God . See also Offscreen Inertia if you imagine the plot line still stuck at that spot for eternity. Could lead to an Esoteric Happy Ending at worst if the plot thread was a major one that wasn't resolved.

So, er, guys, what did actually happen to the mouse?

Anxiety by parents-to-be that due to particular or unusual traits that may be passed on from their partner or themselves, their children will lead a difficult life. This is often felt by the Inspirationally Disadvantaged who have one on the way, though this can be a particularly complicated issue if one of the parents happens to be the Friendly Neighborhood Vampire / Werewolf / Demon / what have you . Extreme family issues , Fantastic Racism (or standard racism, of course) or curses might be a cause for concern also. When it's played for drama, it's often used as a method of yanking the dog's chain , as this now means The Woobie might have ignorantly forced his burden onto an innocent child In most cases, however, these worries end up being completely needless. The offspring in these situations usually turn out completely normal, or if anything, only inherit the parent-in-question's "good" attributes. If the parent is a vampire, the child might inherit his super strength, but have a normal human diet and be immune to sunlight. If the parent is The Grotesque , the child will probably only inherit his Innocent Blue Eyes Related to and may result in Give Him a Normal Life . Compare with Evil Parents Want Good Kids and Turn Out Like His Father , contrast with Fetus Terrible

What is love? For humans, it's an emotion that can be the greatest antidote for misery , and a major cause of misery . Unfortunately, that transcendental quality doesn't translate too well into words, which is why love</ remains only a four-letter word for many non-humans. Robots are the ones most susceptible to this troubling dilemma, as an increasing number of different-minded creators will not rest until their creations can truly love like humans, which is easier said than done. You can program Ridiculously Human Robots to protect a specific someone or respond differently to the first person they see , but love isn't supposed to come out of orders. And even if a unique robot contemplates its mechanical heart on whether or not it can love, how can it be proved that it is asking that question because of actual conscience, and not merely because its programming dictates it to do so? Aliens, especially relatively humanoid ones who coexist with humans, also express curiosity of this strange human custom: why would humans put so much emphasis on a single word that appears to serve no useful function? Universally attractive aliens seem to be vulnerable for instantly falling for human men and needing to be taught in matters of kissing. It's not just non-human species that need to learn love by themselves: Jungle Princesses and Noble Savages Raised by Wolves may have no learned knowledge of those feelings . Their basic instincts may lead to them acting strongly on any "urges," but they will be unable to properly articulate or understand the desire behind them — at least not until the Mighty Whitey civilizes them. Some pre-teen children may get together and think</ they know about love; they eventually realize that it is a bit more complex, and that there are aspects to it that they would only understand when they grow up. The Casanova , Femme Fatale , or the Handsome Lech , who is no stranger to lust and attraction

may, ironically, at some point, have to learn the difference between these and love , when he (or she) meets the right person. Usually, the question of love is asked out of curiosity, but occasionally it will be deliberately shunned. An intristically malevolent spirit or human hardened to the point of unfeeling will have some idea on the meaning of love, but not enough to threaten their heartless exterior, and they have no intent of exploring that notion further. Of course, if they're good-looking enough, expect an innocent girl to show up and make them uncomfortable with a tightening in their chests and burning up of faces. It's their duty to hate and destroy! How could they ever possibly love? In all cases, the ultimate question is: Can a robot/alien/savage/demon love? And in all cases (excluding extremely</ cynical shows), the answer is: Yes, The Power of Love is just that</ far-reaching. Oftentimes, the answer is used as an indicator of the humanity of the being that speaks more poetically than its appearance . Often the reason why Evil Cannot Comprehend Good . However, Curiosity Causes Conversion , and can sometimes cause a Sex–Face Turn . The answer is often a cure for Creative Sterility . This is one of the reasons Humanity Is Infectious . Not to be confused with What is This Thing Called, Love? Film - Animated Film - Live Action Literature Live-Action TV

Video Games

Western Animation

Film Literature Live-Action TV Comic Books

Video Games

Western Animation

Comic Books Fan Fiction Film Literature Live-Action TV Theatre Video Games Visual Novels

Western Animation Film - Animated Film - Live Action Literature Live-Action TV Video Games Live-Action TV MMORPGs Tabletop Games Comic Books Fan Fiction Live-Action TV Video Games Visual Novels Western Animation Anime Comics Fan Fiction Film Deep In The Valley </ is a movie featuring a Trapped in TV Land type reality where Porn Tropes are real. The characters from this reality, such as Daphne, are very familiar with sex but haven't heard of love. Literature Live-Action TV Theatre Video Games Visual Novels Webcomics Web Original

This is where there's something romantic going on between a human and something that, for whatever reason, looks equally human but is actually nonhuman (Little Bit Beastly , shapeshifting , or genetic engineering). The romance element can be anything from subtext to full blown relationships, and for some reason are never treated as if there's any reason why they should be squicky at all. In fact, in some cases, they actually come across as sweet and touching, and the dominant thought on the reader's mind is usually "awww," which probably wouldn't be the case if the nonhuman in question wasn't usually humanoid in appearance See also some cases of Interspecies Romance , Robosexual . Somewhat related to What Measure Is a Non-Human?

Long story short, an index about tropes in which something or someone isn't afforded the same rights and considerations that similar entities get despite deserving them for some reason or another If you're looking for tropes involving creatures (almost always humans) having arbitrary and demeaning standards inflicted on them, see Double Standard . This is for critters that don't have them in the first place, because they're beneath consideration

There is an invisible value placed on the existence of non-human characters in fiction, compared with the value of the life of a human . Killing/destroying one may or may not be the same thing as killing a human . The difference between Not Even Human on one end of the scale and Not Quite Human on the other can be a very fine one, and where a series chooses to draw that line can vary as wildly as the writers' imaginations. Intelligence, emotions, moral compass and whether the character in question is actually alive in the conventional sense are usually what dictate the morality of the situation. But more often than not, it's also based upon the human-like physical and psychological traits the character has (an issue further explored in). The sliding scale usually goes something like this: This is often one of the reasons why Humans Are the Real Monsters . It can get especially awkward, however, when it happens in works of fiction where many of the heroes</ aren't human either, leading to uncomfortable Fridge Logic . In general, the more thought that is put into the script, the more value nonhuman life will have. This trope is often used as a metaphor for the Real Life issues of animal and human rights. See also That Poor Plant , Of the People , Zombie Advocate , Inhumanable Alien Rights , Van Helsing Hate Crimes , and Fantastic Racism . The flipside of sorts is What Measure Is a Non-Super? . Related tropes are Uncanny Valley , They Would Cut You Up , and Emergency Transformation . Contrast with Androids Are People, Too . For cases in which this treatment applies to characters who are</ human, see What Measure Is a Mook? , Moral Myopia , Immortal Life Is Cheap , and A Million Is a Statistic . This also tends to happen in a metafictional way: many animated series and video games can get away with horrific violence and onscreen deaths that the censors would've put a quick stop to (or at least given the work a higher rating) had the victims been human. Robots , the undead, and the like can be brutally impaled, dismembered, and decapitated onscreen, using this trope on the Moral Guardians even if the work itself averts or subverts the trope in-universe. See also No Tech but High Tech , which is a similar concept but applied to technology.

About 2-3 pounds! Duh! A "henway" is a type of joke where the first person in a conversation uses a term in a way that leads the other person to respond with "what's <term>?". The first person then replies with the punchline (often a pun, although it doesn't have to be.) Some of the most common henway terms are "<noun>way" "<noun> weigh", answered with a weight, as is the case for the Trope Namer Also known as a "Pun Trap". The best way to subvert the standard form if someone tries it on you in Real Life is to ask "What's that?" It's a pronoun which can be used to refer to something previously mentioned, but that's not important right now. A favourite of the Pungeon Master , and of anyone else who has had a bit too much snoo or updog lately. Just about any "Knock Knock" Joke is a Henway Compare Mathematician's Answer , Not Actually the Ultimate Question , Rhetorical Question Blunder , Who's on First? . If you do this all by

yourself, it's a Feghoot .

tweet to Richard Dawkins .

Sometimes, when someone is trying to show off martial arts, they just look goofy. They flail around, fall over, smack into stuff, and a whole bunch of other things. Expect a Priceless Ming Vase to get broken, or the person's own bones One version of this is trying to show off karate chop, hitting something like a brick, with hilarious (if painful) results. Also, anyone trying to show off nunchakus without knowing what they're doing will</ hit themselves in the groin . Possibly repeatedly This is sometimes the result of I Know Kung-Faux . May include an Ass-Kicking Pose and Funny Bruce Lee Noises Expect this to stop once a character Takes a Level in Badass Compare Wimp Fight (when this is applied to a whole fight scene), Fake Special Attack (when one attack is like this) and Black Belt in Origami Contrast Artistic License – Martial Arts and Martial Arts and Crafts . Also contrast Confusion Fu , where your opponent doesn't know what the Fu you're doing, but you</ do, and you're taking advantage of the confusion Not an example of Precision F-Strike

We've all seen it. Sometimes, when watching a movie or TV show, you see an actor portraying a character and you can't help wondering how the hell they wound up in that role and/or entire production. "What the Hell, Casting Agency?" happens when you know quite well who the actor is - you just can't understand why they're in this</ . This can range from really bad to completely awesome , depending on the actor, the part, and the production. On the bad end, an actor might be horribly miscast for the role, or out of place in the entire show/movie. When done right, that dissonance can make the character or the whole production a lot better than could be expected without them. They might even do far better in the role than expected. There is certainly a lot of possibility for So Bad, It's Good as well. This is, naturally, a subjective thing. What will make one person sit back and say "Why did no one stop this?" might make perfect sense to someone else. Sometimes the result of Fake Nationality , Not Even Bothering with the Accent or a combination of the two. Race Lift and Dawson Casting are also sometimes factors. In live-action media this may lead to cases of Hollywood Genetics . Can definitely stem from Ability over Appearance when an actor's talent and acting ability lands them the part despite their overall look not being what the filmmakers originally envisioned for the role. Not to be confused with Money, Dear Boy (though that's often the cause of this); sometimes, the actors involved just did it for the heck of it and not necessarily because they were paid very much or that they're trying to show that they can be versatile and not be in the Typecasting trap; which can be bad for actors. Which makes for a great work but still does nothing to reduce the surreality of their presence in it. Can also occur when an attempt at Stunt Casting comes waaaaay</ out of left-field. But there are cases where the odd casting actually worked</ And the Fandom Rejoiced . See also: Black Sheep Hit , a hit song that doesn't sound anything like the band's other songs and Playing Against Type , when an actor or director makes a project outside of their usual character type. See also WTH, Costuming Department? , when it's the fashions that are out of place

rather than the cast. No examples, please. This only defines the term.</

So you're watching a movie, and, hey, maybe it's pretty good. The writing is snappy, the actors really seem to have settled into their roles, and all in all it's shaping up to be an enjoyable experience. And then the hero walks in wearing a gorilla suit , a Fu Manchu moustache , and high heels And the thing is, it's not for the sake of a joke.</ The costuming department thought — mistakenly! — that this combination would make the character look badass, and somehow managed to persuade the director. No, they're not being sarcastic, comical or parodic (at least not at the time): it's an entire team of costume designers being totally, completely 100% damn serious about it. The audience, however, remains unconvinced That is the essence of "What the Hell, Costuming Department?" Maybe it's an adaptation of another work where the costumers decided, for no apparent reason, to make the character look entirely unlike he or she does in the source material. Maybe it's an original work where the costumers were evidently insane . Either way, confusion and dismay ensue Related tropes include: Rummage Sale Reject , where the characters at least have the excuse that maybe they got dressed in the dark; Costume Porn , which provides a possible explanation for some examples; Fashion-Victim Villain , a bad guy whose costumes attract WTH moments; and WTH, Casting Agency? , where the confusion arises over who's in</ the costumes. Specific to video games is Rainbow Pimp Gear , where the best combination of items for gameplay purposes results in a visual eyesore Compare Impossibly Tacky Clothes and I Was Quite a Fashion Victim , which is when characters within the work treat the costumes as bad

When characters In-Universe call out one of the heroes for doing something clearly unheroic, if not outright heinous. Occasionally, an author will drop some black into his otherwise flawlessly good guy hero... and have others, particularly The Heart (and especially</ The McCoy), notice.</ This can add guilt and remorse to a character as they feel shame for their evil actions , and legitimately have to fight to restore their name , undo the harm , or simply live with the guilt and shame of it. In this case, you can expect to hear some variation of "Haven't you done enough already?" More extremely, it can be the first step towards Anti-Hero -dom or a full-blown Face–Heel Turn . A Redemption Quest is usually considered the most noble or morally good way to respond to this. It shows the fans that the author knows their hero did wrong, thereby averting Moral Dissonance . The opposite of Protagonist-Centered Morality ; contrast also Designated Hero and Hero Insurance . See also What Is Evil? and "Not So Different" Remark for when a villain</ is the one pointing this out, or acting as though there's something to point out to mess with the hero. (A variation is when the villain will praise</ the hero, which the hero will find profoundly humiliating .) If the player is given no choice in their decision due to Railroading or multiple choices they can make all end with terrible consequences , and the player is then called out for their actions, they are Blamed for Being Railroaded . Almost never applies to those Powers That Be who have an Omniscient Morality License , although characters who Rage Against the Heavens might attempt it. Likewise, villains tend to be immune to this thanks to their It's All About Me attitude (or, at

best, Moral Myopia), though a Heel Realisation might clue them in, perhaps leading to a Villainous BSoD . (This trope doesn't really apply to villains who are just doing it For the Evulz .) A villain may also be in the receiving end from another villain that remembers that Even Evil Has Standards . Those pesky Trickster Mentors may also find themselves on the receiving end of Rage Against the Mentor . Some video games offer dialogue trees or something similar that might allow your character to call someone out for their horrible behavior, which can be immensely satisfying. If your character is the one being called out, it's What the Hell, Player? My God, What Have I Done? may be a self-inflicted version. Can come right off the heels of a Sadistic Choice foisted on the player in a video game. The hero may attempt to invoke I Did What I Had to Do as his justification, though this does not always succeed. Of course, those who live in glass houses shouldn't throw stones, and one should beware of his own Moral Myopia leading to The Complainer Is Always Wrong . Results may vary against the Sociopathic Hero or The Unfettered ; beware you don't get a Shut Up, Kirk! or Hannibal Lecture in response. Et Tu, Brute? may also counts as this when a hero does not make a full Face–Heel Turn , but gets called out for nearly betraying his allies. If it's a child calling out a parent, it's Calling the Old Man Out . Can overlap with "The Reason You Suck" Speech if a character points out a hero's flaws in very long detail in the most brutal way possible. A character verbally chastising the hero may realize s/he Was Too Hard on Him if s/he feels uncomfortable in chewing out the hero. The hero may lash out at the reproof if he Can't Take Criticism . Of course, the critics aren't necessarily infallible themselves. There may be times when those making the criticism may not be aware of extenuating factors for the heroes. Sometimes, those making a What The Hell Hero statement can get one in return- an Anti-Hero may call The Hero out on being too inflexible to do what is necessary, while the hero may respond that his critic's methods are little better than those of the villains. If the Designated Hero is a Jerkass (or worse), but no one calls him on it in the series, then take your example to Moral Dissonance or Designated Hero . Good-intended mistakes fall under Nice Job Breaking It, Hero! . Reviewers can call out the Moral Dissonance in their reviews, but they themselves are not engaging in What the Hell, Hero? as they are not part of the series being criticized. A skit still has to be based on events in the series; not something they make up so they can do the criticizing themselves. In-Universe Examples Only

So you've got this great idea for a science fiction story. There's just one problem: an element of the story is blatantly contradicted by a piece of actual science, and you don't want it to look like you honestly didn't know this. But wait! Science Marches On , right? Science is always evolving, and sometimes what we thought was certain turns out to be incomplete or incorrect. So in a story involving people from the future, ahead-of-their-time scientists, or Sufficiently Advanced Aliens , one way of getting around a scientific inaccuracy is to mention the current theory... and then have one of the characters dismiss it as an outdated misconception. This serves as a quick Lampshade Hanging which acknowledges the departure from the facts, and allows you to get on with the story . This kind of dialogue can also be used when the science itself is in a state of flux at the time of writing—the characters discuss the competing theories, and whichever one "was proven accurate" is the one taken as accurate in the story, whatever happens later in Real

Life . This trope can also be Played for Laughs , especially when the difference from real-world science is ludicrous: "People in the twenty-first century used to think that</? They must have been really stupid !" Compare Outgrown Such Silly Superstitions (for cases involving cultural or religious ideas rather than scientific ones) and Necessary Weasel (for cases where ignoring some inconvenient real-world restriction has become a standard part of a genre). Tends to make a work softer on Mohs Scale of Science Fiction Hardness .

There are many ways in which a commercial can fail to get its message across. Some ads are uninteresting; others are so bad that they turn more viewers against the product than they attract. But some commercials fail because they're too good</ A commercial that's too clever, or features too memorable a gimmick, runs the risk of being remembered only for the gimmick and not its association with the product. The commercial has performed the important task of holding the audience's attention, but it hasn't spread the word about the product it's trying to promote. While in the era of the Internet, it can be argued that any commercial that makes people want to run a Google search for the company or product's name is a successful one, this trope already existed long before anybody had even conceived of search engines German media experts call this the "Vampire Effect"; this was also named on The Gruen Transfer </ as "Vamping". May happen in a Design Student's Orgasm or Dada Ad . May also happen if overdone sex appeal distracts the viewer from the message See also Breakaway Advertisement , Sidetracked by the Gold Saucer , Made of Shiny . Contrast The Power of Cheese , which is when the ad gives way</ too much credit to the product. Compare Our Slogan Is Terrible Perfume related products have their own trope, Perfume Commercial . So do medications: Side-Effects Include... . For non-indicative movie advertisements, see Never Trust a Trailer

The Hero is alone, except, perhaps, for the villain. No one whose opinion they care about — possibly no one at all — will ever need to know what they do next, and they know it. And there is a useful but corrupt act that they could commit, reaping the benefit without anyone ever knowing. If they do not do it, the consequences can be severe, even deadly . If the villain is there, they are urging the hero to do it, which possibly involves cleaning up any possible witnesses. If the hero is alone but we still need some exposition dialogue to understand what's going on, they may discuss it with their Good Angel, Bad Angel . Very likely, they are at their Darkest Hour , even on the verge of the Despair Event Horizon . The Stock Phrase is usually something like "No one will ever know." It can taunt them with the futility of their heroism (perhaps even telling them that they will die alone , unmourned , with no one attending their funeral , unremembered), or tempt them with the rewards of villainy, even telling our hero that the heroic act will be interpreted as villainy , and vice versa. A more foolish and friendly villain may urge it's Not Cheating Unless You Get Caught . What happens next? Well, the audience finds out whether they really are The Hero . Usually they are, because doing the right thing in the face of great temptation is a mark of great heroism, whereas doing the wrong is only bog standard, baseline villainy. When the wrong path is taken, this is usually the lead to more impressively villainous acts. Occasionally, it is to prove Can't Get Away with

Nuthin' : a character loots a corpse , only to discover it can be identified. Particularly hard for the Glory Seeker . May prove to be a Secret Test of Character . May also prove a great shock to a villain who was convinced they were a Slave to PR and not so different . If a villain is urging that no one will ever know, three responses are possible, depending on the hero's character: This can apply in cases where the credit will quickly be misappropriated, as when working for the Glory Hound , or when a Fake Ultimate Hero is present. The usual Aesop of this trope revolves around the idea that anyone can do the right thing when all the attention is placed on them and it would be inconvenient not to do so, but it takes real strength of character — and heroism — to do the heroic thing when no one is watching and there's nothing to lose. This may carry a cynical message that most humans aren't bastards only when Big Brother Is Watching . Super-Trope of Silent Scapegoat . Antonym of Photo Op with the Dog . Often a prerequisite for a We Can Rule Together offer made to a hero. Compare Invisible Jerkass , Dude, Where's My Reward? , Strike Me Down with All of Your Hatred , G.I.F.T . See also The Greatest Story Never Told and Zero-Approval Gambit . See Shoot the Dog for when there are arguments for the morality of both actions. See Hidden Heart of Gold for when a Jerkass turns out to be a nice person on the inside. May involve The Corrupter . This test of character always reveals what is Beneath the Mask . If a character erroneously believes</ that nobody will know what they're doing, they can find themself at the wrong end of an Engineered Public Confession (if the situation was set up deliberately) or Is This Thing Still On? (broadcasting a private moment by accident) situation. If you are looking for the blog by the same title that is part of The Slender Man Mythos , go here . Compare and contrast the villainous</ version; the villain has achieved everything they set out to do , has wealth and power beyond their imagination, and is perhaps even ready to settle down with someone they genuinely and unselfishly love . Then they realize that their actions cross a line — believing utterly that what they have done is unforgivable and a Heel–Face Turn probably won't even work Also see Undercover When Alone .

When a decision needs to be made, or the recipient of a prize must be selected — and no option is more desirable than the others — there are many games that can be used to fairly select an option at random. When Drawing Straws or flipping a coin isn't exciting (or funny) enough, characters resort to the Wheel of Decisions A colorful carnival wheel with images of all the different options illustrated on each space. Whichever option the pointer lands on when it stops will be picked. On game shows, there will usually be a Lose A Turn (or other penalty) space that participants hope to avoid Usually, an indecisive character will try to use the wheel when they are expected to make an informed decision where a random choice would be completely inappropriate. Expect them to rig the wheel in some way, like having one option way larger than the others. Dense characters may add a "Lose A Turn" even when the wheel is not used as part of a game, leading to the question of why they would design the wheel in a way so as to penalize themselves Sister Trope to Decision Darts

The realistic animation of running characters on a budget is just too hard. Instead, a vertical upper body is perched on a rotating wheel of blur lines and (occasionally) visible feet,

which is animated in a loop. Add a Wraparound Background and some dustclouds, and voila, the character is running! And really fast, too! An alternate title for this trope could be Unicycle Legs, since if the character builds up enough speed they tend to look like they're on a unicycle The preferred sound effect is fast bongos, followed by a whistle. Sometimes, just to draw out this sound effect (for Rule of Funny , of course), the character will literally run in place for about four seconds before actually taking off . They'll usually manage to get away just before the person chasing them can catch them, but sometimes the trope will be subverted by having their pursuer grab them just before they can dart away. Or take their pursuer with them on a not-so-merry chase When running, the character may sound like a race engine See also No Knees , Running on the Spot , Human Hummingbird , and Motion Blur (of which it is a Sub-Trope). Big Ball of Violence is the same principle applied to a fight scene. Not to Be Confused with characters whose feet are</ wheels, which falls under a variant of Rollerblade Good

Programming concept in which a number of different TV shows are run in the same time slot under one umbrella title. Universal Television was the most prolific producer of these programs. Not to be confused with that other</ wheel program . Shows that share their time slots with spin-offs (Once Upon a Time <// Once Upon a Time in Wonderland </, Agents of S.H.I.E.L.D. <// Agent Carter </) should not be considered as there is no umbrella wheel title. Action Pack </ (somewhat of a blend between this and a PTEN-style "network") Mystery Science Theater 3000 </: Whenever a man is shown with a flashlight, the bots call out, "It's the NBC Mystery Movie!" The pilot film for San Francisco International Airport</, which later became part of the wheel series Four in One</, was riffed in season 6 of the show .

Two people from opposite sides are working together. The one on "our side" is a man and the one on "the other side" is a woman. Likely reasons for this: The character on our side is the one we relate to the most. Everyone can relate to a man, right? Plus, if the hero was a woman, it might put the show into the Girl-Show Ghetto . The name alludes to the classic Cold War combination of the American man and the Russian woman (or British man, if it's a James Bond </ film). Expect the Russian woman to be a Sensual Slav who talks in Poirot Speak with a thick Russian accent ("I come to your country for mission, da?") There's also a good, but not certain, chance that she'll become a Defector from Commie Land . The Great Politics Mess-Up has removed the original reason for this combination, but it still comes up from time to time . Despite the name, this can refer to any situation where the main person on the side we relate to is male and the main person on the opposite side is female. Expect to see: The man is a straightforward Everyman character. After all, we're relating to him. Alternatively, he's a badass Action Hero . Either way, he's unambiguously the primary protagonist.

So there is this one character who never smiles. They are always so serious. Or maybe they're The Eeyore who always sees the worst of things. Then one day they smile, and there is something about the sheer happiness in that smile that makes whoever is watching immediately feel welcome, or better, and very often want to make them

smile again. Preferably a lot. Depending on the application, can lead to Love at First Sight , a Love Epiphany , or a heartwarming moment . In summary, the requirements for this trope are: Character that rarely smiles (Emotionless Girl , Deadpan Snarker , Perpetual Frowner , Broken Bird , The Stoic , etc) On rare occasions, this can be played with a character who typically shows an insincere smile (such as a Stepford Smiler or a Smug Smiler) who then has a sincere smile. It's not actually Always Female ; the title comes from the song " Absolutely (Story of a Girl)". Go Out with a Smile often involves this plus Tearjerker . May involve Finger-Forced Smile . A shy cousin to What Beautiful Eyes! , and Unkempt Beauty ; a subtrope of OOC Is Serious Business . Contrast with The Unsmile , where the smile is just plain unnatural. Compare with Serendipity Shock . See Smile of Approval if the character's smile is geared towards someone they don't think too fondly of. In-Universe Examples Only , please. Do not include Audience Reactions .

Just like European men and east Asian women can't get enough of each other , and Gentile guys and Jewish chicks go gaga over one another (or Jewish guys and Gentile chicks), so do black men and white women. According to media, anyway Though it's no big deal in most of the world (not more than other types of interracial relationships, anyway), there are still some parts — e.g. South Africa, parts of Europe and the USA (especially the south) — where black-white ethnic relations are troubled and this trope actually comes into play. In Real Life , black man/white woman couples are pretty common and there are a variety of views on what this kind of relationship should or does entail. White man/black woman pairs don't get as much attention (positive or negative) perhaps because they are less common, at least in America, though the gap appears to be narrowing. South Africa and the USA have had a serious Double Standard when it comes to this gender divide, as a direct consequence of Apartheid and the USA's Jim Crow laws (and slavery before that): many white men had black slave mistresses, and this practice was generally accepted or at least tolerated. The reverse-gendered version, of a free woman loving a male slave, was seen as “corrupting” the white race and could result in death for the (African) slave and the public shaming (and possible rape/death) of the free woman. As a result the laws of the time deemed a black man and white woman engaging in consensual sex (or even sharing space) as equal to rape and lead to the deaths of many innocent black men and the humiliation of innocent white women. When slavery gave way to Jim Crow and Apartheid, this bias remained - the chief difference being that before Apartheid and Jim Crow era, a white woman-black man couple would be lynched by the authorities whereas during, they would instead be lynched by family/friends/neighbors whom the authorities couldn't be bothered to prosecute for murder. That’s assuming the man in question wasn’t already jailed for, god forbid, being attracted</ to her While less common and no longer illegal, hatred for these pairings is still Truth in Television . Due to the extensive history between blacks and whites described above, bias still exists toward black man & white women pairings. And people today have lost their lives or dignity over choosing someone who isn’t of their race. But given that any real life example would be subjective and might even cause a flame war, all you need to know about this trope's impact in real life has been described above Please note that just like this trope's white/Asian counterpart, not every black/white romance

falls under this trope. If the lovers just happen to be interracial and nobody makes a big deal out of it, then it is simply a mundane relationship. Only when it is seen as a controversial mixed marriage and/or one of the lovers expresses an extra attraction to their partner's skin tone is the trope in effect It's also worth noting that the affection isn't one-sided in the least. There are plenty of white women on the prowl, wondering if what they've heard is true. This trope was commonly nicknamed Jungle Fever </, until Spike Lee made a film deconstructing the term Contrast Like Goes with Like . The gender inverted version of this trope is Black Gal on White Guy Drama . Also, any discussion of this trope is likely to bring up Black Is Bigger in Bed . Also tends to be used in Dating What Daddy Hates

New parents are usually as happy as can be. They look forward to raising their kids as idealized versions of themselves, or at least copies of themselves. It is not bad parenting ; parents want their kids to share their cherished values and ideas, and avoid the mistakes they</ made growing up Well, that's not what happens here These</ kids ended up having their own views of how the world works. For better or worse, they don't share their parents' interests, they don't want to enter the same careers, or worst of all, they may not share their parents' political or religious views. This leads the parents to wonder, "Where did we go wrong?" This trope is Played for Laughs as often as it's Played for Drama . Usually, neither party is shown to be to blame but rather, both share it in one way or another Classic set-ups include a girl with a domineering Stage Mom , or a son being forced to hunt deer in a Manly Men Can Hunt scene. In more dramatic works, a rebellious child might end up being downright criminal Very common in sitcoms Compare this to I Have No Son! . May result in Why Couldn't You Be Different? . Pretty much the attitude of the "Well Done, Son!" Guy 's father Not related to tropes such as Gone Horribly Wrong

In real life, the average gay bar is simply a pub where most of the regular patrons are of gay, lesbian, bisexual, or transgender/genderqueer persuasion. That's really all there is to it. Mostly they are just places where LGBT+ people socialize, dance, have a few beers, play pool, watch a show, etc. Sometimes people chat up/pick up a new partner in these places just as straight people do in straight bars and pubs In the media, this is simply not the case, especially when the queer community is treated as the Subculture of the Week . Any bar or club catering to LGBT+ people will be portrayed as far wilder than its straight counterpart. People will order drinks dressed in fetish gear such as studded leather, gimp masks or tight rubber. Drag Queens will strut about like they run the place (and one probably does), and loud Techno /synth music will blast from the speakers. The fact that there are different clubs for different gay subcultures in Real Life isn't always realized Lesbians are, depending on who is to be believed, either less scene-obsessed or less willing to support their spaces than gay men, so it's not unusual for a city to have one or two lesbian bars while having a dozen bars for gay men, each catering to a different crowd. Still, lesbian bars will be filled entirely with broad-shouldered, cigar chomping, work-booted diesel dykes or young, nubile Lipstick Lesbians . And the two shall never meet, even if it's the only dyke bar in town As is the Rule of Cool , gay audiences will note that such bars

will be larger, sleeker, flashier, wilder, and generally far more interesting than anything they have in their own neck of the woods, unless they live in a big city. In fiction, the one gay bar in Johnstown, Pennsylvania is just as huge and lively as anything in West Hollywood Depending on the reaction of the characters, this is a Sub-Trope of either Coolest Club Ever or Bad-Guy Bar . Often used to set up jokes at the patrons' expense . Often, this sort of bar will be used for a Gay Bar Reveal ; in this case, it's going to have to be for a parody of the trope because it is near impossible to mistake this sort of club for what it is

The good guys have set up a bomb that they plan to use to destroy the Evil Overlord 's whole fortress. They get safely outside the blast radius, evading a wave of Mooks , and The Hero holds the detonator high so the Big Bad can see, ready to take out the entire pursuing Legion of Doom , and... Click... Click... Click-Click-Click </ ... Nothing. The detonator has failed at the worst possible time , leading someone to have to go back and activate the explosive/device manually . Or worse, the enemy simply dismantled the bombs or jammed the detonator before they could be set off, and gets to rub the heroes' faces in it. Usually Played for Drama rather than comedy . One exception is in cartoons, where the bomber will inevitably go back to check, and have it explode (harmlessly) in his face. This is the trope you really</ want to invoke when a Land Mine Goes "Click!"

Related to Answers to the Name of God , Tomato in the Mirror , and Duck! .

This happens after the character or characters narrowly escape some kind of disaster. The bomb is defused with one second left . The Booby Trap is jammed. The bad guy is buried under a ton of rubble . Whew. It's finally ov—OH GOD, THE HORROR! Death claims a victim suddenly and often quite violently. The key to this trope is that someone believes that everything is okay, and in that moment of relaxation, when the tense music has stopped, someone dies To clarify, this does NOT refer to just any sudden, shocking death. The death in question must immediately follow an escape from imminent peril, interrupting the peaceful tranquility of apparent success. However, the cause of death need not be the exact thing that was perilizing the heroes in the first place. They could be blindsided by a completely new threat or an older one about which they'd forgotten. Or a wound could suddenly catch up to them — aversions of Hard Head often produce this. If the incident doesn't take place immediately after and</ has a totally separate cause, see Cheated Death, Died Anyway This is often a Jump Scare . Except when it's supposed to be darkly ironic . The Beat is a distant comedic relative Can possibly be combined with a Finger-Twitching Revival or Eye Awaken if it involves a bad guy Playing Possum The Video Game variant of this is Kaizo Trap when during a seemingly moment of peace the player will be killed if not ready Also called "Whew That Was BOOM"... as in... "Boom! Athletes Foot!" .... Only more fatal Related to Hope Spot , may be preceded by a Cat Scare , and has been known to involve Not Quite Saved Enough and Diabolus ex Machina . This is the kind that definitely ends in death . If a character collapses and faces the serious danger of death, see After-Action Healing Drama . The cruelty

factor goes up if immediately preceded by Cathartic Exhalation

By some mechanism, be it Time Travel , Alternate Universe , Literal Split Personality , or Cloning Blues , there are now two or more Alternate Self editions of a character. Each copy seems unable to get over the fact that every other copy is him/her/them/itself and this shows up with pronoun confusion Generally Played for Laughs , as writing this trope is much harder than simply using third person. Related to Time-Travel Tense Trouble . Talking to Themself is a sister trope where different parts of a character with a Split Personality converse with each other, possibly leading to such confusion on the part of observers Compare My Future Self and Me . Also see One Steve Limit , which can result in similar problems when averted

When a character, due to bad signs, gender ambiguity , being transgender , disguising as a member of the opposite sex , or some other issue , has no idea what bathroom, changing room, or other gender-specific room is suitable for them. Potentially an extremely embarrassing or awkward situation This is, unfortunately, Truth in Television : Many transgender, intersex, and gender-ambiguous people face this problem as well

A bullwhip's signature cracking noise is a miniature sonic boom. It's about as close to the Stuff Blowing Up type of coolness as you can get without infringing upon Fantasy Gun Control . A whip is also, basically, more or less a long piece of leather rope, and we all know how sexy leather is, right? In video games, action adventure and fantasy tales, some characters will show how extra badass they are by using a bullwhip or other flexible weapon as their primary armament, as well as employing it for a Building Swing If this person is a woman, and they often are, she is likely to also have a Stripperiffic costume that brings to mind a dominatrix outfit , and will probably be The Vamp or The Baroness This is also a preferred weapon of the Repulsive Ringmaster , thanks to the fact that ringmasters in the olden days were in charge of the equestrian acts. It's also a favored weapon of slavers, slave-owners and torturers alike, owing to their historical use in slavery, torture and punishment. More neutrally, it'll also show up as a commander's weapon in more stylised historical works - whips are a traditional symbol of authority that multiple cultures have issued to military officers, and while they're usually harmless ceremonial items, that doesn't stop a work of fiction from making them much deadlier This, of course, ignores the fact that whips are generally impractical weapons in close combat, unless you like the idea of flicking your own ear every time you crack that whip. In light of this, most whips will be weaponized by adding blades or spikes, making them out of chain links , being electrified or just magic in order to be a more convincing weapon, while maintaining the cool sexiness. Also, they're often employed to instantly tie up an enemy , despite being designed to avoid tangling. Less enthusiastic authors settle upon emphasizing disarming, tripping and choking attacks See also: Weapon of Choice and Variable-Length Chain . Riding crops are a variation. Want to badass it up a bit? Try using a Snake Whip or a Whip Sword , or electrify it for a Lightning Lash Sister tropes: A

Taste of the Lash , Don't Make Me Take My Belt Off , Chain Pain

The White Anglo-Saxon Protestant, or WASP, is a largely American trope that today is used to describe the stereotypically "white" (and mostly upper- or upper-middle class, as the term is usually not applied to working-class poor whites and white Southerners associated with Deep South stereotypes.... even though they technically</ fit the definition) person in American culture The term originally referred to New Englanders, New Yorkers, and Tidewater Southerners from wealthy, Anglo-Saxon (English) backgrounds, generally either Congregationalist or Anglican/Episcopalian doctrinally , but it eventually came to be applied to inland Southerners, Midwesterners, and Westerners as well, regardless of income level or sect. It also came to be roughly synonymous with "Protestant", so that even Protestant Irish, Scandanavians, Dutch and Germans were eventually called WASPs. "White Protestants" wasn't as snappy a term as WASP, so usage of the term has hung around. The stereotype might be extended to upscale (or not) Catholics or Jews who either intermarry with Protestants or internalize Protestantism as the standard for "normal" Americans It became important in the mid-20th Century to point out the features of this group as a social reality. Generally WASPs were in positions of privilege and power, and could discriminate against those who were not white and not Protestant. Ethnic minorities (which may no longer be minorities in the New Millennium), non-Anglo Europeans, Jews and Catholics in particular suffered discrimination and exclusion. Critics pointed out how WASPs would see themselves as the "true normal" of the cultural world. This, ironically, led to the "generic and bland" stereotype that so many WASPs are now desperate to shed. It can easily be conflated with the Boston Brahmin , First Families, Secret Masters of the World stereotype. They (the two stereotypes) share a core characterization, but WASP is a straight-up acronym of a demographic label, a thing you might find in a sociology text, not having any of the Old Money , Secret Masters baggage Strictly speaking, it is hard to generalize about WASPs. Since a majority, albeit a slim majority, of Americans are both white and Protestant, WASP covers a lot of demographic ground. They can be either liberal or conservative politically (fiscally conservative but culturally liberal being a frequent combination), and fill any socioeconomic niche. This trope is primarily for figures who meet the most stereotypical WASP criteria: affluent, generic, bland personalities, usually with a little bit of stuffiness inherited from their British ancestors and a preoccupation with keeping up appearances. These days, much of the WASP characteristics can be found ironically enough, in the non-WASP Irish-American community, especially in Boston. Thanks to with Irish Catholics being the first immigrant waves, they have integrated and assimilated strongly into the WASP hegemony, with John F. Kennedy 's election being a symbol for the acceptance of the Irish Catholic community into the mainstream, and Kennedy being, alongside Barack Obama , the onlySometimes Martin Van Buren is also included as a non-WASP president, as he was of Dutch descent and not British ("Anglo-Saxon"). It also helps that he was the only US President to speak English as a second language (Dutch was his first). Others however still feel he qualifies as WASP since he's non-immigrant, and comes from a country and culture that is Protestant and allied to England, so while he may not be Anglo-Saxon, he's still

White/Protestant and non-immigrant The Hays Code had this effect on classic Hollywood cinema . Although written by two Irish Catholics, the Code was enforced mostly by Midwestern Protestants, and the films under its jurisdiction cut according to their biases which in turn reflected the biases of America's conservative ideology of that time. American characters in movies from the 1930s and '40s do tend to all look and talk the same , with only minor regional differences. Non-Anglo/Nordic Americans don't tend to show up - and when they do, they are "conventionalized" as much as possible . Not until the 1950s would the existence of "ethnic" whites be openly acknowledged. Many of the classic Hollywood actors weren't WASP themselves but became WASP to fit in with the values of the time. Hispanic-American Rita Hayworth is a famous example, as are a number of Jewish-origin actors who changed their names to better fit in (Lauren Bacall for instance). This ended in the New Hollywood era with The Godfather </ with its Italian-American setting and cast, marking the start of greater on-screen diversity and largely ending the age when actors needed to alter their ethnic make-up or personal names to pass as WASP. In fact, nowadays the opposite will often be the case, at least in fiction: Suddenly Ethnicity is used to "spice up" an otherwise "ordinary" protagonist, especially if this person does not otherwise conform to WASP stereotypes Japanese people might be viewed as the Asian counterpart to this trope, given their stereotypically stern work ethic and obsession with tradition and good manners ; while Chinese people and other Asian nationalities might fill in for Catholics (more colorful, festive, and "spiritual"). And within China, there is a similar divide between Confucianism (middle class and socially conservative) and Daoism (more earthy and countercultural, and roughly akin to some "ethnic" flavors of Catholicism), with Buddhism viewed as exotic and associated with foreigners (so, analogous to Judaism or Islam in the West) Compare and contrast with Christianity Is Catholic . See Irishman and a Jew for a similar ethnic fault line, with Jews (usually) filling the WASP niche. Other associated tropes are Upper-Class Twit , Rich in Dollars, Poor in Sense , Jerk Jock , Seemingly-Wholesome '50s Girl , Stepford Smiler , Granola Girl , Bourgeois Bohemian , and Valley Girl . (More positively, they may be associated with The All-American Boy or the Girl Next Door .) Especially common in Hollywood New England , though they may also be found in Everytown, America and Suburbia (especially the Stepford Suburbia variety). See also American Accents for more variations and stereotypes associated with them

Wage theft. Fraud. Bribery. Ponzi schemes. Insider trading. Labor s racketeering. Embezzlement. Cybercrime. Copyright infringement. s Money laundering. Identity theft. Forgery. Cooking the books. s According with That Other Wiki , these are all white-collar s crimes, the sort executed by the white-collar worker. They tend s to be non-violent and money-driven. The Enron scandal in Real s Life raised awareness about these sort of criminals. If the s perpetrators are caught, fiction will often portray them as going s to a Luxury Prison Suite . How often this happens in Real Life s (and to what degree) varie The supertrope of Stealing from the s Till , Penny Shaving , Fake Charity , 419 Scam , and Ponzi . If a s religious organization is used as a means to scam people out of s money, see Path of Inspiration . Compare the Corrupt Corporate s Executive , who will often be involved in this. It's important to s note that this type of crime could be considered the evolution of s

organized crime and The Mafia in general, since in times where s
there is more police technology and violence draws too much s
attention, the vast majority of the most professional criminal s
organizations have opted for semi-legitimate, less violent system s

This trope is when a comedian takes a mundane activity, like driving a car or dialing a phone, and describes how one group of people stereotypically performs it differently than another group. The different ways they approach the activity are supposed to humorously highlight the cultural differences between the groups. A typical example of the trope compares white and Black people, as suggested by the trope name Historically, a lot of Black comedians based routines on this format, which was shocking, transgressive and deeply satisfying for Black audiences when they first heard it in the late '70s and early '80s. As part of the "blaxploitation" movement where Black people started reclaiming and accepting certain Black stereotypes as positive rather than negative portrayals of Black culture, especially of Black masculinity, male Black stand-up comics started to turn white stereotypes of Blacks being "uncivilized" and "dangerous" on their head , recreating the stereotype as white men being over-civilized, timid and cowardly while Black men were powerful, independent and cool . Comedians such as Richard Pryor and Steve Harvey were early pioneers of the trope, and later comedians followed suit Over time, this style of comedy has become an Undead Horse Trope , and still it continues to live on, and on, and on... Successful comedians like Chris Rock and Dave Chappelle have become very successful with their own take on the format, often taking great care to find fresh new angles that work off of audience expectations. Younger and less talented comics, however, play the trope very straight to create cliche jokes for cheap laughs. If a fictional comedian starts employing material like this and plays it all straight, it is more often than not a shorthand for him being a milquetoast performer who deliberately appeals to the Lowest Common Denominator or even an outright lazy hack Generally, only minority comedians really can get away with using this trope without massively offending people

Masks are spooky: they dehumanise, they make a dangerous inhuman inner being visible. White masks occupy a special place. They have a long history in several cultures. Being white, they are blanker and scarier, offering nothing for the eye to hold on to. And look like skulls . Sometimes our imagination will dwell on what is under </ the snow-pure mask: ghastly disfigurement? Nothing at all ? Bonus points if the rest of the character is dark to accentuate the mask. Being white it'll show bloodstains starkly. Note that the mask doesn't have to be pure</ white; any mask that is paler in color than most human skin tones and relatively featureless fits this trope. Anime and manga have to draw inspiration from. Western tradition has plague doctors , scary clowns , The Klan , and Mexicans have the calavera masks of Dia de los Muertos (Day of the Dead). Compare Cool Mask . Sometimes doubles as a Mask of Power . Sub-Trope of Malevolent Masked Men . See also: The Blank .

In real life, having your brain physically removed from your body pretty much means you are dead. In comedy however the results can be a little different, leading to one of these outcomes (besides the realistic fatal one, obviously): Walking Vegetable:</ In this

case the body is in a drooling zombie like state, able to walk after a fashion but otherwise almost totally unaware of anything going on around them. Any speech will be monosyllabic. Can be done realistically, if some important parts of the brain remain but all the higher regions are gone. Stupid but Aware:</ In this case the character has simply turned into The Ditz - they are much stupider than usual but able to talk properly, walk around without bumping into things and so on. Probably the least common category. No Change:</ This is most likely to happen to a character who is already The Ditz . Brain falls out, is stolen or whatever and the de-brained character acts exactly the same (and may not even notice their brain is gone.) Sometimes the brain will be far smaller than normal to begin with. No brain to lose:</ A slight variation on the above; it turns out the character doesn't have a brain in the first place! Not to be confused with Brainless Beauty (though of course this trope could happen to</ a Brainless Beauty .) See also In One Ear, Out the Other which is often how the absence of a brain is revealed.

The characters are in a larger vehicle and the driver comes back to where the passengers are in order to have a conversation, leading to the obvious question of who is driving now. Once the you-know-what has been hung (often with an Oh, Crap! from at least one character), the vehicle crashes. Surprisingly often it's revealed that an animal has taken the wheel, though this doesn't make the crash any less likely, because, well, it's an animal. Alternatively, a particularly clueless character may have engaged "cruise control" under the impression that it will function as an autopilot and allow the vehicle to drive itself for a while Compare Drives Like Crazy

Sometimes rather than just a brief reference or homage to some other work of fiction, a work will actually be a full-blown recreation of something else's story. This is most commonly done in sitcoms, and is likely a spoof to at least some degree Expect it to reference/parody the original's Signature Scenes Tropes Are Tools — a story can serve as a reference or re-mixed version of another one without just ripping it off. Clever parodies put a lot of their own creative thought in while still referencing the original Compare Parody Episode , Whole Costume Reference (the clothing version) and Recycled Script (internal recycling). May be a Twice-Told Tale . For when this is subverted, see Not His Sled . The opposite would be a Shallow Parody , which claims to be a parody but has almost no real references to either the plot or any other aspect of the target

Crossdressing characters who are presented in a positive (or at least neutral) way. Frequently presented as attractive (or at least not un</ attractive), relatively "normal" people as opposed to perverts or sexual deviants The Wholesome Crossdresser may be of any sexual orientation, but in settings where being straight is considered part of being "normal," one can expect to see the character's heterosexuality explicitly highlighted Some permutations of the trope are more or less unique to Japanese works. The Japanese Wholesome Crossdresser is usually well-groomed, compassionate, nice, and above all, so convincing that their sex is only mentioned on occasion, as a reminder to newer members of the audience. There's a fair chance someone will get a crush

on them, although this is usually resolved after The Reveal The opposite of Creepy Crossdresser . May overlap with Disguised in Drag or its Distaff Counterpart , Sweet Polly Oliver . (If the character wears cross-dressing disguises more often than seems strictly</ necessary, this trope may apply.) Wholesome Crossdressers tend to enjoy</ dressing, even if only reluctantly, secretly, or subconsciously Often overlaps with Drag Queen (a campy, hyper-feminine form of expression with heavy ties to gay/bi male culture), but usually doesn’t with being Transgender (an intricate subject that is more connected with inward identity than outward appearance) Compare Otokonoko Genre , which is about male crossdressers (and occasionally Transgender women), that are almost always presented as wholesome

Someone has been murdered. The first step is simply to determine what sort of motivation someone might have had to kill them. There's just one problem: they were a complete and total asshole , so everyone</ wanted to kill them. Establishing that the victim was widely despised makes for a more challenging murder mystery because of the sheer number of suspects with motives . This helps to draw out the investigation and makes obtaining a conviction harder, as the jury might sympathize with the killer. Expect the police to express the feeling at some point that maybe this guy deserved to die, and that his killer did a public service. Typically, in the end, it's discovered that the murder was unrelated to the victim's being so thoroughly despised, or at least not directly related. Either that or his targets got fed up enough to work together and create plausible deniability for any one suspect . It might also be used to make the audience sympathize with the murderer when they're finally discovered. Because of the morally challenging nature of this plot, it's best to send in a By-the-Book Cop or a Knight in Sour Armor to solve the crime because they try to not become emotionally compromised. A common message in these kinds of stories is that two wrongs do not make a right. See also Asshole Victim , the subject of a plot like this. This is a Death Trope , so beware of unmarked spoilers!

It's nearing the end of regulation of a sports contest the main characters are in, and it's a close game. Someone makes a comment that the team could tie it up, and beat the opposition in overtime. They end up doing one better by getting the job done in regulation. Although just about any spectator will tell you that overtime is always exciting to watch (especially in sports where it's "sudden death", i.e., next score wins), there are a few reasons why the main characters or the author may choose to forego overtime play: A subtrope of Down to the Last Play . Not be confused with someone who refuses to pay for extra hours worked.

The Mighty Ducks </ . Happens several times. In the Ducks' final regular season game, Coach Bombay pulls Goldberg to give the Ducks six attackers and a chance to win the game in regulation, as a tie would not have been enough to qualify for the playoffs. It works.

Practically every episode of Hang Time

Hey Arnold! ! </, "Benchwarmer": With his team down by two with nine seconds remaining, instead of simply sinking the two free throws

he's given and playing overtime, Arnold decides to deliberately miss the second freethrow to score a basket to win. This is a real tactic, but so unreliable (you have to bounce off the rim to one of your teammates, which isn't a skill normally practiced) that a smart player would only do it if they need all three points just to get</ to overtime.

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Whoopee cushions are items that make a farting sound when someone sits or steps on them. Frequently used by The Prankster , and may be part of an April Fools' Day joke. They are a form of Toilet Humour , so people who use them are usually children or very immature adults. Compare Stink Bomb , which recreates the smell of a fart rather than the sound. Sub-trope of Grossout Fakeout .

The credits just fly around, often toward or away from the screen, leaving trails behind them. Not as popular with opening credits being used less often in film, but still shows up. The effect is achieved by a specific form of Remember, this is only about titles and credits doing this, not the effect of slit-scan by itself . Nor is it just an effect to make the titles seem to pop out. They have to actually move around. This doesn't just have to be the opening or ending credits. Trailers could count as well. Compare Vertigo Effect .

A comedy scene where the proper names of persons, places, or things sound like lexical parts of speech, pronouns or exclamations, such as Hu, Watt, Mee, Yu, etc. Basically, a huge Hurricane of Puns . Usually, one character will describe a situation using these terms solely as names, while another character uses them constantly as pronouns and gets increasingly bewildered. Example: This is named from a vaudeville routine which, while popular at the time, is best known through its adaptation as an Abbott and Costello sketch. Abbott and Costello also used variants of the routine in much of their comedy, such as their commercial for "Hertz U-Drive": a Beam Me Up, Scotty! to set up the joke; the company's real name was Hertz Drive-Ur-Self System or shipbuilding: This could expand into a Hurricane of Puns : "to make money loafing, you have to really knead the dough." If used in the actual plot, this is usually the result of an idiot Comically Missing the Point . However, this is not necessary if the Straight Man is being intentionally ambiguous. It needs be emphasized that it is very</ important for the routine (as the Simpsons quote shows) that no matter how smart either side is or how exasperated it gets (or how eager is one of them to please the other), none</ of them will ask a question or provide an answer that will be utterly unambiguous. Occasionally, characters have this as a running joke about their name. Slightly more serious versions may use this as a form of loophole or Prophecy Twist : knowing that No Man of Woman Born may slay you is little comfort when Mr. Noman from the village of Womanborn shows up at your door looking for blood. See Chain of Corrections and Sustained Misunderstanding for related tropes. Sometimes overlaps with What's a Henway? A " The One With… " title can result in something similar. Often includes a Real Joke Name or two. If it involves an owl and the question "Who?", see Owls Ask "Who?" , or for another bird, try Duck! . Frequently, if not usually, overlaps with Overly Long Gag .

Put your hand down. This is not a vote. The worst fate possible might well be immortality . Sure, you might like the idea that you get to live forever and see what the world's like hundreds of years from now, but what's eternal life compared to the pain of life in general? From eventual boredom to eternal entrapment and torture to the emotional anguish of seeing your loved ones die, one by one, as you stay fixed in time. Then let's not forget that the Earth might be destroyed by the expanding sun in a few billion years, so if you haven't a way to leave by then you can look forward to spending eternity in space, orbiting the dying core of the sun. Some fantasy fiction, such as R.A. Salvatore's Forgotten Realms novels and the Fighting Fantasy gamebooks published in the 1980s and 1990s, depicts demons as being horribly bored and depressed by their endless existence in Hell, the novelty of torturing their servants and fellow demons having long since worn off. Of course, their boredom and frustration make them all the more eager to torture humans and other mortal creatures when they find their way to our world. When done Anviliciously , this can seem like Sour Grapes on the part of the very much mortal writers . May be used as a Fantastic Aesop . This attitude toward immortality is Older Than Feudalism , going back at least as far as the Greek myths about Tithonos's Age Without Youth and Prometheus's punishment and of course the appeal behind He — why is your hand still up!? </ Compare Blessed with Suck for those that angst as well as And I Must Scream for the mindset this can create. Contrast Living Forever Is Awesome (for those who like it), Immortality Seeker (for those who seek it) and Eternal Love (where immortals fall in love). See Living Forever Is No Big Deal for the middle ground. See also Immortality Hurts , which is a Sub-Trope . Immunity Disability is a Super-Trope (here, the "immunity" is to death). See Analysis for more horrifying details.

Masks of all forms, and for all reasons Doesn't matter if it's for maintaining your Secret Identity while fighting crime (even if it's not that believable), dressing up for Halloween, or going to a Masquerade Ball . Masks can be useful for all of those

is a popular translation of Quis custodiet ipsos custodes?</, from the writings of Juvenal , and which may be more literally translated as Who will guard the guards themselves?</ . It was quoted as an epigraph in the Tower Commission Report into the Iran-Contra scandal and many, many, many other places This is about what happens when the police are in need of some policing. Perhaps there's a Serial Killer preying on the cops. Maybe the civilians are turning on the police, allowing the criminals to win. Or perhaps the cops themselves have become the criminals , and need to be brought back in line Note that it isn't specifically about police; any group with power and/or responsibility for the lives and well-being of others can qualify, as long as the story concerns the events and repercussions when this group needs the kind of oversight and attention they normally bring to others Internal Affairs is a division within the main group whose specific purpose is indeed to watch the watchmen. A work with such a division may still bring in the trope if internal affairs itself becomes corrupt and needs some investigation Ironically, the original quote concerned the problem of hiring guards to prevent your promiscuous wife from cheating on you , with the implication that she would try

to seduce or bribe the guards, or that the guards would do the same or worse to her See also One of Our Own and Screw the Rules, I Make Them! . Can lead to Super Registration Act in superhero comics. A big reason why legislating Thoughtcrime is a very bad idea

The most common gag that leans on the fourth wall is when the characters are associated with a movie or TV production of their own adventures. If the idea is not just laughed off, the adventurous group have Hollywood types wanting to make an adaptation of their exploits. Further fourth wall fun can be had if the production crew within the show are made to resemble the production crew of the show itself, or parodies of them Expect Executive Meddling , dismissing of the unrealistic issues, Flanderization of characters, and if the show does get produced, a show that bears little resemblance to the stories we're used to (possibly it creates a rival show as a Take That!). A subset of Show Within a Show . Often an excuse for Recursive Canon Compare the Documentary Episode and I Should Write a Book About This . Compare and contrast Direct Line to the Author , in which the book/film/show/etc. about the cast's adventures is the actual</ book/film/show/etc., or Literary Agent Hypothesis , for when that is stated by fans instead of creators. May overlap with Film Felons if the character is using the production as part of some other plan. May overlap with Self-Parody if the in-universe show is Played for Laughs or indulges in melodramatic excess . See also Oh Crap, There Are Fanfics of Us! and Other Me Annoys Me for cases where the character doesn't appreciate the way he's being portrayed

This is when characters are unable to bear the stupidity of a script, usually that of their own show, and they outright mock it (Breaking the Fourth Wall if it is their show). This is often expressed in the form of asking who wrote that script If the creators of the show respond to the criticism by tormenting the characters, it's Author's Retaliation Keep in mind that in order to qualify as true to this trope, it has to be done In-Universe about its own work or another work, often a Show Within a Show (expect it to be done with Stylistic Suck) or an actually existing work (the latter might even involve a "Not Making This Up" Disclaimer , and may or may not be an Affectionate Parody). This doesn't count if it's just an audience reaction A Sister Trope to Better Than a Bare Bulb . Compare Self-Deprecation , Self-Parody , Take That! , Who Would Want to Watch Us? , and Writers Suck

All kinds of Things That Go "Bump" in the Night seem to plague the media. It seems you can't throw a TV remote without hitting ghosts, vampires , The Legions of Hell , aliens , or some other type of monster . Fortunately, wherever there are monsters, there's likely to be people who hunt them, and they ain't afraid of no ghosts. These folks tend to come in a number of distinct varieties: The Chosen One , who is also often the Hunter of Monsters . Of course, Muggles don't tend to be aware of the existence of the threat, so types 1-5 are often perceived as kooks, often of the Agent Mulder brand. Still, if there's something strange in your neighbourhood... See also Creature-Hunter Organization and Paranormal Investigation . Compare Occult Detective and often related to Demon Slaying . If they're good enough, they may boast We Do the Impossible .

A character unwittingly becomes a walking, talking bomb through Applied Phlebotinum . They can have explosive devices implanted in them by the villain , or in other cases, they are</ the bomb due to applications of combustive or out-of-control super powers Whichever way, they're extremely hazardous to the health of the people around them, made all the more urgent by the fact that they may not even know that they're the threat In Video Games , this type of effect is frequently employed by bosses (and sometimes by players) as a Herd-Hitting Attack . Expect Ludicrous Gibs if the character blows up Not to be confused with Action Bomb , which is when a character blows themselves</ up as a form of attack. See also Explosive Leash and Strapped to a Bomb . May take the form of a Typhoid Mary , Walking Wasteland , and/or Poisonous Person . When used by a villain, it has a high chance of being their Moral Event Horizon . If the ticking is literal, it may be due to playing Grenade Tag with a Sticky Bomb . If overhearing it affords others a chance to run for cover when the walking bomb approaches, this trope overlaps with The Croc Is Ticking

Two characters are discussing something in hushed tones. At one point, the one character says: "Why are we whispering?" and the other one says "I don't know". Otherwise, one character is whispering, and the other one doesn't realize that there is a good reason, and asks in loud tones why. Hilarity Ensues .

Alice and Bob are planning an Undercover Mission. They need someone who knows about fine art or looks good in a bikini. Or perhaps they need someone to be The Bait . They reach the conclusion, but don't say it out loud, that Cate is the person for this. The audience knows this. At this point, Cate enters the room. Alice and Bob look at her. The next phrase out of Cate's lips: "Why are you looking at me like that?" Guess who's up for a Crowning Moment of Awesome ? Sister Trope to Got Volunteered . Often followed by a Gilligan Cut or an Oh, Crap! .

Alice is in love with Bob. Unfortunately, she finds out that Carol is also in love with Bob, leading her to view Carol as an enemy. The catch? Carol is so damn nice to Alice that Alice feels guilty about disliking her. If Carol happens to be Bob's girlfriend, things can get even worse This can also apply to situations where someone simply has a non-romantic reason for hating someone but said someone is too nice/charming to dislike. Can result in a Go-Karting with Bowser -like scenario if the participants in the Love Triangle end up hanging out a lot Compare Friendly Enemy and Dog-Kicking Excuse

A seemingly invulnerable character reveals that they are deathly afraid of X</... therefore, X</ is certainly going to be a recurring obstacle, no matter how unlikely . The Trope Namer is a line in Raiders of the Lost Ark </, reminding us that Indiana Jones hates snakes ( ) when he discovers that the Well of Souls is crawling with them A subset of Fatal Flaw . Fear of Thunder (also known as brontophobia), Spiders Are Scary , Claustrophobia , Afraid of Blood (hemophobia), Afraid of Doctors (iatrophobia), Bee Afraid (melissophobia) and Afraid of Needles (trypanophobia) are specific sub-tropes of this This is common in horror/sci-fi stories dealing

with a "master of fear" (such as boggarts , Freddy , Pennywise , or the Scarecrow), in which the monster uses their powers to guess their victim's worst fear , and then use it against them to make them a quivering heap . Enemies who know about this weakness are prone to use Flaw Exploitation and as a way of coercing the hero . It can also overlap with The Dreaded . If an innocuous object causes fear that renders someone helpless, it may overlap with Weaksauce Weakness . Also compare Absurd Phobia , where an unusual (and usually non-plot relevant) fear is Played for Laughs As you can imagine, Truth in Television . Compare Primal Fear for examples where common phobias are gleefully exploited in horror fiction. No personal examples, please. Not to be confused with Reptiles Are Abhorrent , but it helps to explain it some Compare Trauma Button . For characters with haphephobia, see Hates Being Touched

Some people just don't play fair. Picture a scene such as a mother arguing with her teenage daughter. The cause might be trivial; maybe the kid was slightly late coming home. Usually, the mother wins these arguments, if only by virtue of You Are Grounded . But her daughter's not backing down this time and she may actually have the upper hand in the argument (i.e., she was late because she needed to stop for gas). The argument escalates until the mother realizes that she can't win this one, or the daughter makes a comment that hits a little too close to home. SLAP! Quick as a flash, the mother's hand slams across her daughter's cheek. There's a pause while the girl registers that she's been hurt. And that's when mother plays her trump card. Before her daughter can get over the shock... her mother bursts into tears Normally, the person who now sports a bright red handprint across her face will begin apologizing profusely or start crying as well, usually hugging the one that just hit her. Somehow, the victim</ is now convinced that she</ was to blame... and the slapper "wins" the argument by default. The victim of could be anyone, but the two most common characters who are subject to being the victim are a close relative or friend, usually a child (actual or surrogate), or romantic partner or spouse. Thanks to the Double Standard , if a man</ should employ this trope, it's a given that not only is domestic violence on the horizon, it's mixed in with Manipulative Bastard traits too. For example, the violent husband who knows how to play on his wife's soft-heartedness. These characters are almost invariably written as pure evil . In the case of a woman slapping her boyfriend, the chances are that the trope will be recognized as an emotionally manipulative ploy, but it's much less likely to be a sign of a Domestic Abuse plot; if it's a daughter or friend being slapped, the attacker will probably get away with it, they will reconcile and everything will have been forgotten two scenes later; however, as the signs and symptoms of emotional abuse are becoming more publicized (and stories of emotionally abusive women are featured more often in Real Life news stories) this portrayal is beginning to change. Occasionally this is a one-off event that isn't indicative of an abusive relationship, just an argument gone bad, or just Played for Laughs , especially if the person hit isn't very hurt or recovers immediately. The character who does the hitting won't have done it before, and probably won't do it again. In the case of children, particularly if the child has worried the parents and is now acting like a mouthy brat, it will be seen as a natural reaction toward the scare, a result of combined worry, anger, and relief. Sometimes, too, a manipulative child will deliberately goad an otherwise reasonable

parent into striking him, knowing that he will be able to milk the parent's guilt to his advantage for weeks afterwards. Compare Sorry I Fell on Your Fist (from the victim's side) or Armor-Piercing Slap (for cases when the hitter usually does NOT burst into tears) and Get A Hold Of Yourself Man (in which the hitter really did have no choice but to hit the victim, due to the latter being a hysterical mess). Related is Stop Hitting Yourself , where you instead use the victim's own limb to hit them while taunting them. See also our Useful Notes page on Victim Blaming for serious Real Life explanations.

Villains frequently find themselves in conundrums that could easily be solved by finding the right person and shooting them , but for whatever reason, refrain from doing so. There may or may not be some in-story justification for this failure to take the direct approach The Doylist explanation will always boil down to "because if he did</ just shoot him, the story would be much shorter , and the bad guys would win ." Sub-Tropes include: Compare Third Act Stupidity , Contractual Genre Blindness and Kill Him Already! (when the good guys are urging a quick kill). Someone might invoke this trope by using a Scheherezade Gambit . Contrast Combat Pragmatist and No-Nonsense Nemesis . Not to be confused with Just Eat Gilligan , although there can be overlap. Also contrast Once Is Not Enough when the hero KO's the villain and then chooses to flee instead of finishing him off. If you, the viewer, are wondering why someone won't just shoot someone else, Headscratchers is the place to ask.

Someone who is involved in the production of a work is known for interacting with the fans. For example, they take some time writing a production blog or answering fandom's questions, or regularly appear at conventions. All of a sudden, this person stops doing so because some fans become so thick and heavy (and ugly </) that this previously fun activity has become a burden and is no longer enjoyable. In some cases, they may end up with bodily harm (or face threats thereof) by the absolute worst of the unpleasable fans This is Why Fandom Can't Have Nice Things The fans complain to and about the creator, hassle them to an unbearable level, constantly ask questions that the creator has already stated they will not be answering, and generally do obnoxious things in the name of their fandom. Because a small handful of people are making it seem like every member of a fandom acts this way , the creator stops whatever fun interaction with the fans they were having, ruining it for everyone, even the people who were behaving themselves. This may give the rest of the fans the impression that said creator is a Nice Character, Mean Actor , even though it wasn't the fault of the creator at all. This can be especially true for those who act respectfully and were unaware of any other fans causing problems. In many cases, this may result in a no-win situation for a creator : attempt to avoid the bad fans, and the fans hate them; alienate the good fans, and the fans hate them On other occasions, it may be due to the behavior of the fandom towards others, rather than towards the creator. It's difficult to respect your fans when you constantly see them starting shit with other people for no good reason, especially when it involves serious offenses like DDOS attacks, doxxing, or death threats that are likely to come back on you, especially</ if they did it out of some misplaced desire to protect your honor or avenge a real or perceived injustice This is especially</ bad towards things that people actually do

as a hobby, or out of personal enjoyment. Many a rant has been made by harassed creators/producers/personalities who state that they actually could be off doing better things or that their life is already stressful enough with their other job(s) that they really don't need to come home from a long day's work just to be hassled. And many a rant towards pirates have been made saying that they actually need to make money or else they won't be able to produce further installments Most frustratingly, the fans who cause creators the most problems are also the ones least likely to understand, appreciate, or accept the effect that their actions have had. Instead of using it as a lesson, they will almost always turn on the creator, decrying them as sellouts who only care about money, egomaniacs who just want clout, performative allies who stand for nothing, or whatever else they can demonize the creator as, and will use that as a blanket justification for whatever bad acts may follow Complaints often arise from Schedule Slip . For example, it's been pointed out that few people who do webcomics actually make money off of them, with most of them doing it as a hobby. When things in real life pop up, such as health issues, it's always the webcomic that has to go first Related to Dear Negative Reader , Writer Revolt , and Why We Can't Have Nice Things . Common scenarios that can lead to this includes Trolling , Flame Wars , Unpleasable Fanbase , Internet Backdraft , Ship-to-Ship Combat , Rule 34 – Creator Reactions , Video Game Perversity Potential , Disproportionate Retribution , Fan Dumb , and Hate Dumb . Be Careful What You Wish For is often invoked. Making matters worse, this can sometimes result in an Internet Counterattack and Complaining About Complaining . In some cases, this tends to induce Artist Disillusionment , ending in a take that from the author to the fanbase within the work, sometimes in the presence of a Straw Fan . If it proceeds beyond that</, it can ultimately end in the author simply quitting the whole work, and in extreme cases retiring from writing altogether One of the many results of G.I.F.T . Contrast Role-Ending Misdemeanor , for when it's the creators' own misbehavior causing problems and leading to cut privileges

Primarily a film and literature trope, though not impossible on television Our romantic couple breaks up for some reason . We know, however, that everything will work out well in the end; misunderstandings will be solved, mistakes forgiven, they will end up happily together Sometimes one of the partners comes off as more of an ass than intended and reconciliation breaks the willing suspension of disbelief that the wounded partner would ever take the wounder back. We are forced to root for them, even if we feel that not only would the "hero" not be taken back — they absolutely shouldn't be Note that despite the title, this trope can happen with any gender combination This trope is often matched up with Love Martyr and/or All Take and No Give . Very much a defining feature of the Lifetime Movie of the Week brand of entertainment A sister trope to No Accounting for Taste . See also What Does She See in Him? , Easily Forgiven . For when there's a much better suitor involved, see Derailing Love Interests . Very often a case of Strangled by the Red String and/or Designated Love Interest

It's not that Evil Is Cool . Rather, this is more like "Evil is Intellectual". Evil is smart, wicked, sarcastic with a biting sense of humor. Evil is smooth and eloquent, if not outright

suave. Evil dresses well , has a polysyllabic lexicon , quotes William Shakespeare , sips fine wine , listens to his favorite opera on his downtime (almost always Don Giovanni </), and in general is shown to be cultured if not necessarily civilized. This can apply to any villain, Anti-Villain , or associated character types May overlap with Dumb Is Good , but it doesn't have to. The hero of the story can easily be a more rugged intellectual, or he reads/writes poetry, which is almost never perceived as an "evil" form of culture (cf. the Warrior Poet trope). Closely related to the Magnificent Bastard , whose sheer tactical and strategic brilliance often sets him inside the trappings of Wicked Cultured (particularly when he catches you and then explains which strategic genius first invented that trap). Faux Affably Evil is a similar overlap of highbrow manners and vicious actions. Villains who try to be this and fail are Wicked Pretentious When Aristocrats Are Evil , they almost always follow this trope; when enough of them do, you get a Decadent Court . They are likely to practice Brains and Bondage without any trace of Safe, Sane, and Consensual . Likely to be a Villain in a White Suit as well. If there's a pair of Wicked Cultured villains, they'll often be Bantering Baddie Buddies A Wicked Cultured villain will naturally be associated with equally cultured music, with their most likely Genre Motif being classical music. Their Mood Motifs tend to be either harpsichords or, for more grandiose variants of this trope, Ominous Pipe Organs . Villains that are particularly passionate about music would probably enjoy Conducting the Carnage This trope often carries some implication of Slobs vs. Snobs : people who enjoy pop culture are average joes and probably the protagonists, but those who like "high" culture are a bit weird, "other", and more likely to be antagonists Compare the less sinister Villains Out Shopping , Villainous Fashion Sense , and Man of Wealth and Taste . The exact opposite of this is a Gentleman and a Scholar (unless he is Affably Evil). Someone who keeps trying to be this but whose plans end up less</ clear, simple, and effective may have a Complexity Addiction Not to be confused with Sophisticated as Hell , although overlap is possible

The Wicked Stepmother, the woman hostile to her stepchildren, is a perennial trope. Older Than Feudalism , she appears constantly in legends and folklore around the world and is the villain of many a Fairy Tale Psychologists hypothesize that she is an Archetypal Character , devised by children to contain all the hate they have for their mothers so they can continue to regard Mother as perfect. Some historians, meanwhile, believe that the trope has didactic roots and that it was developed as a way of warning children against potentially untrustworthy suitors that might try to court their widowed parents for their wealth or their nobility; indeed, Death by Childbirth was extremely common in the Middle Ages, leading to many children of the period being raised by stepmothers Sadly enough, Truth in Television ; children are vastly more likely to be abused by stepparents. In fact, in some languages, the word for "stepmother" is the word for "mother" followed by a pejorative suffix. Even centuries of subversion have not transformed her into a Discredited Trope ; she can still be played either straight or subverted She generally favors her own children — whether from a previous marriage or this one — over her stepchildren. Not that that causes this trope, because it's kind of natural. It's just another symptom. Sometimes her economic motives are made

clear: there is only so much to go around, and she wants it for herself or her own children. An equivalent male figure is the Evil Uncle — because inheritance is generally through the male line, the uncle can inherit his brother's children's estate. Envy is another common cause; the Wicked Stepmother either wants to be Fairest of Them All or to have her daughters be so On the other hand, the stepsiblings or halfsiblings can but need not be hostile to the hero(ine). If they are hostile, Youngest Child Wins is trumped by the older child's stepchild status The father is seldom a factor. If not dead (which is common), he will nevertheless never intervene on his child's behalf Her tactics vary widely. She may simply oppress the heroine, keeping her in rags and slaving at household work — sometimes going as far as assigning the Impossible Task . As a Wicked Witch , she may transform the child(ren) into animals . She may drive or send them off. She may act violently toward them and even kill them (and perhaps cap that by cooking them up and serving them to their father .) Rarely is she ever a Lecherous Stepparent The stepchild(ren) may succeed in defeating her through help from their real though dead mother — the Grimms' version of "Cinderella", " ", has Aschenputtel get her gowns from the tree planted on her mother's grave. Talking Animals may also feature, as can a Fairy Godmother . These figures can do everything from performing the Impossible Task on behalf of the child to ensuring that She Cleans Up Nicely despite the dirt and rags she is reduced to This trope is sometimes the result of writers attempting to Bowdlerise fairy tales by transforming a cruel mother into a wicked stepmother. For instance, Grimms' original tales of "Snow White" and " Hansel and Gretel " both featured a cruel mother Given her status as a villain, the Wicked Stepmother's chances of surviving the ending are not good. The Happily Ever After ending of most fairy tales often dwells with more detail on how the Wicked Stepmother and/or her children were punished than on the hero and happiness. On the other hand, stepmothers who are not disposed of often return; when she is not executed at the wedding , she may, for instance, try to kill the heroine when she gives birth and replace her with her own daughter; so the Fairy Tale doesn't end (happily or not) until she's dead Sometimes preceded by a Guess Who I'm Marrying? scenario. Can involve a Missing Mom ; older stories usually do, often caused by Death by Childbirth A common subversion is the jealous Daddy's Girl regarding any stepmother as a Wicked Stepmother; see Parent with New Paramour for cases where it's the children who are in the wrong The possibility of a Wicked Stepmother may hang over a Blended Family Drama . The Red-Headed Stepchild is a particular victim Subtrope of Evil Matriarch . Note that the Magical Nanny often becomes a stepmother via Marry the Nanny , but never a wicked one. Department of Child Disservices is a modern organized variation. Usually, Social Services Does Not Exist in stories with a Wicked Stepmother . Contrast Good Stepmother for the trope's logical antithesis. Often a staple of the Cinderella Plot

Welcome to the dark side of the classic witch, step lightly or you may get eaten The wicked witch archetype is a classic staple of Fairytales everywhere. It used to be that just about every witch was wicked, and if a non-evil female magic user appeared in folklore, she'd be referred to with a term like "sorceress" or "fairy godmother" instead, but in modern times that's not always

the case. A lot of the trappings of a wicked witch are shared by her good or neutral counterpart the Witch Classic , such as Broomstick riding and wearing pointy hats . Still there are some red flags to watch out for to decide if the witch you're dealing with is good or may in fact be wicked : Because Beauty Equals Goodness and Evil Makes You Ugly , an evil witch tends to be old and wrinkly, perhaps with warts and a Sinister Schnoz or Thin Chin of Sin , and maybe even green or sallow skin, or unhealthy pale skin . And of course they wear black . In fact, if they hit any of the evil appearance tropes you'll want to watch out. However, if her beauty is the reason for her evil, she's probably a Vain Sorceress It's likely that every witch in existence will be this trope in a setting where Magic Is Evil . There might also be some overlap with the Wicked Stepmother and the Evil Matriarch ; however, royalty tends to be beautiful . In settings tending more towards Magic Realism than typical fantasy worlds, their magical powers will be downplayed, but their prophecies will have a bad habit of coming horribly true, especially if they get insulted or snubbed It's also worth noting that many aspects of the wicked witch (an old woman in mourning black, living alone, loves children, has a cat) are perfectly ordinary things you might expect from a widowed older woman, twisted to make them sound evil. The origins of the wicked witch herself are most likely a way to vilify women that certain people thought were leading immoral lives, or wanted to take advantage of Compare Evil Sorceress of which this tends to be a more 'earthy' version Usually uses Black Magic . Subtrope of Witch Classic . Sister tropes include Cute Witch , Hot Witch , and Widow Witch . Not to be confused with Witch Species

A character far</ too idealistic for their own good It may be the Naïve Newcomer who Jumped at the Call — he or she has a huge</ stack of comic books/movies/bards' tales, and thinks they're pretty Genre Savvy . Unfortunately, their universe is more toward the cynical end of the Sliding Scale of Idealism vs. Cynicism than the stories they know . Alternatively, they might just be generally nice people whose idealistic attempts at solving the problems of their world turn out to go horribly horribly </ awry as no one else plays by their rules . Usually used as nothing more than a device to highlight the realism/grittiness/cynicism of the setting This character either becomes a victim of a Trauma Conga Line or a bad Break the Cutie ordeal, dies horribly or acquires a coat of jade post-haste. In settings that are still somewhat idealistic , they might get off with just becoming a Knight in Sour Armor or the Morality Pet to one. In particularly anvilicious cases, expect deployment of Diabolus ex Machina to deal with them If the character remains triumphant and idealistic throughout, then it may be a case of Good Is Not Dumb , The Pollyanna , or even Stupid Good . If their idealism drives them to turn evil or ruthless , they become a Well-Intentioned Extremist While All Loving Heroes are frequent victims of wide-eyed idealism, their suffering or sacrifice can encourage them to become full-blown Messianic Archetypes and inspire others in the setting to lighten up and thereby change the setting, unless they're a different kind of messiah, in which case the setting is only cemented When The Hero appeals to a group of people, often Least Is First falls under this. Someone will likely tell them Silly Rabbit, Idealism Is for Kids! and they are just as likely to retort with Silly Rabbit,

Cynicism Is for Losers! Compare The Idealist , Being Good Sucks , The Pollyanna , the Naïve Everygirl , the Love Freak , and The Ingenue . If there are entire civilizations of Wide-Eyed Idealists waiting to be slaughtered, see also We Have Become Complacent and Sugar Apocalypse . Contrast the Grumpy Bear , the cynic in an idealistic setting. See Turn the Other Cheek and The Farmer and the Viper . Not to be confused with using literal wide eyes to show that a character is idealistic

Occasionally when a character is shown to be imprisoned, the spacing between the jail bars is actually wider than the character's body. He could easily walk through the bars and escape, but doesn't, for whatever reason This is primarily a cartoon trope. Live-action prison bars are rarely made this way, unless the gag is specifically sending up the cartoon trope. Drawn or rendered bars are spaced that way so that they don't interfere with the view of the character's face and body language. They're visual shorthand for imprisonment, and are not drawn functionally even if we're supposed to believe they work Look out for examples using other types of imprisonment devices, such as manacles or stocks, or in more modern-day works, shock collars/bracelets/electronic monitors for anyone who tries to take advantage of the wide spacing and puts as much as their hand or head through Serious Type: the characters and the audience are meant to take the bars seriously even though they're clearly spaced far enough apart to allow escape. In this type the bars are purely visual shorthand. Very, very rarely, a character might be put in such a prison by a jailor who is too dumb to realize that the prisoner is small enough to escape the prison. Or perhaps, simply, The Guards Must Be Crazy Comical Type: the character in the cell lampshades the spacing of the bars by sticking his/her head or torso through. Someone might even accidentally</ escape through the bars, having been too stupid to figure it out on purpose. A particularly savvy character might even wait for the jailor to leave before slipping between the bars and making his/her escape When presented as a serious obstacle, this is very similar to the Insurmountable Waist-Height Fence

A story where (usually) a man falls in love with a woman, having raised her from childhood. She looked up to the man, thought of him as a father figure or beloved uncle, a guardian, counted on him to be there when she needed him, etc. In the more extreme cases, she might have even vowed to marry him when she came of age Then, when She Is All Grown Up , the girl decides she is in love with the man, or he with her, or both Nothing is ever said about how inappropriate, and even creepy , this is in current society. If the man was a real parent, this would count as incest, but of course they're Not Blood Relatives . Often, the story tries to excuse the man's behavior by claiming that he resisted the idea of a relationship, but the girl convinced him. Advanced cases can have him trying to play The Matchmaker with her and men her own age despite his Matchmaker Crush ; he may even be Oblivious to Love because of it. This makes it less</ creepy, in that he didn't plan it in advance, and it is what she wants as well A source of Values Dissonance in older works, because it used to be common practice for noblemen to marry younger daughters of friends and acquaintances, so this trope would have occurred a lot both in fiction and real life. It was quite proper for a man to fall in

love with his ward and for them to marry if she felt the same. Even in modern times, some people argue that this is not a problem so long as the former child is now an adult and able to properly consent Known in Japan (and for a while on this wiki) as the Hikaru Genji Plan, after the main character in The Tale of Genji </ , who kidnapped a young girl from a life of poverty for the purpose of marrying her once she grew up. The current name is a pun, as Husbandry is the act of raising something (animal husbandry, plant husbandry, etc.), and also contains the word Husband A subtrope of Age-Gap Romance . Often overlaps with either May–December Romance or Mayfly–December Romance , depending on the age gap and whether one of the lovers (typically the older one) is Long-Lived or Immortal . Compare Pygmalion Plot , Jail Bait Wait , Teacher/Student Romance , Parental Incest and Incest Is Relative . See also Father, I Want to Marry My Brother

Tropes listed in the Wiki Tropes index are being discussed at the Trope Repair Shop . Click the link to join the discussion Here we are, on the vast, bountiful plains of the TV Tropes wiki. Herds of tropers graze serenely on the Savannah of New Edits, while somewhere further south, in the rainforest jungles of the Trope Repair Shop, the shrill vocalisations of their fellows echo through the trees as they try to reach a consensus on a rename This is a fragile ecosystem, each species supporting the lush landscape of the wiki in its own special way. Each variety of troper has evolved to fill a particular niche, just as the finches of the Galapagos islands did. Some tropers form alliances and strive to make their habitat a utopia of literary and pop cultural knowledge. Others meander placidly around the wiki, neither contributing nor doing any harm. And, as with any species, some varieties of troper just have to discover how annoying you can be before mods with big sticks kick you off the wiki For further listings of species found across the oceans of the interweb, please peruse our Forum Speak page This page is Just For Fun ! Absolutely no flaming or naming of specific tropers! If you want to 'fess up to being one of these, put it on

The mainstay of this multi-faceted terrain, the main contributors create, nurture and trim back tropes. Most engage in elaborate social rituals known as "discussion" and "forum posting," although some quieter members of the group prefer to restrict these rituals to the Trope Launch Pad. : : : :

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Do not discount the importance of the migratory types; the wiki may not dominate their Favourites menu the way it does for the Main contributors, but a Migratory troper is often a Jack-of-All-Trades , or a valuable support to other troper types. Normally, their interest in TV Tropes is a tangent to their main interest, be it comic books, anime or the most popular new television series. For the most part, these are subspecies of the Main Contributors, with one important difference: a Berserk Button . While they usually exist harmoniously with the rest of the herd, the vaguest sniff of their chosen bugbear sends them on a rampage. They charge forward, sending hapless newbies flying and knocking aside Editors who were quietly minding their

own business. May cause Troper Policemen some headaches, and they risk being banned should they prove more troublesome than helpful. Single-Issue Wonk (genus) : : There is no malice in these species, they just tend to be a little...overenthusiastic. However, try telling that to the Editors and Repairmen left to sweep up the rubble. Not to worry - a quick read of the rules, familiarity with the wiki and a helping hand from one of the more helpful troper types will quickly promote them to another category. Approach this troper with kindness and assistance unless and until they prove contentious — they could become valuable Wiki allies, but too vicious a lambasting and they may become a Cynical or Destructive type instead. Trope Namer Syndrome Carrier

The Furry

There's no getting around it—some species just ruin the habitat for everyone. Wiki Vandal Troll

Tropes listed in the Wiki Tropes index are being discussed at the Trope Repair Shop . Click the link to join the discussion. Okay, let's start this article with a section... ==Wikipedia Syntaxer== uh...

Gee, this version of the wikitext markup is gonna take some getting used to. A Wikipedia Syntaxer either is someone who hasn't realised that [[TV Tropes]]... 'scuse me , TV Tropes , which uses a somewhat distant relative of PmWiki, has different syntax (aka codes or formatting) from [[Wikipedia]]... sigh... Wikipedia and the many other MediaWiki wikis; or is someone who has been spending their time updating both (literally, if they have two windows or tabs open) and has momentarily forgotten which one they're currently editing. This means they mix up the syntax, leaving a page full of broken Wicks (that look [[like this]]) and Potholes (that look [[other example|like this]]) and all manner of other formatting problems that either they or another troper must unpick and fix. Not to be confused with a [[Wikipedia Updater]]... er... Wikipedia Updater , but the two may</ sometimes overlap. It's quite possible to go the other way and accidentally use TV Tropes syntax on a [ ], err... wiki too. For a relatively brief period in 2013, the "classic" Wikipedia method looked about to become a Discredited Trope , as that summer Wikipedia began to beta-test the Wikia format on its own site ... which, coincidentally enough, Wikipedia cofounder Jimmy Wales had a hand in as well.{{cn|date=October 2016}} People who prefer the traditional format can use the "Edit Source" function on any given article to keep using the Good Old Ways . As of the following fall, however, Wikipedia is back to using its old method and seems set in that way for some time. And then there's BBCode, used in many forums, which uses its own syntax - square brackets, but a different way of using them, as can be seen in the [url=http://www.bbcode.org/reference.php]official guide[/url]... uh, . And * then * ...darn, then</
Reddit came around, which requires yet another</
[syntax](https://www.reddit.com/r/raerth/comments/cw70q/reddit_comment_formatting/)... uh, entirely in its
posts, which is made even worse if you use
[GitHub](https://guides.github.com/features/mastering-markdown/)...
sorry, or any other service which can interpret . It's basically impossible for anyone in the habit of writing in all four styles to not make mistakes every now and then, resulting in a series of edits

as they systematically fix their syntax, forget something, fix it again... Related to Damn You, Muscle Memory! . ... GODDAMNIT!</

Tropes listed in the Wiki Tropes index are being discussed at the Trope Repair Shop . Click the link to join the discussion This can be a bad thing, because it means that out of habit, or just for lack of knowing any better, they can get hung up on things that do not matter on this wiki and set its goals back. [citation needed, AGAIN [citation needed for the last time They will go beyond the reasonable effort to write in an objective tone all the way into writing dull, terse, and detached prose Wikis are about people sharing what they know (or suspect) about a topic. Wikipedia is just one of them, with its own goals and culture, and with all due respect (and there is respect), our goals are different and our culture is different In TV Tropes, There Is No Such Thing as Notability . [need citation! If you say something, we'll take your word for it and figure that if you're wrong, someone will come along and correct you. We're more about a fun, entertaining, pithy style than about dotting our t</s and crossing our i</s. And the software does that automatically anyway

.

See also Administrivia , Index-Index , Predefined Messages , and Trope Talk .

Tropes listed in the Wiki Tropes index are being discussed at the Trope Repair Shop . Click the link to join the discussion The craftiest and most cunning of crackers : A person who has somehow figured out how to "break into" a site that has an open log-in policy in order to deface an article or Retcon the Wiki that can be repaired instantly with two clicks of a mouse by the first person who comes along and notices the change Feel free to track down any other edits a vandal might have made with the Recent Edits tool (on the left toolbar). Oh, and please report them in Ask The Tropers so the staff can deal with them

A trope we can all relate to, and one of the most prominent reasons behind why TV Tropes Will Ruin Your Life . You're probably doing it right now, or if you aren't you will be by the time you finish this article. A Wiki Walk is a train of thought that has gone off the rails and is Riding into the Sunset . When going for a Wiki Walk you know where you begin, but no one knows where you'll end . Are you a Mad Scientist building an orbital death ray ? Well, too bad, inspiration struck and now it's the world's biggest dancing dish washer with a fully adjustable cup holder . You want to have a serious talk about the Middle East? Within ten minutes you'll be arguing whether Darth Vader could take Gandalf in a fight . Just want to check the Rule of Cool page? Before you know it you're adding examples to Bungling Inventor . You, my friend, have just had a Wiki Walk. The key feature of a Wiki Walk is that if someone were to see only the beginning and end of the Wiki Walk it would seem completely random, while in fact there was a series of thoughts that connected the beginning and end result, or it is at least implied

that this is the case. Despite the name, the phenomenon itself has existed since long before wikis — computers and hyperlinking simply made it faster and easier. For example, in the days of paper book encyclopedias, a person would get distracted and sidetracked by articles they paged past on their way to what they were actually looking for. If in a mystery, it could easily cause a "Eureka!" Moment , or possibly a Bat Deduction depending on how out-of-nowhere it feels. A common version of this trope is when a Wiki Walk is still in progress at the end of a scene, and then we catch the end of the conversation, which usually takes the form of a Noodle Incident , in the beginning of a later scene. A Cloud Cuckoo Lander is particularly susceptible to these, though we mostly only hear the end result. This is most likely responsible for the stranger half of any Are You Pondering What I'm Pondering? moment. If there is a database involved it will usually overlap with an Archive Binge , and is one of the reasons TV Tropes Will Ruin Your Life . A Sub-Trope of this is the Halfway Plot Switch , when the plot seems to do this. Refers to how you could, in two or three links, end up at a trope seemingly unrelated to the page you started from. Definitely an example of Truth in Television . Often cannot be recreated, as anyone who has spotted an interesting trope en route, planned to come back to it, and then forgotten what it was, will attest. Doing it intentionally for fun is known as "playing Wiki Tag." People have turned this into a game! It's called The Wiki Game </ , and the objective is to get from one article, to a completely different article in the fewest number of clicks. For an academic paper on the subject (although possibly not a peer-reviewed one — there is no title of an academic journal displayed), Here on TV Tropes , tropers are asked to not leave links to pages on or off the wiki in place of contextualized examples because (among other reasons) tropers are incredibly prone to the Wiki Walk. See also Schmuck Bait .

The thing that makes this a "Wiki" as opposed to just a collection of editable pages is the ability to create "links" between pages. In the "classic" formatting, a link is identified by creating a "WikiWord" by placing two or more initial-capitalised words together, CamelCase -style (e.g. HomePage). If the page exists, you'll see a link to it; if it doesn't exist yet, you'll see the name in red, which you can then click to create the page. You can get the same effect by putting the WikiWord-to-be between {{curly brackets}}; and if the WikiWord is just a single word, curly brackets are the only way to do it. It is recommended to use CamelCase when possible, and curly brackets only for single-word WikiWords Note that differences in capitalization are irrelevant between two identically-spelled WikiWords: Home Page and Ho Mepage link to the same place. This does not make the latter any less wrong </ In addition, punctuation is not allowed in WikiWords—it appears automatically after edits have been saved. Click "WikiWord" under the "More" menu on the top bar to request punctuation and nonstandard characters for a title, and open the "How This Works" folder in the popup that appears for instructions. See also Text Formatting Rules for specific details about the format

The Wild Card is so used to swinging between teams that they have no default "good" or "evil" Character Alignment or even a "home team." They truly aren't interested in consistently remaining with either

side, and will very often simply want both to leave them alone. They can be the sort of person who will stay out of things entirely, until someone else (usually the hero or other sympathetic character) asks them for help. The Wild Card doesn't care whose toes they stomp on, even if they're supposed to be the Wild Card's own team. In fact, The Hero probably got one (if they even manage to convince one) onto the team only</ because the Wild Card owes them big time . The Wild Card can really shake up a team — the more suspicious characters will quite rightly not trust them. Unlike the mainstream neutral characters that don't join evil or good because of their preference of not assisting malevolent individuals accidentally, which they have a right to fear, Wild Card characters are instead dynamic in terms of their morality, which doesn't exactly make them truly impartial. The latter characters however, are truly impartial and rather morally static, meaning they stay loyal to what their overall morality is. Wild Cards often share a few of these traits: Bystander Syndrome : "As long as that rampaging evil beast doesn't get in my way, it's not my problem. But if it does... well, the good guys just got a new ally." Sometimes Wild Cards fall in love . Love is the bane of the Wild Card, because no longer does the world revolve around one amazing and easy to understand person—there's somebody else. Oh my god, What Is This Feeling? ! Knowing how erratic the Wild Card can be, it could be somebody from either team—or both. With somebody to care about , the Wild Card may well become more reliable for a team. Or if there's multiple people to care about, they may become less</ reliable. There are also some Wild Cards who became what they are because</ they fell in love with someone. Neutral characters of the said three neutrality alignments can qualify as this (with Chaotic Neutral being more notorious with this trope, but because neutrality is by definition not joining either side, this is by no means a guarantee). Basically there are some neutral characters of the three impartial alignments that are deemed Wild Cards, while some others are not. Wild Cards are very rarely Big Bads , though; they aren't really dedicated</ enough to evil—or to anything</—to be that</ evil. However much they may enjoy doing what they do, most Wild Cards have either some form of morality, or high survival instincts, and are likely to turn on their evil employer because they were betrayed, don't want to be blown up with the planet, or even just because they just don't like being that</ evil. Wild Cards are more likely to be a Big Bad 's poor choice of Bastard Understudy , or even the Good Team's Token Evil Teammate . While the average Wild Card sees their "friends" as a handy Bulletproof Human Shield , they have just enough conscience to feel bad about abandoning them when the fight turns ugly. No Wild Card switches teams because they care</ about their friends—they switch teams because it means a better life for them. On rare occasions, a Wild Card may unexpectedly pull a sudden act of Heroic Sacrifice , though it'll likely be because they guessed that if they didn't sacrifice themselves, they'd probably die anyway—along with everybody else. Or they might not . Wild Cards are just that</ unreliable. Not to be confused with the Wild Cards</ book series . Also not to be confused with wild card sports teams, which are teams who qualify for the postseason despite not winning their division, usually being added in order to fill out what would otherwise be empty playoff brackets. See also: True Neutral , Enigmatic Minion , Lovable Traitor , Double Reverse Quadruple Agent , The Starscream , Opportunistic Bastard , Heel–Face Revolving Door , Chronic Backstabbing Disorder , and Playing Card Motifs . Compare/Contrast Nominal Hero . Particularly wild Wild Cards tend to

fall under For the Lulz and Chaotic Neutral .

: Often the 'documentarian' will affect an accent of the wildlife adventurer or commentator of their choice. Popular English language examples are David Attenborough 's soft, British Accent ("Hee-re, in the Amazonian rainforest..."); the iconic Awesome Aussie Steve Irwin 's easily recognizable Australian Accent ("Crikey! She's a beauty!"); Jacques Cousteau 's famous French accent; and imitating the voice of Morgan Freeman , due to the popularity of the March Of The Penguins</ documentary. A Dead Horse Trope variation would have an elderly man commenting, "While Jim is wrestling the giant alligator [or some other deadly place we've just left Jim], I'd like to take a moment to talk to you about life insurance." This was based on the Mutual of Omaha's Wild Kingdom </ series, popular in the 1960s and 1970s. (Marlin Perkins got too old to go out into the field and began doing commentary - and commercial breaks - from the studio, hence the comedy.) A big component of what makes this amusing is that most characters who use this act like Large Ham Announcers . Compare Mockumentary . Mock Cousteau is a sub-trope.

Let's face it — fanon is fun</. Sure we don't promote it , but it has to start somewhere.</ This is the garden where we plant our Epileptic Trees . What's your silly pet theory on a story you enjoyed? As long as a theory at least sounds like a theory, we'll assume that it's valid, no matter how improbable, contradictory or even Jossed it is. Let your hair down and play along with it. To connect your silly ideas with other works, please see Grand Unifying Guesses . If no Wild Mass Guessing page currently exists for the work you wish to guess about, feel free to add one. Just type WMG / Name Of Show in your html bar, edit the page, and voila! It should appear as an icon on the main page. Warning: Prolonged exposure to these pages will result in them making sense. </ Take a break after every half hour of exposure. Be sure to read the WMG Programme Note .

A variation on The Take . If The Take is reaction, the Wild Take is massive over-overreaction For example, say a mouse ran across the kitchen floor. A take would be to jump back, startled. A Spit Take would be to drop the roast on your feet while shouting. A wild take would be to scream at the top of your lungs with your eyes popped out and duplicated many times and with a giant mouth and jump high enough to leave a you-shaped hole in the roof Most characters who engage in this behavior tend to be high-strung at the best of times. Don't ask about the worst of times Mostly an Animation Trope , though it can be CGI'd into live-action shows (most often, but not</ exclusively, those intended for a younger demographic and "live-action cartoons"). See also Eye Pop Compare with Super-Deformed

Tropes associated with The Western .

To film, comic book, literature and TV show writers, the wilderness is untamed and unknowable where big adventures happen and few humans see. The big wilderness is mostly associated with the western coastline of America like Alaska, California, Oregon and Washington where miles of forest still exist in pristine beauty;

the same applies to British Columbia, which makes up the Canadian portion of The Other Rainforest . It can also cover places like Germany's Black Forest, the many moors of England, like 90% of Russia, or any creepy, looming, or deep woodland in the world The Wild Wilderness is anything that pertains to big forests, mountains, empty meadows and other land untouched by the hand of man while it also has adventure, some spookiness/mysterious happenings, and/or events unseen by the rest of the world, or at least the general populace. For a good example, Erin takes a stroll in the Deep South woodlands to search for the source of a mysterious glow she sees every night out her window. She finds and ends up fighting off swamp pirates, saving an Artifact of Doom , fending off poisonous reptiles, and escaping back to the safety of home, all without anyone in her town noticing what's going on in those same woodlands In Real Life this is partly possible in only some of the listed locales as deep woodlands where no one can see what goes on ; but in some works of fiction where there are modern or future settings it seems as if the world has had all of its woodlands magically transformed into untouched wilderness. If it takes place in a fantasy or alien world, it's Hand Waved to be uninhabited This is not often the case in reality; as anyone looking at Google Maps on satellite view can plainly see, population is sporadic and very well spread out. It's very difficult to get lost in the wilderness without running into a road or human settlement, outside of a few famously remote locales such as Alaska or Siberia. Whether this is a good or bad thing is up to interpretation as it can be quite disillusioning to watch the camera pan back on the DVD extras and realize there's a strip mine right behind the "lush wilderness" in your favorite adventure film May overlap with River of Insanity and may lead to The Greatest Story Never Told but is not related to Horrible Camping Trip in any way. Überwald is likely to be right on the doorstep, and may add some supernatural nastiness to the setting Compare Ghibli Hills , which is mostly wild but contains much more chance of random encounters with various inhabitants and their settlements; and Arcadia which is a "natural" rural area populated by shepherds or peasants. Not to be confused with The Lost Woods , which is the fantastic / video game variant. When Trees Attack the protagonist, it probably falls under that</ trope

Tropes about plots that involve a will and general inheritance drama.

Samuel Taylor Coleridge , the poet and author, called drama "that willing suspension of disbelief for the moment, which constitutes poetic faith ..." Any creative endeavor — certainly any written creative endeavor — is only successful to the extent that the audience offers this willing suspension as they read, listen, or watch. It's part of an unspoken contract: The writer provides the reader/viewer/player with a good story, and in return, they accept the reality of the story as presented, and accept that characters in the fictional universe act on their own accord. In other words, an author's work does not have</ to be realistic. It only has to be believable and internally consistent (and even the last requirement can be relieved to some extent). When the author pushes an audience beyond what they're willing to accept, the work fails in the eyes of that particular audience. Viewers are usually willing to go along with creative explanations for things, which is why people don't

criticize your faster-than-light wormhole travel system or wonder how a shrinking potion doesn't violate the laws of matter conservation But even in the more fantastical genres, suspension of disbelief can be broken when a work breaks its own established laws or asks the audience to put up with too many things that come off as contrived. A common way of putting this is "You can ask an audience to believe the impossible, but not the improbable." For example, people will accept that the Grand Mage can use a magic spell to teleport across the world , or that the spaceship has technology that makes it completely invisible without rendering its own sensors blind. But the audience won't accept that the ferocious carnivore just happened to have a heart attack and die right before it would have killed the main character, or that the hacker guessed his enemy's password on the first try just by typing random letters . Without some prior detail justifying it or one of the Rules listed below coming into play, an audience is going to cry foul, and their suspended disbelief is now at the forefront of their mind. What is impossible in Real Life just has to be made the norm in the setting and kept consistent for an audience to accept it. Of course, different people will have different thresholds for what they're willing to accept in a work, and what may break one person's willing suspension of disbelief may not necessarily have the same effect on another. Most action movies push this trope almost to the breaking point; for the sake of action, the heroes can do virtually anything</, given enough Phlebotinum . As always, the various Rules override nearly all other considerations. When the audience's disbelief, which was suspended during the show, gets reinstated some time afterward, what you get is Fridge Logic . When the means of "fixing" the Plot Hole just end up making it worse and/or opening up a new</ one, that's a phenomenon known as the Voodoo Shark . This trope dates back at least as far as William Shakespeare and Henry V </, in which the narrator directly acts the audience to "on your imaginary forces work" in order to accept a few actors running around a stage as kings and princes and the battle of Agincourt. The MST3K Mantra is an exhortation to reinstate your Willing Suspension of Disbelief even if it's been broken, because "it's just a show". Similarly, Bellisario's Maxim calls the audience to reinstate their WSOD by ignoring</ whatever Plot Holes or other inconsistencies broke it, or that those things really aren't</ as important as the audience member(s) may think. Incidentally this is one of the more controversial elements of, believe it or not, Professional Wrestling , and is heavily tied to Kayfabe . When a true story is so bizarre and/or over-the-top that only its veracity enables Willing Suspension of Disbelief , that's Reality Is Unrealistic .

Acceptable Breaks from Reality : Sometimes absolute realism can make a work or story boring, disgusting, downright impossible, or otherwise just doesn't work. Breaking from it in those instances, as long as it's not an Ass Pull and is internally consistent, actually makes your story better.

Two characters, often combative but with obvious Unresolved Sexual Tension , resist going into a full blown relationship for a rather long time. Usually the two characters will be presented so that "they will" is the conclusion to root for; only rarely is the question of whether the writers think they should in any real doubt. Actually ending the dance is a tricky business. While there are works that can and have had the characters get together long before its conclusion, you'll find that most are very reluctant to risk losing the valuable

source of dramatic tension that is the (seemingly) unrequited relationship. After all, without that lovely source of drama, your audience could cry that the work is either Jumping the Shark or suffering Shipping Bed Death depending on whatever replaces it. As such, the Last-Minute Hookup tends to be the most common endpoint of this trope, with writers keeping the romantic tension building throughout the series, only revealing that They Do (or alternatively, that they don't) in the midst of concluding any other major plot threads during the Grand Finale . Of course, keep this plotline going for too</ long, and you may encounter complaints that the show suddenly has become about the relationship , with that element overtaking everything else; including the very premise. In addition, shows can go out of their way to avoid resolving the relationship, making ever-more-desperate narrative leaps. In longer-running shows, they may even have the characters hook up for a little while, only to split up over and over again, until by the time they finally let the characters get actually, technically married, the show has lost its viewership anyway. Belligerent Sexual Tension is often a victim of this. Sometimes a Love Epiphany can be used to have a character realize their feelings, but still not resolve the question, just add a new dynamic to it. A fundamental Shipping-inducement strategy. Generally a supertrope to: See also Almost Kiss , Held Gaze , Relationship Upgrade , Like Brother and Sister , Moment Killer , and Did They or Didn't They? . When a series ends without even a hint of resolution to will-they-or-won't-they, it's No Romantic Resolution . If it's more ambiguous, it's Maybe Ever After . Contrast Friends with Benefits , where they definitely</ do it, but without the emotional baggage. Compare Just Friends and They Do . Contrast Platonic Life-Partners and Ship Sinking — they won't. See Just Eat Gilligan if it's a major plot point. See also Break-Up/Make-Up Scenario when they separate for some dramatic reason, spend a time apart, then reconcile (usually with a kiss, which breaks the Will They Or Won't They)

Pleasant spring flowers die in seconds, animals run in horror, the wallpaper peels, everyone's hair stands up before falling off, and when The Pig-Pen finally decides to take a bath, the bathwater kills the fish and leaves a rainbow sheen on the surface of the water. No amount of tomato soup could do anything about this stank The smell is usually a Visible Odor . If it is someone's mouth smell, see You Need a Breath Mint . When weaponized, it was made into a deadly Stink Bomb and it is often used for evil because Uncleanliness Is Next to Ungodliness Compare Mirror-Cracking Ugly , when its physical appearance that hurts one's surroundings, and Gale-Force Sound and Glass-Shattering Sound , when it is sound. Not to be confused with Smells of Death , where a person on the verge of death have a specific scent. Related to Gasshole , Fartillery and Walking Wasteland

Ah my, was it . It was a franchise unlike any other. The fans loved it. It caused fangirls to Squee! with delight. Even those who weren't fans grudgingly respected its brilliance. There were books, TV shows, movies, video games, comics, lunchboxes, T-shirts, and a thousand fan-fics. It was magnificent. But then, something went wrong. Author fatigue set in. Or maybe the author failed to exist . Or perhaps their ego overshadowed the work . Maybe the executives meddled too

much . Or the work or its creators got caught up in some sort of controversy . Or the work tried to grow the beard and instead ended up Jumping the Shark . Maybe, the author simply dared to change something about it . Whatever the cause, the result was the same. The show's ratings slipped, the movie gave way to cornier sequels , and folks stopped buying the T-shirts. The franchise lost the crowd it worked so hard to win. And it almost died. So sad. But is there a way to restore the massive franchise we all know and love? Sometimes, the crowd can be won again! Even though the fanbase has revolted against a franchise and declared it "played out", the creator (or maybe even a new one) can actually make the franchise fresh and new and relevant (and profitable) again. The creators realize that the franchise simply has to be adjusted for new changes in society. Or they remake it with new actors, who are [gasp!]</ as good as the originals. Maybe they cut out the Narmtastic parts of the original. Or fix the visual effects. Or maybe the franchise just needed to rest for a little while. Maybe they changed it back now that it sucked. Perhaps a newly Promoted Fanboy is now Running the Asylum . Heck, maybe the execs were right after seeing a couple of outings where the old team gets their restraints taken off and decide to put the meddling back in. Whatever it is, the result is the same. The fangirls are squeeing again, folks are buying T-shirts again, and the Fan Fics are back. It's magnificent (again). Works that manage to win back their crowd are also usually regarded as So Cool, It's Awesome . Compare And the Fandom Rejoiced (when a preview reassures fans by showing the producers are being faithful to the source material), Author's Saving Throw , Win the Crowd . See also Career Resurrection and Genre Relaunch . If a company is trying to invoke this, it's a case of We Don't Suck Anymore . No Recent Examples, Please! You can't say a work has won back its crowd if it hasn’t been released yet. A week after release should be enough to allow for enough people to experience the work to make a proper judgement on it.

This character is a hero, fighting the good fight and defending the innocent from the forces of evil. Not everyone understands the nature of their struggle — in fact, many decry them as being insane — but if only they knew what the hero knew then they would understand that their goals are noble and their methods perfectly justifiable (if a little extreme). There's only one problem: The struggle is imaginary. There is no struggle. There are no enemies. No-one needs to be saved. They're doing what they "have to do" to save people from a threat that doesn't exist . The Trope Namer is Don Quixote , a crazy old man who wanted to be a heroic knight but had zero knowledge of what knights actually were, thanks to being born several centuries too late. He saw some windmills and believed that they were actually evil giants, and set off to attack them, in the most famous scene of the novel. A Windmill Crusader is not a Straw Hypocrite : While he might be a Heteronormative Crusader or Principles Zealot , he is not a dishonest person who will try to trick people into a struggle against windmills for the greater good . No, he honestly and wholeheartedly believes the windmills are giants and is desperately trying to save everyone from this non-existent threat. So, why did he mistake windmills for giants in the first place? Well... maybe he's crazy , maybe someone gave him misinformation that he didn't check up enough, maybe he's interpreting something incorrectly , or maybe he blindly believes some religious or ideological dogma. Fighting a threat that others mistake for a windmill but actually is a real threat doesn't make the character a Windmill Crusader at all. However, it makes it easy to

get mistaken for one. Also, a character can fight a real threat and still be a Windmill Crusader: either by misunderstanding what the threat really is or by fighting real threats as well as windmills . Might suffer from Black-and-White Insanity or Aggressive Categorism , and is likely to do Activist Fundamentalist Antics . Compare Conspiracy Theorist and Zombie Advocate . Contrast Lord Error-Prone for someone who makes a lot of little mistakes rather than one huge fundamental misconception.

People are separated by glass: a window, a door, the Plexiglass barriers they have in the visiting rooms of a prison, whatever . They can't touch, so they place their hands on opposite sides of the glass in a gesture of wordless comfort A little bit trickier, but also possible, with an opaque barrier This can also cover kisses or other attempts to touch through a barrier. See also Separated by the Wall See also "The Graduate" Homage Shot Has nothing to do with falling in love with Microsoft Windows or an actual window

Simply put, it's a human with wings sprouting from their back Biologically improbable due to human bone and muscle structure (though at the same time, usually easy to rationalize</ at first glance due to the nature of our shoulders), and if they're intended for actual flight, you may have to write off several laws of physics as well. Therefore, such characters are often assumed to be not entirely of this world , especially since the domain of birds shares a name with God's kingdom: Heaven . This ties into the classic depictions of winged angels as well The type of wing is usually indicative of the character's morality — see Good Wings, Evil Wings If there's something even slightly resembling feathers, expect a Perpetual Molt . Don't expect flapping , however there will be plenty of floating Best done via animation, as live-action wings are bulky and can look rather silly. Animated wings are also easier to "tuck away", or may even vanish into hammerspace . If a character suddenly sprouts a pair, it's because Power Gives You Wings Generally seen as highly attractive , even if the Wings Do Nothing . If you're looking for the flying partner of an Ace Pilot , try Wing Man Subtrope of Vertebrate with Extra Limbs and Monstrous Humanoid . See also Draconic Humanoid , who may have dragon wings but looks decidedly less human. Subtropes include Bird People (usually), The Mothman , and Harping on About Harpies . Compare Peacock Girl and Pegasus . May become a Broken Angel if their wings are clipped

It takes two to tango in the air combat business, so you need a wingman. Or three. Or sometimes more The wingman is a pilot of another plane whose job is to cover his or her lead's six o'clock—behind him—in an attack, and provide witty banter or, occasionally, someone to rescue. The wingman (or woman) will often have a contrasting personality to the Ace Pilot . They may also be wearing a red flightsuit In multi-player video games involving fighters, you can get a wingman as a given. Other games feature AI wingmen. They may utter the phrase " I Got You Covered !" Generally has nothing to do with Winged Men Compare Guy in Back , when a pilot has a companion sharing the same plane - for example, a navigator or radio operator. Since the F-4

Phantom II and F-14 Tomcat, two of the coolest planes around , are two-seaters, it's common to get a "four in two" group of characters Has mutated and been adopted as slang for the guy who, when you encounter a couple girls hanging out together, keeps one occupied so you can try to pick up the other. (It's this one instead.) And not to be confused with the manga called Wingman</ Many wingmen themselves may be aces, especially if they fly in a target-rich environment. When a group of aces are arranged into flights and wingmen, it is called a fat cat flight</

A character has, obtains, or shows wings. These wings don't do anything. They don't help the character fly. They don't throw lasers. They don't flap! They don't even eat people! Even if you are</ able to fly (whether or not you could before), the wings clearly aren't responsible in the traditional aerodynamic sense. They just appear because they look cool . This trope is for all wings that don't have an actual use, regardless if they are won from an upgrade , appear in the character's real forms , or they have been all the time in the character This trope appears principally in Video Games and Anime Related to Power Gives You Wings , and to a lesser extent, Awesome, but Impractical and What Do You Mean, It's Not Symbolic? See also Good Wings, Evil Wings , as these useless wings may serve for identifying a character at least Compare Goggles Do Nothing , for clothing and accessories that are there for the sole purpose of looking cool. See also Stationary Wings and the possible justification, on aesthetic grounds, in Symbolic Wings . If the wings work sometimes, but not when it would actually be useful, it's a case of Acrophobic Bird

It's the big game. Your team is down. The clock is showing that fleeting moments remain to turn back the enemy and scratch and claw to a win. Nerves are high; energy is down. Fans are getting up and leaving. And the coach calls for a time out and brings the whole team in He gives a Rousing Speech , reminding the team of what they've done and how far they've come. The team can see that his whole heart is with the game and with them. He asks them to go out there and get the win — for himself, for another teammate who couldn't make it that far, or for themselves. Inspired, the players turn around and return to the fray with new enthusiasm This doesn't always</ work... but it usually does Attempted but failed in Brian's Song </ . Gayle Sayres asks the rest of the Bears to win the game for Brian Piccolo after his cancer diagnosis, but they end up losing

Averted in McAuslan </ , when the Gordon Highlanders soccer team is up against the far more powerful Royal Navy. Sports officer MacNeill pointedly does not lecture them - it wouldn't help.

Referenced in Kingdom Hearts II </ in one of Genie's summon quotes. "Win one for the gipper! Rah, rah, rah!"

Parodied in an episode The Simpsons </ where Mr Burns tells the team "There's a little crippled boy in hospital who wants you to win. I know because I crippled him myself to inspire you."

Knute Rockne made the whole story up .

Wars are already messy, but if you're unlucky you'll have to fight two enemies: the opposing force... and the weather Come wintertime, you better hope you're not in a place known for constant blizzards. Winter or arctic warfare is one of the most notorious kinds there is. Freezing temperatures, heavy snow, ice. This can play havoc with vehicles, which have to be kept running all the time or at least started up a lot. This, naturally burns fuel. Infantry have it the worst. They will need warm clothing, blankets, something to generate heat, extra food, and shelter. Lacking any of these can mean trouble During times like these you can expect to see specially trained soldiers starting to come out of the woodwork. Men and women who are hardened for the cold and can be relied on in these situations. They may often employ skis, or snowmobiles If you're really</ unlucky, you may find yourself in a winter battle that takes place in a city or on a mountain. Urban Warfare is just as notorious and has its own trope. Combat in the mountains is just as bad because of the terrain. Better hope you're not fighting in a city, on a mountain, in the snow . This is why nobody invades Switzerland In fiction, winter battles can be used a lot because it can really drive home just how hard the heroes' fight really is. If it's a work based on a Real Life event, then a winter combat scene will show up simply by virtue of whatever unit they are following being part of some kind of winter offensive. Video games will often incorporate it because it gives them a chance to whip out some cool winter gear, like snowmobiles Sister trope to Urban Warfare . Compare Weather of War , which is a more generalized version of this; Hostile Weather , which is also a generalized version that covers non-military settings; and Battle in the Rain , where instead of a snowy winter you have a rainstorm. Contrast Battle Amongst the Flames . An Ass-Kicking Christmas might overlap here if it revolves around Christmastime. Contrast with Jungle Warfare , where it's the heat and the humidity (aside from the jungle itself) that can kill, as well Desert Warfare , where it's the heat and vastness of a desert that can kill

So the Coming Attractions got lots of people to watch the first episode of a new show. But is that enough to keep them watching? Of course not. If the audience thinks your show sucks, then they change the channel and know once again to Never Trust a Trailer . So basically you need the viewers to keep watching. While that is obvious as hell, the thing is that it's not always obvious exactly how you do it. One might think that writing a good show is how you do it, but not really. Not only does that seemingly eliminate most writers , there's also the fact that viewers have different tastes about what is good and what isn't. This is why subjectively good writing is less important for viewership than simply getting the viewers to like the show. Thus it's a good idea to write what your audience likes. This is why so many shows are Strictly Formula . The very beginning of the show is often crucial for this. That's why the first two to three minutes of a show almost invariably either has a hook for the rest of the show, has a large percentage of the best jokes/tensest moments/biggest explosions, or has a combination of those. This is almost always where you will find the Quip to Black . Regardless, it's important to keep the viewers liking your show. Even it isn't immediate , you can still make the show work eventually if the suits see the potential . But that can often be harder than winning the audience over . Also beware of Pandering to the Base .

Compare with Growing the Beard (which can also win viewers), Killer App (which wins the crowd for a system), And the Fandom Rejoiced , Win Back the Crowd (If you lost your aforementioned crowd in the past, but managed to get it back) and Moment of Awesome . Contrast with Jumping the Shark .

A character is trapped in a game, and the only way to escape is to win. A Holodeck Malfunction may be involved The graphics of the videogame in question are usually either implausibly realistic or laughably primitive compared to those available in the real world at the time, depending on how out of touch the producers are Sister Trope to Trapped in TV Land , and a Subtrope of Your Mind Makes It Real and Dream Emergency Exit ; almost always a feature of The Most Dangerous Video Game . Overlaps with Deep-Immersion Gaming in some ways. The main difference is that whereas Deep-Immersion Gaming is basically a variant form of an Imagine Spot , this trope involves the game becoming very real. Anyone trapped in a Portal Book may find themselves facing a variant of this (finish the story to exit)

To any victim of long-term incarceration, being set free from it is the ultimate</ MacGuffin . Of course, it won't come cheap, but when the alternative is to rot and die in captivity, they'll gladly risk their life on whatever No OSHA Compliance Death Course is required of them to get it The favorite motivational carrot of Boxed Crooks and Condemned Contestants , since they're already locked away, but the threat of incarceration can be used preemptively so long as the victim is already powerless to resist. Any kind of Deadly Game or Gladiator Games is likely to have this as the prize since most people wouldn't risk their life without an appropriately large reward. Likewise, the Most Dangerous Game has life as the reward One common variant would be when it's the victims friend or family member whose freedom they're trying to win. Shows great dedication when the victim could just turn and walk away and leave them to their fate Since the kind of people who are locked up are typically not someone the captors want to let out, not to mention that doing so would mean losing their services, it's common for them to sabotage the victims attempts at fulfilling the terms of the agreement, just changing them as needed , or lying and killing them. If anyone asks, the previous "winners" were Released to Elsewhere . Just about every Evil Overlord does it at some point, typically making the challenge Unwinnable by Design . Of course the hero wins, only to realize he was being baited and breaks free instead Forced Prize Fight and Death Course often go hand in hand with this. Practically every Closed Circle adventure game ever

This is such a recognized trope point that someone with no idea how to drive will set off windscreen wipers in vehicles which have no justifiable reason for having them (such as spaceships or submarines) An easy trope for a director to use to show incompetence starting a vehicle, because the camera is usually looking through the windshield at the driver already. The windshield wipers are more visual than the driver accidentally starting the radio or the A/C If there is some threat involved, this is also a case of My Car Hates Me . If it's the faulty wiring of the car that caused this to happen, rather than the incompetence of the driver, it's a D.I.Y. Disaster . For more comedic driver

incompetence, see Had the Silly Thing in Reverse . See also Damn You, Muscle Memory! , which can be responsible for this trope sometimes

A character's mouth is removed by some means. Only</ the mouth. Any further and they would become The Blank . As the old saying goes: see no evil , hear no evil, speak no evil</ The most common gesture accompanying this is to close an imaginary zipper in the air, maybe even accompanied with a zipper sound, and the mouth of the victim close up and stay shut. There are other variants, of course, most quite horrifying Related to Eyeless Face and The Noseless . Not quite as catastrophic as And I Must Scream (no actions or communication). Compare with No Mouth , an animation style where characters are drawn without mouths, and Mouth Stitched Shut , in which the lips are sealed by brute force rather than erased

In fiction-land, disarming just about any bomb is a matter of cutting the right wires in the right order — usually each wire will be given a distinctive color , and an assistant will read from a manual: "Clip the red wire, then the blue wire, then the yellow wire..." The implication is generally that if the wrong wire is cut, the bomb will explode instantly, killing the person disarming it and everyone else in the blast radius. Combines Race Against the Clock with the need to make absolutely sure you're making the right decision for dramatic tension. Of course it's never as easy as just following the manual — generally some kind of subversion is used to heighten tension.

At no point is there a plausible explanation as to why a homemade bomb should conform to any color-code standard at all, especially since the designer obviously never intended for it to be disarmed in the first place - in fact, having multiple colored wires in the first place is puzzling since you'd expect the wires to come from the same spool, with the same color. Maybe they wanted to make sure they were assembling it correctly? Naturally, a bomb intended for air-dropping (or a missile warhead) really shouldn't have any trick wires to start with. Still, it makes you wish there were an Override Command . Example of a Dead Horse Trope , partly since in real life the electronics of a bomb are both simpler and more fragile than Hollywood would have you believe. Mostly, however, it's because Time Bombs simply aren't used anymore, at least not very much. Both proximity triggers and remote detonation are more likely to get the intended target, as well as blow up anyone who gets close enough to disarm them. A Time Bomb still has the advantage of both letting you get away without the risk of a proximity trigger being set off by you</ or the need to hang around close enough to perform the manual detonation, but most simply opt for a work around instead of a timer. The Wire Dilemma has a minor Sub-Trope in the Wrong Wire . See also Bomb Disposal , Operation Game of Doom , Cut the Fuse , and Relocating the Explosion .

Children who are more mature than their age implies, with a solid comprehension of abstract concepts, good foresight and an understanding of human nature beyond what most kids their age have. There are many ways to show that children are wise beyond their years: Kids who found themselves the head of a family and take their responsibilities seriously, the Kid Hero who actually treats their duty in a way an older hero does and doesn't simply see it it as an adventure, the teenager who refuses a stupid prank under all pressure, the cunning Enfant Terrible capable of planning and

backstabbing that would make an Evil Overlord proud… There may be a reason why these kids are what they are. Parental Abandonment (or even worse, a Teenage Wasteland) could force a kid to mature very fast, and a traumatic enough life could burn the childhood out of the most extreme and tragic examples of this trope. However, some of these characters are simply like this by nature. This trope applies to a good portion of anime characters, probably to appeal to a young audience while still being able to let the characters exhibit more mature behavior, like engaging in fierce combat or taking up leadership roles. This consequently makes such characters more relatable to a mature audience as well, as long as it's done well and the matter of young age doesn't raise too many eyebrows. Note that this is based on the mentality of the character. Just being shoved into an adult role won't cut it; the average Kid Hero and Bratty Half-Pint tend to be highly immature, after all. Intelligence tends to be different from maturity as well, some Kid Geniuses can invent hyperdrives in their backyard but act in a very childish manner everywhere else. A good number of kids under Improbable Age count, but if the kid is in a high-ranking position and still thinks like a kid, they won't fit here. Frequently speaks in Little Professor Dialog . Contrast One of the Kids , Manchild , and Kiddie Kid . Compare Adorably Precocious Child , who tries to be like this but is still a kid at heart. Compare Child Prodigy , who is basically a TV Genius in child form. Innocent Prodigy is when a child really is</ like this, but still retains a childlike innocence in other aspects of life. If the character has an outgoing personality, they might be a Mouthy Kid or Little Miss Snarker , and when this character's maturity is displayed in a villainous light, they may become a Creepy Child . When every</ kid in a franchise acts like this (or at least most of them), it's probably because Most Writers Are Adults Kids may be forced into this by living in a Teenage Wasteland . If the adultlike behavior is disturbing rather than impressive, it's Troubling Unchildlike Behaviour . If a Child Prodigy acts like an adult in a child's world, rather than being thrust into the adult one, they're Acting Your Intellectual Age .

Using the control that being a writer affords to create a story that addresses one or more outcomes that the author wishes would come about; that is wish fulfillment. There is nothing at all wrong with this, in and of itself . If Real Life fulfilled every psychological need we human beings have, we probably would not want to write fiction at all. Nor is there anything inherently</ unhealthy about using fantasy to compensate for a deficiency in Real Life ; as long as one avoids becoming a Daydream Believer , Escapism and fantasy and Wish Fulfillment are healthy ways a human psyche can deal with dissatisfaction Human beings have needs, and some of these needs are psychological in nature. This is an undeniable fact. When a person's Real Life does not provide all of these psychological needs, they can turn to fiction in order to provide for these needs. For instance, someone lives a very boring life going to an utterly mundane job and has no excitement at all. Said person's need for variation and stimulation is not being catered for. Thus, this person might feel very attracted towards stories where an otherwise-normal person they can easily relate to suddenly becomes an extraordinarily powerful being and is thrust into a wild and thrilling series of events This, in turn, is why people sometimes defend fictional characters as if they were real , because they are not defending the character but idealized versions of themselves and/or embodiments of their values. An attack on the

character is seen as an attack on traits they (the real person) personally possesses and/or admires</ While it's a neutral term and an undeniable part of fiction in general, wish fulfilment is rarely mentioned in a positive light in reviews. Usually, bringing up the term suggests that the author sacrificed quality in plotting, pacing, characterization, etc. in order to facilitate their , do it too much, and it stops improving the story and just becomes indulgent instead. The conclusion being: don't worry too much about using these tropes as long as you pay particular care to that balance It is also possible for a work to be Wish Fulfillment for the audience either, instead of, or as well as the author. People whom the work targets will be more willing (to a point) to suspend their disbelief over certain aspects of the work if it means that the goal of the work is achieved . However, this can be a double-edged sword too, as aiming for a too-specific demographic can limit the amount of people that the work appeals to Contrast with Sour Grapes Tropes and True Art Is Angsty Not to be confused with Wishing Tropes , which is about literal wishes being granted for characters in-story

Wish granting is a popular concept in fiction with numerous tropes, and several magical creatures and artifacts acquiesce to these desires. It's typically genies or fairies, but witches and wishing wells are not unheard of The wishes are commonly defined by the way they're granted. Hopefully they'll be carried out as you intended , but watch out if your words are taken literally , and woe betide you if they're deliberately misinterpreted .. See also Deal with the Devil for outright infernal entities who will grant your wish, although they usually have a rather demanding price Not to be confused with Wish Fulfillment , which is about the audience</ 's wishes being fulfilled in the story

So the enemy is a Jackass Genie , and has been attempting to corrupt the heroes by giving them wishes , or maybe after the heroes are done will be free to wreak havoc. Be Careful What You Wish For ! Since choosing not to play the game would be boring, there is usually one wish that will actually get rid of the problem. This often involves exploiting some rule that the Genie has to follow. It usually helps if the hero doesn't succumb to the temptation of trying to benefit from the wishes and defeat the genie at the same time, but some have beaten the odds and accomplished exactly that. Usually the results are a dramatic explosion, but not always. Sometimes it's merely a Reset Button being pushed. The most benevolent form is Freeing the Genie - this act of immense selflessness might be rewarded by turning a stunned and grateful former- Jackass Genie into a powerful friend and ally, who (depending on the system) may even be free to use their powers indiscriminately in your favor. Of course, whether or not the wording of the Wishplosion would work Depending on the Writer . Expect various works to come up with Take That! interpretations to popular wording from other works. See also Did You Just Scam Cthulhu? , which is more about tricking superpowered beings into doing your wishes in general, and Logic Bomb , which is an equivalent trope for dealing with computers and robots .

This is an index of tropes relating to all types of characters who This ihave the ability to use magic ndex is a subcategory of Magic This iand Powers , obviously enough

The historical Christian view of a "witch" was a person who makes a Deal with the Devil in exchange for magic powers, often defined as becoming Satan 's concubine. On the other hand, adherents of modern Neo-Pagan religions such as naturally take an opposing viewpoint on the practice of witchcraft In the modern day, though, either the positive or negative connotations of magic-as-divinely-attained would result in controversy (perhaps due to the ease with which either one may be confused with the other). So, in much fiction, witchcraft has become more of a matter of Superpowerful Genetics . Either "witch" is merely a particular race of humanity , or a different species altogether (the distinction is usually a matter of the author's semantics rather than using an actual biological definition of "species", such as the absence of interbreeding). This is a bit closer to a belief among the of Africa, that an inherited organ (often located near the liver) allows potential unconscious use of magic A Witch Species is also mentioned in very early Christian writings describing a belief that witches were tiny creatures that cause sickness in plants, animals and people. In other words, germs . But these writings also dismissed this idea as a superstitious delusion The witch's powers are merely a physical trait which you either have or you don't, although those lucky enough to be born into a Witch Species may still have to work hard for their abilities to reach their full potential. They may even need formal Training Note that these characters were originally almost Always Female , unless male relatives are introduced, and male magic users generally use learned skills for their magic. In some cases, male witches (frequently called "warlocks") are exclusively evil , or are portrayed as inherently less common or powerful than female witches. The popularity of Harry Potter </, however, has brought in some boys, although they're sometimes referred to as wizards or warlocks. Complicating the issue of inheritance of witch powers is that Muggle parents may produce witch children (and witch parents' Muggle children) because the Witch Species traits manifest in Randomly Gifted individuals Most protagonist Witches tend to be rookies, but the older and powerful ones are depicted as Physical Gods In Japan, the popularity of Magical Girls has considerably softened the idea and one is just as likely to see magic powers that are either genetic or learned May be the targets of Superhuman Trafficking . See also Cute Witch . For cases where every member of the witch species is a Wicked Witch (which is probably true if all Magic Is Evil), see Always Chaotic Evil . For cases where they can have any alignment (like normal humans) see Good Witch Versus Bad Witch . When members of a witch species produce a child with no powers, it's a Muggle Born of Mages By default, anyone from a Witch Species is disqualified from Badass Normal status (Muggle Born of Mages notwithstanding); they can still, however, fight like a normal , as well as be Brought Down to Badass

Like other supernatural beings, witches hold a prominent and enduring place in pop culture; therefore, here's an index for works that focus on witches Just having a witch in a story doesn't qualify it for inclusion here. The witch should be one of the main heroes, the Big Bad , or otherwise central to the plot. Such works will invariably include tropes from the Witches and Wizards index Note that not all female magic users are witches; some are actually Magical Girls or something similar. If the character in question is referred to as a witch and/or adheres to any of the Witch Classic

tropes, the work she's featured in probably belongs here Also see the related indexes Ghost Fiction , Mummy Media , Vampire Fiction , Werewolf Works , and Zombie Stories

When a potentially deadly and effective strategy is ruined (or logically should be but comically isn't) by the conspicuous way it is acted upon. Usually by a Battle Cry , an Attack Call , a Pre-Asskicking One-Liner or something similar. Needless to say, characters who carry out this trope frequently cross into Too Dumb to Live territory, or at the very least aren't the sharpest tools in the shed The calling card of Highly Visible Ninja . Compare So Much for Stealth , when some small indication blows one's cover, and Leeroy Jenkins , when one idiot ruins the careful plans of the rest of the party. Particularly spectacular versions of this trope may involve bursting through a nearby window or wall Trope Namer is a song from The Pirates of Penzance </, which is all about parodying this trope

In an unquestionably hierarchical situation — often with legally enforceable prerogatives — a junior argues with a senior. The junior has very good odds of being right, since he is confident despite what his senior thinks, or so he thinks. The more diffident the junior is about making the objection, the more likely it is that he is right (and objecting out of the purest sense of duty). Sometimes the junior merely keeps his complaints to himself, and his displeasure is merely manifested non-verbally. If the junior does voice his opinion, it will usually be prefaced by "With due respect" or some variant, like "With respect" or "With all due respect." Sometimes takes the form of a soldier chewing out a CO and punctuating their rant with a subdued "...sir." The Bad Boss will view this with disfavor, even if he ordered it; a Benevolent Boss will take it as a sign of good spirits and sense in the subordinate If he slaps it down and his</ superior is present, the odds are good that his superior will approve, and insist on it. This can lead to some interesting tensions afterward. It's something of a Running Gag that this phrase, as noted by the page quote, is almost invariably the preface to an opinion that isn't particularly respectful . The page image also contains an example of this trope being used as an insult in another way: Exact Words . (The speaker thinks you aren't due any respect from them.) Conversely, especially when addressing a group, it may be a way of showing respect for some of them without the awkwardness of explicitly saying that the speaker respects only</ some of them. A common Military Trope. Fire Forged Friendship may lead to this; the junior having won the superior's respect in combat, the superior will listen. The Old Retainer is prone to it, because criticism must be delivered properly</. Other servants may also engage in it. A more civilian version of this phrase is a "No offense, but..." which is again followed up with a dose of Brutal Honesty . Compare You Are in Command Now , where a junior may accidentally give a senior an order, and Friend or Foe , where the junior does not know whether the senior is who he claims to be. When followed by some slang or curse words, the result can be Sophisticated as Hell . See also My Master, Right or Wrong where the junior's sense of ethics (or sometimes just his sense) constantly clashes with the senior's lack thereof, though he still follows. Often said by a despairing Commander Contrarian . Compare

to the similar Permission to Speak Freely . See also Rebellious Rebel , where this may occur in the lead up to the rebellion. May be followed by Resigning In Protest if the superior is doing something particularly nasty/objectionable. Truth in Television , in various degrees in different settings. All professional and social hierarchies include forms for respectful disagreement with a superior, which may be used in earnest or sarcastically depending on the situation and the personal relationships involved. Contrast Right in Front of Me . See also That's an Order!

... Who Needs Enemies? Two people are supposedly friends, except they seem to hate each other. Like, a lot. They're always bickering, insulting each other or outright whupping each other, which leaves the audience wondering, "How the hell are these people friends?" This is often because one or both are Jerkasses , though sometimes it seems that they reserve all their hostility for one other. Once in a while, they'll have a heartwarming moment which will make the audience go " Aw, Look! They Really Do Love Each Other ." Then it's back to business as usual. The other option is that one will eventually go for a Uriah Gambit . Note that the conflict does not create serious problems when dealing with worse enemies — that is Divided We Fall (which is often enough also polite). Not to be confused with Don't Shoot the Message . For the romantic version, see The Masochism Tango and Belligerent Sexual Tension . Compare/contrast Friendly Enemy which has enemies acting like friends. Compare Vitriolic Best Buds and Odd Friendship . Contrast Who Needs Enemies? , where two characters really ought</ to be friends given their similar goals, but somehow aren't. May be due to coming from a Friendless Background . Compare to Fair Weather Friend (which one could say is a Sub-Trope to this one). Also, We Used to Be Friends , where their relationship evolved from "friends" to "enemies", but wasn't both at once.

It seems like any major military- or corporate-backed venture to give a mundane person super powers or just enhance their normal abilities results in the test subject going uncontrollably berserk as a side-effect . Sometimes the choice of test subject is clearly to blame. Convicted criminals are convenient (" One swallow and ten years go off your sentence!") but unreliable guinea pigs if you're trying to develop a Super Soldier who can punch out a tank. Nobody in any of these programs ever seems to have been given the most basic psychiatric evaluation. The evidence indicates a connection between morals and one's ability to remain "sane". Normally, using the power makes you crazy the longer you use it, because Evil Feels Good , but a noble, heroic character is better able to stay in control . Other times, it seems that insanity happens as a side effect for no discernible reason other than to justify the needs of the plot and/or give the super individual a weakness that they must struggle to balance and maintain. This also gives the Badass Normal their one edge over the competition as they lack this weakness. There will be some Techno Babble but this will be the real reason. Sometimes, the creators of the super being realize the error while in the prototype phase and will seal the subject away , hoping everyone just forgets about them. Often, the first subject to undergo the process — or a single subsequent subject — will turn out okay , so on top of all the various other issues that the treatment has, it's usually their job to clean up the mess made by subsequent failed

attempts. If it's a Science Is Bad story, the sponsors of the program are likely to just keep pumping out nutty prototypes hoping they'll eventually make one that is not</ insane. This trope can also arise if the principle that knowledge is power is extended to These Are Things Man Was Not Meant to Know . If all else fails, it'll seem like it happened just to make the Aesop appear in the story. Karmic Death is a frequent end for not only the subject, but the scientists who created him/her/it. May be either the cause or the result of Science-Related Memetic Disorder , especially if the person is already a Mad Scientist to begin with. Invisibility seems to drive one insane (because when you're out of your sight, you're out of your mind), or at least evil, more than any other power, because it lets you spy on people undetected and escape easily without consequences H. G. Wells ' novel The Invisible Man </ is the Trope Codifier for invisibility letting you be evil in the modern era, but the germ of the story is much older than that ; if you asked Wells where he got the idea he would probably have mentioned Plato 's tale of the ring of Gyges (from The Republic </). Shapeshifting and telepathy are close seconds to invisibility as potential causes of this trope, probably due to Personality Powers ; after all, changing identities too often might result in losing track of the real you, and having other peoples' thoughts in your head is a lot like voices in your head (or can be abused for Big Brother Is Watching). It's crazymaking when telepathy tells you people are lying and you can do nothing to prove it. Anything can theoretically trigger it. Getting your powers from otherworldly beings might make you mad by themselves . Getting energy blasts can result in Psycho Electro . Getting Charles Atlas Superpowers can result in Ax-Crazy . Getting Flying Brick powers can result in Beware the Superman . Knowing that one is a Reality Warper will cause A God Am I and the warper to remake the world in his own image . Think of all the Power Perversion Potential ! Cast from Sanity is the gameplay form of this trope: apparently "Sanity" has a gauge/number and is some kind of resource/payment to do a skill, i.e you lose your sanity the more you use it. This is the inverse of Power Born of Madness . God-like powers often give someone a god complex and thus this trope. One possible way to stave this off is to think " A God I Am Not ." It always occurs when someone makes serious use of an Artifact of Doom , provided the user isn't eaten on the spot by said artifact . A.K.A. Comes Great Insanity for short. To go with the original version, Comes Great Responsibility . Compare The Corruption , Almighty Idiot , Drunk with Power , God for a Day , Mad God .

Super Heroes are expected to have a higher moral standard. No abusing your powers for personal gain. Sometimes this is enforced by the authority that granted their abilities, but most often, even if they are aware of the Mundane Utility , it is self-imposed. What constitutes "abuse"? That gets into a nebulous area. This trope usually involves the more obviously violent powers that could kill someone in a few seconds or violate a person's integrity , but even good powers can make bad people . However, if your family is down on their luck financially, what's a little arm wrestling wager at the pub going to hurt ? Mostly this is a moral stance superheroes took early in their career to make sure they never hit the slippery slope to evil-dom. This happens fast; arm-wrestling for money at the pub will often signal temptation to evil within a few episodes, if not that very one. In the hands of a poor writer, it is easy for this to turn into a character Cursed With Awesome powers and

unable to enjoy them in any way, trapped in a life they didn't choose can easily become You Can't Fight Fate and Hard Work Hardly Works , and is usually a one way ticket to Wangst-ville . It can also degenerate into the idea that benefiting from one's own talents or skills is wrong , and that trying to help others will only end in disaster , but that you are still obligated to do so even knowing that Failure Is the Only Option . The weight of the responsibility of the said great powers is often why heroes have Chronic Hero Syndrome . Superheroes who follow this trope often become The Cape . Outside the superhero genre, this is not often a trope relating to the main characters, but many a Reasonable Authority Figure is deeply aware of the responsibilities that come with his post. Indeed, one way to detect whether such a figure is good is how he regards the misery or deaths of the faceless masses; even not knowing any of them, the Reasonable Authority Figure will not regard them as A Million Is a Statistic and if he must sacrifice them , will regard it as Dirty Business . Contrasted by Muggle Power and With Great Power Comes Great Perks . If the powers result in the character losing any sense of responsibility, see Drunk with Power and With Great Power Comes Great Insanity . The Specials </ plays it for laughs: The main theme of Bruce Almighty </ is Bruce learning to use his omnipotence to help others, rather than just himself.

A guy (usually) proposes to his (usually) girl. She accepts. The music swells. It's all very sweet. He produces the ring, and puts it on her left ring finger. It should be that simple It never is. This trope is about the wacky mishaps that can happen to a ring, the guy planning to offer it, or the woman who may be accepting it The trope is often suspended or blown off in animation because of recycling shots and budget considerations. So engaged and/or married characters don't tend to have visible rings. On the occasions when someone in an animated show has a ring they bothered to draw, it's usually a clue that the ring is a MacGuffin or an Artifact of Doom or that the engagement is going to fail for one reason or another

The wedding ring, in many western countries, is worn on the left hand due to an archaic belief that the ring finger of the left hand has a vein that leads directly to the heart. Some old folk tales say that if a woman wears any ring on that finger while a maiden, she will never marry. See also Old, New, Borrowed and Blue for when the engagement ring does make it all the way to the wedding. At which point then we get wedding ring tropes:

The claddagh, known colloquially as the Irish Wedding Ring, is
The worn with the heart pointing toward the wearer if they are
The married (crown pointing away); and with the heart pointing away
The from the wearer if they are available. Similarly, Hawaiian
The tradition indicates a woman is spoken for if she wears a flower
The behind her left ear, rather than a ring widow finger is the
The opposite finger. A woman or man whose spouse has died switches
The the ring to the opposite hand. Hilarity Ensues in situations
The where wearing a wedding ring on the "wrong" hand is considered
The a tell for being gay and on the make. Widows also occasionally
The wear their wedding ring around their neck on a chain

Cuckolded spouses may destroy the ring, pawn it, or give it away as

if it were a worthless trinket. Usually in this case, it's a female destroying the ring There are of course, ring tropes that don't revolve around the wedding and marriage, which may also fit under this catch-all trope involving rings See also Lost Wedding Ring The Young Justice</ fanfic "With This Ring", which has nothing to do with weddings, is found here

The Witness Protection Program serves to, well, protect witnesses to crimes in order to prevent perpetrators from… cleaning up after themselves , in a way. To put it simply, in case the perp has ideas to eliminate the witnesses in question , the Witness Protection Program will take those witnesses and officially alter all their records and form new identities plus have them move to another location in order to make them virtually impossible to track by the offenders. In Real Life , the program tends to be fairly successful in granting these people the security they need because there are multiple levels of protection and doesn't have to be a new identity, such as adding restrictions on who can read normally public records. In fiction, however… that's another story In fiction, if someone is placed under witness protection, they might as well have just pasted a huge "KILL ME" sign on their back, because chances are that character is going down , courtesy of the perpetrator, in spite of all the odds. Exactly how the bad guy finds these people regardless of all their records being virtually erased is rarely ever brought up. Perhaps the perp had some help from the inside ? Or maybe the perp has supernatural abilities that aided their search. Or maybe the people who are SUPPOSED to be keeping their identities secret aren't that good at doing their job. Or perhaps they just happen to be a Scarily Competent Tracker . Or maybe the witnesses blow their cover by being Too Dumb to Live . Or perhaps the perp just stumbled upon the witness by random happenstance . Whatever the case, they will find a way to get to these witnesses , government protection be damned Sometimes, the witness will be lucky enough to survive the inevitable attempt on their life (usual reason being them being a main character), but that still means the witness protection failed; the perp found them anyway. Fortunately, should the witness survive, what usually follows is either the bad guy getting killed and the witness being able to return to their old identity (which isn't possible in Real Life witness protection), or the bad guy getting incarcerated, which usually only delays their inevitable return In cases where a government-issued program does not exist, friends, relatives, and associates of the witness may make their own form of protection. However, the chances of the witness getting found out only increases exponentially. Especially</ if the protectors happen to be particularly powerful The Anthropic Principle is in full force here; if the witness protection did</ work, the characters would simply happily disappear into their new lives, and there would be no story Subtrope to Witness Protection . See also Police Are Useless and Unsafe Haven , the latter which operates on the same principle as this trope Not related to the Larry the Cable Guy film Witless Protection</

The United States Department of Justice has a Witness Protection Program, in which a person who has given significant information about someone who is wanted for crimes is given a new identity in a new location. It may be used in the case of an innocent party who testified against, say, a member of The Mafia , but is often used to

protect a member of organized crime who has done a Heel–Face Turn and testified for the government in court. To keep said witness from becoming either part of the concrete used to rebuild Exit 72 on the New Jersey Turnpike, or the main ingredient in Bark-O Dog Food, the Federal government provides them with a new place to live and a new identity. This operation will be very expensive, and the party who has been granted relocation will be subject to significant restrictions. Usually, they will not be allowed contact with anyone from their past, may be required to change occupations, or have to do other things to protect their new identity from discovery by those who might harm them. If they cause their cover to be broken, it is extremely likely they will not receive a new one. Once the person goes in, it's basically a one-way trip; there is no connection between them and their previous life. If they are wanted for crimes or leave behind debts prior to going into the program, they will not be reachable. The Justice Department has even told the IRS to get lost for the collection of unpaid taxes by someone who went into the program. So far, not a single person who has entered the US Federal Witness Protection program and followed all the rules properly has ever been killed (although the same cannot be said for people who don't follow the rules). This idea can be used in fiction in a number of ways: Some states provide a similar (but less comprehensive, obviously) program for witnesses to state crimes. Other countries also have similar programs. If someone starts over themselves, without government assistance, they are Starting a New Life . If, despite everything, the bad guys still</ manage to find the person in question, then we have a Witless Protection Program . A number of films have used the premise of witness protection, either as a story Ripped from the Headlines , being Based on a True Story , or total fiction. The trope can be used dramatically, or for comedy Subtrope of Sent Into Hiding .

Occurs most often in non-fiction shows with more than one host. The hosts will trade funny and or witty comments back and forth instead of presenting what they are supposed to be presenting. They may also digress into talking about their personal lives Young, hip viewers might assume that the execs are out of touch for encouraging the banter, but according to an Ipsos-Reid poll taken in 2004, over 85% of viewers preferred shows with banter to those without even if they had previously claimed not to like banter. This includes</ young, hip viewers! Producers know what viewers want, and it's apparently lots of small talk Local news broadcasts , daytime talk shows , and infomercials seem to especially love doing this, but you also get it between the DJs on music and radio programs. In news broadcasts, reporters who are live on the scene will sometimes engage in this at the end of their segment Sometimes there exists a pair or trio of hosts who have good chemistry, and can do this spontaneously (this is key), without making it seem forced or artificial (also key). The producers may note this and insist on more of it, ruining the chemistry British news programmes are usually devoid of this. In contrast, British music radio stations often rely on good banter more than on good music, to the extent that many people tune in to hear the hosts more than the music they play See Smarmy Host . For hero/villain banter, see You Fight Like a Cow

Charlie Brooker commented on how US TV is much more capable of pulling off witty banter between news reporters than the ones in the UK, as they just manage to come off as much more relaxed. In his own words,

"when our news-readers try to relax they just look awkward, like they've accidentally shat themselves and don't want to let on".

A Wizard Duel (also Wizard's Duel or Wizardly Duel) is when two (sometimes more) characters with magical or magic-like powers (spells , usually) battle each other using them. A trope found mostly in Fantasy , though it may apply to characters with magic-like powers of other genres If both the heroes and villains have a wizard on their side, you can be assured this will happen at some point. Usually at or near the story's climax, probably because such a battle tends to be visually impressive . Of course, if the protagonist of the series is</ the sorcerer, then it happens all the time. The battle doesn't have to be between enemies; it can occur between friends or rivals, a master and his apprentice, and so on Sometimes, there are specific rules that have to be followed in the duel, especially if both characters belong to a special caste or organization. Of course, if one of the participants is dishonorable, expect him or her to cheat If such rules prohibit direct attacks on each other, or the work's demographic would make serious violence inappropriate , or the duel is just more of a friendly rivalry than an all-out fight, the participants may limit themselves to ostentatious spell contests instead. In this case, Anything You Can Do, I Can Do Better , can mean something like "any fish you can summon , I can summon bigger ," if you will, and then they might have the "fish" fight on their behalf. This kind of duel goes right back to The Bible , if not earlier Curiously, one trick rarely used is to magically silence the opponent. This may be because it would make the duel too easy...or because an unspoken assumption of the setting is that it would not actually work</. (Not all magic depends on incantations , and as long as the caster isn't physically prevented from speaking in the first place an invocation's effectiveness rarely seems to depend simply on how loud</ it is, or perhaps all competent magi have some defense against such spells.) One exception is in Role-Playing Games , where Silence spells are fairly common If the win condition involves the death of an opponent, see Duel to the Death . If the magic users are specifically using Voluntary Shapeshifting spells to get the upper hand, it's a Shapeshifter Showdown

Sometimes Science Fiction isn't really science fiction . Sometimes, it's actually fantasy. Even so, some things are usually seen as a part of one genre and not the other. If you see a magic sword, for example, you can assume it's fantasy and not sci-fi. Space travel, on the other hand, is firmly in the realm of science fiction, and not fantasy Except when the High Fantasy takes place in outer space without the use of sufficiently advanced technology or being "super-evolved" or some such , that is Sometimes this is a science fiction setting with some distinctly fantasy elements, such as Magic by Any Other Name . Other times, the only science fiction element is the fact that it's taking place on an alien planet. Magitek can sometimes be commonplace in such settings, but not always A subtrope of Science Fantasy . Compare and contrast to Fantasy Aliens which plays a traditional scifi trope in a primarily fantasy setting

Certain popular characters within a fictional universe (and sometimes in real life) get used in gratuitous and/or inappropriate ways purely to enhance marketing Superhero teams in comic books constantly change. Characters join and leave so often that any given superhero team is often unrecognizable within a year. Other superhero teams have a Heroes Unlimited setup, where there are Loads and Loads of Characters and no two issues will have the same group. As a result, there are a lot more fans of particular comic-book characters than there are fans of particular comic-book teams or titles. Fans will like a new team book not if it has a name they recognize, but if it has characters</ they recognize. A new title will often sell based on whether it has already-popular characters in it, and existing characters will often be made more or less powerful based on how popular they are with readers. This is done so that characters can be viewed by more readers, and also to find the best possible combination for a team for sales This leads to one of the most overused tricks in comic-book marketing. When a character is very popular, they will often get : appearing in every comic book title and format possible, smearing them all over even the non-related covers with all the fine delicacy of bacon-flavoured soap. The character will often have a flood of mini-series which desperately search for something new to do with them ("in this issue, Wolverine visits Turkmenistan!"), until the fans are sicker of them than they would be of bacon if they</ had to bathe in an offal gutter at the meat-packing plant too The next step of Wolverine Publicity is random cameos to drive other titles. The promoted character will appear in the first issue of every new title, and appear in old titles with flagging sales, regardless of whether the promoted character makes any sense there. Particularly shameless marketers will just slap the promoted character on the cover and have them appear for one panel in the issue . They will often suffer from The Worf Effect ; a new character hasn't 'made it' unless they can thrash the most important character in the universe. Even if the story is actually a team-up, this pairing might suffer from being a Story-Breaker Team-Up since the promoted character may not fit in with the title's story or tone at all If a team has multiple titles, with different members in each one, the promoted character will somehow manage to appear in both titles — even if the two stories are supposed to be happening at the same time A subtrope of Face on the Cover . Compare Spotlight-Stealing Title , Advertised Extra , Billing Displacement , Clickbait Gag , Covers Always Lie , Lady Not-Appearing-in-This-Game , Overused Copycat Character , Red Skies Crossover , and Sir Cameos-a-Lot . When an iconic villain</ shows up in an installment supposedly featuring someone else as the Big Bad , this becomes Hijacked by Ganon . If an actor or character engages in self</-promotion (whether in-universe or out), this could shade into It's All About Me . In music this can be one of the factors that leads to one or two members being The Face Of The Band Not to be confused with the idea that Wolverine is becoming the focus of the Marvel Universe (although that certainly has spawned many examples of this trope) . Whenever Marvel wants to do without him for a while, they usually have Magneto rip the metal off his bones.. Note that if the popular character is a legitimate lead character in a specific work, then the trope should not be listed in it. It may count for the character as a whole, but not for that work. "Wolverine buys an ice-cream" may be an example; "Wolverine saves the universe during the Crisis Crossover " is not. Try to avoid trope misuse

What's the only type of woman more dangerous than a Mama Bear ? A woman who's been dumped, cheated on, or otherwise done wrong by her significant other (or, in some cases, merely thinks</ she's been). Especially if she's been hiding some sanity problems , and especially if she was a Clingy Jealous Girl . Otherwise Self-Explanatory A villainess — particularly a queen — may react in this manner when she has very little claim on the other person . After all, It's All About Me . If the woman in question is part of an evil organisation, this may be her cue to pull a High-Heel–Face Turn Almost Always Female , but male examples do exist. Compare Green-Eyed Monster Not to be confused with the Psycho Ex-Girlfriend , although the chances of overlap are ideal. When a character is killed by said Woman Scorned, it's... well... Death by Woman Scorned , which crosses over with If I Can't Have You...

Exactly What It Says on the Tin . This trope is behind the stereotrope that any given girl would prefer to date the captain of the football team instead of the captain of the chess team. The former is bigger, broader, and more physically fit. Back in the day, this is the kind of guy that would spear boars or kill bandits, i.e. a more practical husband. This is no longer the case in many societies but the distinction remains Note that this does not mean specifically stronger than the woman in question (which is another related trope) but strong, period. In turn, even a weak woman isn't going to be impressed by a guy merely stronger than her; he has to be fairly strong as far as guys go, too. Thus the strongest man in the room is the most attractive Even works applying this assumption may still portray women as befriending weak guys and consider them "cute" in a very literal sense of the word but it will still present an in-universe obstacle to weak guys looking for a date Compare All Amazons Want Hercules , where the (Amazonian) woman would only settle for a man who is stronger than her and All Girls Want Bad Boys , where a "bad" personality could be equated with strength by way of aggression, which attracts her. Contrast Weakness Turns Her On and the genderflip, Amazon Chaser , where a guy is attracted to girls who are good at fighting (strong girls are properly Amazonian Beauty). Studies have shown that this is generally Truth in Television , although Real Life attraction is of course usually more complex than just one factor

Wonder Twin powers: activate!</ Form of... a TV Tropes description! </ A good leash to amazing powers is the need for two characters to work together to activate them. Sometimes this is a supervillain and superhero, other times it's a superhero duo. Most of the time, the characters even get to be twins because Twins Are Special . Interestingly, their actual powers sometimes have nothing to do with their inherent twinness, unless their powers tap into specific eerieness . Presumably, their in-built weakness is being ineffective unless they're together. Also presumably, they have at least one way around even that built-in weakness. Not truly related to a certain kind of "Wonder Twins." See also Synchronization , Fusion Dance , Sibling Team and Bash Brothers . Contrast with All Your Powers Combined .

Seeing as Most Writers Are Male , and femininity is considered inaccessible to men , the women's restroom naturally has an air of mystery about it. Why do women go in pairs, what do they do in there and why do they spend so long doing it? The general assumption seems to be that the ladies' room is in fact a mini-Shangri-La full of wondrous things. In extreme cases the ladies' room is portrayed as a mini-spa, complete with fountains and musicians, while in more realistic cases it's simply shown as being much cleaner and nicer looking than the male facilities. While more extreme portrayals of this are not</ Truth in Television , as women are just as capable of making total messes as men, paid maintenance personnel tend to be much faster about dealing with them, since the perception (accurate or not) is women are much more likely to care about such things. And there is some truth to this. The ladies' rooms at most places (particularly restaurants) that are fairly upscale are usually kept cleaner, and they tend to be decorated with pictures and plants compared with the usually spartan men's rooms. Meanwhile, places that don't decorate the ladies' room often can't be bothered to perform basic maintenance or provide things like soap in the men's room. While most ladies' rooms are fairly similar to men's rooms, it is not uncommon for a nice one to include a small anteroom before the restroom itself. This room may contain a couch, often will contain chairs, and possibly a lit vanity. This room is designed to make it easy for women to fix their hair or make-up without blocking access to sinks. It is also useful because lines for ladies' rooms tend to be longer than for men's rooms since women rarely use urinals (ladies' rooms lack them anyway), do have to deal with menstruation, often visit the bathroom in groups, and often have young children of either sex with them who need assistance. Having a nicer room to wait in helps to balance this out a little. This is very rare in any men's room, which does provide more truth for the trope (and as stated on The Drew Carey Show </, if the men's room had a couch would you want </ to sit on it?). The couches in the ante-bathroom may be placed there for the convenience of nursing mothers or women with cramps, or it may be a holdover from the days of fainting couches. "Which Restroom" Dilemma is when a crossdresser or a trans girl wants to be admitted to the ladies' room together with the cis girls, but may not be allowed to by anti-LGBT bigots . See also Bathroom Stall of Overheard Insults , Women's Mysteries , Disgusting Public Toilet , Mysterious Teacher's Lounge . Compare Girls Behind Bars , another women-only setting that suffers from the same misconstructions.

So, you won a war, you bask in the glory of victory, and all that stuff. But when you finally get over all this excitement, you realize your problems still aren't solved ; perhaps you bungled the end-game negotiations, your enemies are still strong, or your strategic genius doesn't extend to politics . In any case, your enemy has already regrouped and is ready for another turn, like nothing happened. You won, but you totally botched the peace talks, or didn't care to finish off what you've begun A close relative of Pyrrhic Victory ; the difference is in that Pyrrhic Victory is a victory achieved through an exertion a bit too big to bear, while what we think of here is a victory that is squandered. A Myopic Conqueror tends to experience this as well If you wish to add examples from Real Life , try to keep it as straight as you can, as otherwise there'd be way too many of them. Also, you know the trade In Urinetown

Alice has something to ask of Bob. Maybe it's to borrow a cup of

Asugar, maybe it's to ask him to baby-sit, maybe it's if he's Ainterested in going out for drinks, maybe she needs his help to Acarry out a terrorist plot . Whatever the favor, Alice wholly Aanticipates that Bob will turn her down — she anticipates it Aso thoroughly that the moment Bob gives his answer, she launches Ainto a spiel designed to hector or persuade him away from saying A"no", completely missing the fact that Bob in fact said yes! It Amay take several moments, or several interruptions from Bob, Abefore it catches up with her that he's actually agreed Comedy ATrope that is sort of verbal Double Take . Characters with No AListening Skills are prone to exercise this trope

As James Baldwin once said, society's deadliest creation is a person with nothing left to lose This is a character with omnicidal and/or Ax-Crazy tendencies, or a character who wants to destroy everyone in the story, and is suddenly in a position to do so (on a small or large scale); but in contrast to other characters, he/she has some plausible, outright tragic reason to do so. In some cases, the other characters outright sympathize with this one (whether or not the audience does too is out of the equation here), all the while accepting that they must be stopped. Sometimes, the character is even portrayed as likeable</ , just... not with the right mindset The essential element is that the destroyer has been pushed beyond all reason. This may or may not make them The Woobie , but either way they are portrayed as having a crappy existence. This is a character who, by definition, is constantly beaten up, kicked around, and lives an all-around miserable life . Should they lose everything and everyone they trust (be it through betrayal or in other cruel ways) , and then just so happen</ upon the instrument of revenge against the cruel, heartless world that brought them so much pain, one need not be a genius to figure out whom the character will cast their hateful gaze upon. Think of this person as a Jerkass Woobie , only with the jerkassery replaced by insanity (though many characters do fulfill both tropes) This trope is less about the Sliding Scale of Villain Threat and more about how much a character has been broken — physically, mentally, and emotionally — before they finally snap and blame the whole world for all the crap they have been through. Of course, they must crack and pose a sudden threat of some</ sort, to the characters and/or the setting. And some of them do</ get their finger on the nuke trigger . In a few extreme cases, they themselves are the nuke A character who is a Woobie Destroyer of Worlds can be very high up on the Sliding Scale of Villain Threat and/or Sliding Scale of Villain Effectiveness while being very low on the Sliding Scale of Antagonist Vileness . Rather than hatred, the audience feels pity for this villain and wants to see them stopped nonviolently so they don't cause any more destruction or loss of life (or actively cheers them on , especially if their victims deserved it and were responsible for their suffering). If the Woobie Destroyer of Worlds has to be killed to stop his destruction spree, it makes for prime Alas, Poor Villain material especially if he regains his sanity as he's dying Not to Be Confused with Mike Nelson, Destroyer of Worlds , where a bumbling but otherwise nice person accidentally destroys actual worlds , leading to What the Hell, Hero? and Nice Job Breaking It, Hero! moments This trope is more closely related to Break the Cutie , Freudian Excuse , Bullying a Dragon , Who's Laughing Now? , and Then Let Me Be Evil . May have emerged as a

deconstruction of the Cosmic Plaything Not the same as Put Them All Out of My Misery , which is the trope for characters who rationalize their destructive behavior by insisting that society, or the earth, must be somehow cleansed or punished for some past injustice, making it the inverse of this trope. Motive Rant , Cry for the Devil , and Villain Has a Point are more typical of that</ trope. For characters, especially villains somewhere in between</ this trope and that one , see Jerkass Woobie . Also note that overlaps between the two tropes are not impossible May overlap with Death Seeker , if they want to die, but intend to make sure that everyone else goes first . Likely to be a Draco in Leather Pants for some of the audience. Compare Sympathetic Sentient Weapon when they're in employ of someone/some group rather than acting on their own. May also overlap with Fallen Hero , where a villain in question was once a hero until something bad and tragic happens And just to be clear, a character does not have to literally destroy worlds to fit this trope For actual world-destroying tropes, see Why You Should Destroy the Planet Earth

This trope is no longer considered YMMV because not all examples here need to be sympathetic to the audience.

A setting and an era, which has become a genre almost unto itself. In the Age of Sail, life onboard tall ships was hellish to the extreme, by modern standards. Voyages could last up to several years, sanitation was almost nonexistent, the food consisted of weevil-infested, rock-hard dried bread and salt pork, scurvy and other diseases ran rampant, discipline was harsh (A Taste of the Lash was a common punishment for even minor infractions), and death almost certain. And this is before we even get into the battles with two ships slugging it out in brutal close-range broadsides . The men who survived these times were tough as nails. Expect stories set in this world to be filled with hard, uncompromising men who are covered in grime, with awful teeth, wooden legs, and stringy dirty hair. They will be drunk much of the time , usually off rum or grog, unless they're officers in a nation's navy, in which case the drink of choice is port or brandy. They may Talk Like a Pirate , and are quite likely to actually be pirates or, if not, fight them. Despite spending most of their life on the high seas, only a few sailors from this age could swim . Few captains cared to teach swimming to their men, The chronicles of 16th century sea-life describe swimming and free-diving as valued skills because they were so rare —something true even in the heyday of this trope in the early nineteenth century. The state of swimming skills remained woeful at least partly because it was believed that teaching one's (largely press-ganged or shanghaied, and much-brutalised) ratings to swim would only encourage them to literally jump ship and desert when close to shore. This trope generally involves a Used Future sort of vision of the age of sail, with dirt, grime, barnacles, scurvy, floggings , and other unpleasant aspects of the real time period not glossed over. If a ship or its crew are suspiciously well-scrubbed and well-fed, it's not this trope. But tales of action and adventure abound, with swashbucklers , pirates , heroes and villains and damsels in distress all around. Chronologically, this setting ranges from the beginning of the Age of Exploration in the mid 15th century to the replacement of wood and sail by iron and steam in the mid 19th century. The lion's share of works in the genre, though, are about either Not to be confused with the Avalon Hill Board Game of the same

name, which is where we got the trope name , or with Schizo Tech settings where wood ships coexist with Tony Stark (Though you might want to check Ocean Punk if the idea tickles your fancy). The phrase shows up at least as far back as the making it Older Than Radio .

Ted Woolsey was the primary translator for most of Squaresoft's the same Squaresoft which would later give us today's Square Enix Super Nintendo Entertainment System -era RPGs from 1991–96. He is a polarizing figure in the video game community, even today. Depending on whom you ask, you'll get wildly varying opinions on his work. To some, Woolsey was an iron-fisted dictator who was convinced that American gamers were morons , and couldn't accept a culture besides their own. To others, Woolsey was a hard-pressed but nonetheless creative artisan who was the primary reason that these games weren't rendered incomprehensible to Westerners , translated literally with little regard for accuracy , completely remolded to suit the audience , or worse . Either way, Woolsey's impact was keenly felt. He frequently modified the scripts he was handed in order to render them more accessible for American release. Fans coined the term "Woolseyisms" to refer to places where Woolsey had obviously been tinkering with the original Japanese script. In a 2007 interview, Woolsey revealed that the original drafts of his translation had to be cut by over 25 percent just to fit on the SNES cartridge for testing, as Japanese is often a more compact language than English in written form, which accounts for the amount of cut or abridged material in Here's the thing. Woolsey's changes? They actually worked</. Some of the lines were so well integrated into the collective consciousness of the game that they have been embraced</ by the fandom instead of reviled. Though a good number of the script changes were probably unnecessary, many fans have come to the agreement that they don't hurt the final product; sometimes they even make it better. The script has diverged from the original — maybe wildly — and yet, it works anyway, just like a good localized translation should. That's a Woolseyism: The Pragmatic Adaptation 's answer to a Cut-and-Paste Translation . It can also apply to scene additions that weren't in the original source. This sometimes leads to the strange effect that re-releases with more literal or accurate translations, whether they are purely literal or merely closer to the original while still being localized, can actually start wars between fans of the Woolseyisms, the diehard purists, and the poor saps who only know one way to read the story and have no idea what's going on. Attempts to appease the first two groups have led more recent re-releases to reuse some of the more favorite lines. Woolseyisms and well-made dubs overall are most likely to be found within translated seinen anime, where even with the Animation Age Ghetto , translators know better than to attempt to turn an adult program into a low-quality kids' show. Shōnen anime, with their younger demographics, usually don't fare as well. Woolseyisms are also so common in Latin American dubs that many people actually prefer watching the Hispanic dub rather than the Japanese original. Atlus .com lays bare the processes of Woolseyizing with their Some are about Woolseyizing, but others are about localization in general — marketing, website design, and so on. Atlus is currently considered the company that most does Woolseyisms to good effect, since their RPGs, being much more Japanese-flavored than other companies' series, require lots of re-interpretation and adaptation of idioms and concepts. In the process, characters are given attitudes and verbal patterns that make them distinctive and

give them sometimes even more fleshed out personalities. As a rule of thumb, the requirements for a Woolsey-like translations are good translators (of course), good script adapters (sometimes translators and adapters are the same person, sometimes they're not), a good communication with the developers/animators/filmmakers and, in the case of video games, a good localization testing team. The best way to get these requirements is either that the producing company and/or the publisher have their own localization department, or hiring a reliable outsourced translation company which is properly familiarized with the product. Sometimes, things are considered Woolseyisms because of how drastically different languages can be, often resulting in a few things becoming Lost in Translation if it's a direct translation, or sometimes a word or phrase just doesn't have a direct translation at all. These include but are not limited to puns, regional dialects, accents, and shout outs to pop culture. Subbed shows and manga usually get around these by putting a note on the side explaining what they're mentioning. Compare Good Bad Translation . Contrast They Changed It, Now It Sucks! , or Macekre Please</ note that this trope is about script changes in translation that do not</ change the actual story flow and only exist to ensure meaning is conveyed between cultures; the process of throwing a script out entirely and rewriting it nearly from scratch is a whole other trope and can of worms . Please note that this has nothing to do with Richard Woolsey from Stargate SG-1 </ and Stargate Atlantis </, or the comedy team . See also Cultural Translation , where elements of a culture are changed to work with a different language or audience.

Many new Tropers are unpracticed at economical writing . With that in mind, the following guidelines may be helpful: " This Troper is shocked that we have gone so long without mentioning..." "As far as this troper can remember..." This self-insertion can inevitably be removed without changing the content of the example. Although after you do so, you might find it has</ no content.

Word of God is stuff the primary creators (such as George Lucas when it comes to Star Wars </ or J. K. Rowling when it comes to Harry Potter </) have said is true about their universe, even though it's not in the actual work. Word of Saint Paul is stuff that the secondary creators (such as major actors in a movie) have said, or what those with close connections to the secondary or primary creators (such as close friends or family members) have said. Word of Dante is stuff that neither the creators nor anyone remotely involved with the work has said is true about their universe — but everyone assumes it is true because an independent authority, scholar of the work, Fandom VIP , or the creator of an adaptation has said it — often with supporting arguments. It's a kind of ascended Fanon (though not Ascended Fanon proper). A more literary criticism-friendly technical term for it would be deuterocanonicity . </ Why does it matter? Because everyone</ thinks the Word of Dante applies to the original work, and so it gets mixed into future adaptations and popular allusions. It can even overrule original canonicity (if that isn't known as much as it's known of) or Word of God. Take our Trope Namer : if it weren't for Dante Alighieri and his Divine Comedy </, later writers wouldn't speak of hell having circles with specific Karmic Punishments . Hell is depicted in broad strokes in The Bible . A place of darkness and wailing and

gnashing of teeth, a lake of fire — that's really as specific as it gets. That there are specific places in Hell to send the unchaste, the literal infidels, and the betrayers is all Dante's idea. Ironically for this trope, although Dante's work is highly influential in Western culture, it should be noted that no branch of Christianity considers The Divine Comedy</ to be canon at all. Also, Dante didn't even intend for it to be considered as religious canon; it was more about political and social commentary of the time, with a bit of philosophizing about spiritual growth (a theme carried more with the Purgatorio</ and Paradisio</, but nonetheless present in the Inferno</). This trope is especially likely to happen if there is no one who can unambiguously provide Word of God. Without Word of God or Word of Saint Paul, Word of Dante is the strongest authority you have on how to interpret the canon. Often created when an Expanded Universe claims to be "official" and thus canonical but is ignored by the primary canon. If there is</ a Word of God, however, then what Word of Dante does get produced is just as likely as Fanon to be Jossed at some point. Frequently creates Adaptation Displacement . May also help create Misaimed Fandom if the Dante's ideas contradict true canonicity or Word of God. May be the cause of Newer Than They Think , especially if Dante is much younger than the work. Again, it's easier to have Word of Dante if there is no longer anyone to give Word of God. Beam Me Up, Scotty! is a version of this, where the Word of Dante is a phrase. Also related is the Death of the Author , a concept from the field of literary criticism which states that all theories about a work (regardless of their source) can be equally valid, and Staff-Created Fan Work , which sometimes leads to this. See also God Never Said That . If Word of Dante ever becomes canonical, it's Ascended Fanon . Not to be confused with the words of Dante Basco , or Dante, Son of Sparda from Devil May Cry </, or Dante from the 2003 Fullmetal Alchemist </ anime, or the other Alighieri

When Word of God explains that a character was actually LGBTQ outside of the series, choosing to keep them Ambiguously Gay (at most) in the actual story This may be because of Media Watchdogs , local laws preventing stories with gay characters from being sold, or fear of backlash. It can also be due to Conservation of Detail . On the other hand, most readers will assume a character is heterosexual when their orientation isn't developed in text. Thus, this may be a publicity appeal to a gay audience while not upsetting that part of the audience who feels uneasy about this. Or it could just be one big publicity stunt To LGBT fans and allies, it can come off as a cop-out: Saying "Oh, guess what? Bob, whom we never hinted about in the slightest? Totally gay!" after the series is safely over is not an adequate substitute for having the courage to actually include LGBT characters. Others, however, don't really mind since it allows the character to be seen for more than just their LGBT status, and avoids stereotypical portrayals or the character being defined by being LGBT and nothing more. It also works well for a series that isn't focused on romance of any kind A Relationship Reveal is often another way to out an ambiguously gay character. See also Homoerotic Subtext

A statement regarding some ambiguous or undefined aspect of a work, the Word of God comes from someone considered to be the ultimate authority, such as the creator, director or producer. Such edicts can even go against events as were broadcast, due to someone making a

mistake. Fans may look for the Word of God to settle Fanon disputes, but the Authority may have moved on and doesn't care to respond . In many cases the authority does not feel the need</ to respond; further pressure simply leads to suggestions that the fandom is misaimed . In point of fact, there are good reasons many creators don't respond to requests for this: they want</ the fans to make their own interpretations. Especially in an ongoing series where the creator knows facts the fans don't, they might very well know for a fact that both fan theories have truth in them and thus not wish to take sides. Alternatively, the author might view both readings of the story as equally acceptible, and thus not want to comment. It's important to keep in mind that just because someone wrote a character or setting, doesn't mean they decided on a correct answer to every question that could possibly be asked about that character or setting. It is not at all uncommon for fans to ask questions which they believe to be obvious, but which the creator has never considered. In particular, questions about a character's sexuality, gender identity or race often fall into this category. Everyone's creative process is different. Not all writers make highly detailed character charts, or decide on details of a character's identity that aren't directly plot-relevant. The fandom might consider those details important because the work happens to speak to people who have a particular identity: but that doesn't mean the author considered that fact important enough to spend time thinking about. Culture can play a role here as well, since what might be considered an essential fact about a person in one culture could be viewed as extraneous in another. Japanese creators, for example, will often decide what a character's blood type is: but may not pay any mind to their sexuality. Western fans can find this very strange and frustrating. The other reason creators often refuse to answer questions about character identity is of course, politics. This is particularly likely to be true when the creator is in a different country from the fandom. In the heat of internet discourse, it can be difficult to remember that what is a pedestrian factoid in your country can be a hot-button political issue in a different one. Creators may have good reason to fear social or even legal repercussions if they answer questions like this: something which fandoms are often not as sensitive to as they should be. Creators whose primary motivation is profit may additionally not want to alienate parts of the fandom: refusing to resolve Fanon disputes, especially if they are politically tinged, can be an effective strategy for doing that A number of people reject the notion of Word of God being equal to canon , considering something to be canon only if it appeared in the original source material. If the creator had wanted a certain fact to be canon, the thinking goes, they should have included it in the work to begin with. Other audience members go even further, considering the uncertainty and ambiguity of canon to be a good</ thing and decrying the Word of God as shackling the imagination and interpretations of the fans. These attitudes have found some acknowledgement in literary criticism: Wimsatt and Beardsley's "The Intentional Fallacy" and Barthes' Death of the Author essay both argue that the interpretation of a work cannot be limited to attempts to discern the "author's intentions." Something else to consider is that, often, particularly when it comes to comedy shows, creators may make statements that are meant as jokes, or at least, not meant to be taken seriously. It may sometimes be difficult for people to tell if certain creators are making a genuine statement of canon or not. So, be careful when relying on things like humorous DVD commentaries and interviews on comedic talk shows for confirmation about something.

Another thorny issue is that not all stories have a single creator, and the collaborators may not actually agree with interpretations of their story that weren't made explicit in the work. This is especially likely if they no longer work together, and particularly if they had a real-life falling out. In this case, there are multiple "Gods" given potentially contradictory explanations, so whose word is to be considered correct? Likewise, in many cases the writers of a story are not the copyright holders , meaning that they're not the highest authorities on its meaning even if you do subscribe to the Word of God theory. If a work has more than one creator and they disagree with each other on a crucial point, you'll likely see fans embrace conflicting statements. What happens when multiple fans are equipped with the Word of God? What happens when one Word turns out to be more ridiculous than expected? Bible fight! The term ' Story Bible ' is sometimes used for the definitive guidelines for writing an episode of a TV series. Two writers quoting the Story Bible back and forth are having a Bible Fight. This is also a way that a theory can be Jossed . It's important to remember that if you disagree with the Word of God, there's nothing wrong with writing fan fiction that contradicts it , just don't try to foist your preferred Fanon on fans who acknowledge the official canon or on the actual creator of the work. Actors can be included under Word of God if they are the actual performers of the characters involved. This is because in order to perform their roles, most actors will spend time working out motivations, backstory, and even what a character is thinking in a particular scene. So even if a scene does not actually have two characters say "I love you" to each other, but the actors say that they played the roles as the two characters being in love, and the writer of the story says they were in love, then Word of God may then apply that they were in love. When the word does not come from the creator themself but from someone involved in some ancillary role in production, that's Word of Saint Paul . When the word does not come from the original creators but over time is still treated as such it is Word of Dante . Doesn't always end up giving fans the answers they were looking for, such as in the case of a Flip-Flop of God or a Shrug of God . Cases of God deliberately misleading the audience go under Lying Creator or Trolling Creator . And then there are cases of fans either misinterpreting or just making up Word of God, resulting in God Never Said That . Diagnosis of God and Word of Gay are subtropes. Compare All There in the Manual . Contrast Death of the Author , and What Could Have Been . See also: Canon Discontinuity , Creator Worship , Broken Base , and Revision . Not to be confused with actual scripture, which we have a whole index for.

Moffat also demonstrated his power on his twitter, in relation to Doctor Who: On the other hand, in Moffat's column in Doctor Who Magazine continued hanging around UNIT H.Q. in a false moustache, getting in Kate's way. That said, however, 99% of readers recognize these as jokes, as opposed to - for example - Moffat indicating what the Doctor did during the first 7,000 years he spent in the Confession Dial in "Heaven Sent", which is taken more seriously because there is no joking involved. Or the fact that in 2015 he and the actors who played The Doctor and Clara, all concurred regarding the fact a romance existed between the two characters, even if it was intentionally left ambiguous on screen.

If you know when or where this was said, please add that information and move the example to the "identified" section.</

Once a work has been published to general acclaim, speculation runs rampant. What did X really mean? How could Y do that? How are we supposed to interpret Z? For some reason or another, the primary creator keeps quiet , so when someone else with at least some authoritative status to the work says something, it can be easily accepted and incorporated into the common view When the Word of Saint Paul contains (or is perceived to contain) mistakes or misunderstandings of the original creator, they can easily carry the germ for future debates The dividing lines among Word of God , Word of Saint Paul and Word of Dante are somewhat fluid, but if it can be reasonably supposed that someone has had a role in creating the work or a close personal relation to the primary creator, then it is probably Word of Saint Paul instead of Word of Dante In a film or TV series, typical sources of Word of Saint Paul are the primary actors, the cameraman, the production designer, the costume designer, or the score writer. In literature, it can be the author's spouse, the editor, or the publisher. Though with franchises that change creative teams somewhat frequently, the sources can also be former primary creators Named for Saint Paul the Apostle, who through diligent missionary and organization work very much changed Christianity from a minor Jewish sect into a budding world religion, while clarifying or modifying lots of things about what Jesus said Nothing to do with the capital of Minnesota , or the Brazilian state/city , other than being named for the same guy In an interview 35 years after the release of The Wizard of Oz </, Margaret Hamilton mentioned that she thinks the Wicked Witch of the West is, in fact, a “sad, lonely figure- a woman who lived in constant frustration.” This became the basis of the novel The Wicked Years </ and eventual Broadway musical, Wicked </

The pillow... The pillow is describing the topic. Hurry!! This is what happens when bizarre phrases, Non Sequiturs , and random successions of words are used and arranged either to be frightening on their own or to imply that something sinister is going on behind the scenes. The Word Salad might result from some supernatural alteration of local reality, a Nightmare Sequence , a drug-induced hallucination, an Eldritch Abomination oblivious to the fact that this is not</ how those Puny Earthlings actually talk, and many other myriad causes. Sub-Trope of Surreal Horror . The opposite of Word-Salad Humor . Compare and contrast Cryptic Conversation , with which this trope frequently overlaps.

When TV characters are meant to be completely, irretrievably unhinged, and it's inconvenient (as it would be in 95% of television scenes) to have them exhibit typical deranged behavior such as detached wandering, violent outbursts or obsessive drawing/crocheting/self-mutilation/etc, the general method for conveying their insanity is to have them constantly spout rambling incoherent phrases, e.g. "The avenue is clear and we must use it to convert the extra limbs - not yet though, not until the pastor has been distracted, or do they have the right parts? White fish elephant man which was lettuce matrix!" Quite transparent and distracting, for the most part. Talkative Loons can sometimes actually be misunderstood Waif Prophets ; it can be hard to tell the difference

between the two. If the talkative loon happens to be a beautiful young woman, she may also be The Ophelia . Occasionally some Infallible Babble might slip out of them, but Sturgeon's Law applies to the remaining ninety percent, and there's no way to tell which is which. Talkativeness that takes the form of a single phrase repeated ad nauseam</ is a Madness Mantra . See also Word Salad Philosophy and Cloudcuckoolander . May sometimes overlap with Motor Mouth if they both talk too fast and too much. If they're the main characters, try Through the Eyes of Madness . A similarly disjointed title is a Word Salad Title ; the musical equivalent is Word Salad Lyrics . Can often be caused by Intoxication Ensuing . The babble they spit out might include an Ice-Cream Koan occasionally. Not to be confused with what you get if you cross Miss Chatterbox with Shirley the Loon .

Tropes about deciding to use even go want to do look more like Angrish : A person becomes so overwhelmed with rage that they resort to yelling gibberish and/or incomplete sentences

The persistent practice of using titles that look like someone mashed together random words lifted out of an English dictionary. At worst, they will be as meaningless as "Super Punk Octo Pudding Gas Mark Seven", and at best, they will just cryptically allude to the show's premise or characters while trying to make a clever Western pop-culture reference. Basically, Gratuitous English (or whatever language the work was originally made in) as applied to work names Contrast with Exactly What It Says on the Tin , this trope's direct opposite. See also Non-Indicative Name , for characters and in-story objects with similarly unintuitive names, albeit ones that still carry meaningful communicative significance; and Never Trust a Title , for titles that are grammatically sound, but misleading. Related to I Thought It Meant . For an example of a "TV Tropes" title that follows this formula, see Ninja Pirate Zombie Robot . Frequently results in an Long Title The extreme version of this trope is the Word Purée Title , when even the words themselves are garbled or made up See also Mad Lib Fantasy Title and Mad Lib Anime Title . See also Gory Deadly Overkill Title of Fatal Death , for when horror movies do this. A Sister Trope would be Word Salad Lyrics , often performed by suitably named bands . Also very closely related to Meaningless Meaningful Words , which sound impressive in any haphazard order Not to be confused with Colon Cancer or In Which a Trope Is Described . Mad Lib Thriller and Fantasy Titles follow a set of rules that may or may not be this

Examples that Make Just as Much Sense in Context :

Alice sees Bob successfully accomplish a spell or mystical feat and later attempts to accomplish the same spell or feat by merely copying or repeating their words and/or actions and fails for the titular reason . Usually occurs when it takes more than the Magical Incantation and Magical Gesture . The magic may be in another language that requires understanding before use. It may be because as a Muggle , Alice can't </ cast magic. Or By the Power of Grayskull! only works for Bob since only he</ has the power of Greyskull. Maybe the sun wasn't at the right height. Whatever the case even if the character is Awesome by Analysis , the feat won't work by observation The results of when a character uses a spell where more than the Magical Incantation matters will vary.

There may simply be no effect or the spell could backfire . If a villain tries to use a hero's spell and fails due to lacking something necessary for success like The Power of Friendship , expect a "Reason You Suck" Speech . Aversions of this trope are rarely examples since then words </ make the magic and it is a case of Magical Incantation works for anyone In Role-Playing Games the inability of Muggles to cast spells by repeating the words is standard. To have it otherwise would mess up the game balance Falls on the cynical end of the Power of Language scale. Compare/Contrast By the Power of Grayskull! , where the words do heavily matter but usually only certain characters can use the words successfully

Describin' the trope here, boss A group of prisoners are shackled together, usually at the ankles, to perform acts of grueling physical labor, such as digging ditches, building or cleaning roads, and chipping stone, as a form of punishment Occasionally characters on a chain gang may attempt to make an escape while shackled together. This necessitates the escapees' efforts to find a means to break their shackles as well as cooperate with one another until they find a way to remove them — something that they usually learn "the hard way" after chained individuals try to run in opposite directions, possibly even running around different ends of a lamppost or similar structure which will immediately stop them dead in their tracks Working on the Chain Gang is Older Than Radio and is very much Truth in Television , although inmates are no longer chained together. The punishment became popular soon after the Civil War (1865) when slavery was abolished. It was a great way to get free labor without being outright slavery. African-Americans and out-of-staters were particularly vulnerable to be sentenced to state-forced hard labor Chain gang work remained commonplace in Southern US states up until the mid-1950s but has since become everything but a Dead Horse Trope ; only one county in Arizona (Maricopa) and one in Florida (Wakulla) still make use of chain gangs, and the inmates aren't shackled together anymore. Nowadays, chain gangs mostly just exist in period pieces in media that involve prisoners in the early half of the 20th Century. "Community service" often involves similar tasks, but leave the people doing it looking</ indistinguishable from volunteers or paid public employees A Sub-Trope of Prisoner's Work . See Also: Chained Heat which, while usually occurring between only two characters—and not necessarily prisoners—bound to each other, can be expanded here to apply to even larger groups, if need be. In more fantastic films, this will be a feature of the Slave Galley . A Call-and-Response Song is often used to pass the time

The first step in the creative process is an idea. That part is obvious. Coming up with what to call</ that idea can be troublesome. And if you don't have a name for it, then talking about it is a chore. This is why a lot of works go through a number of names between production and release. The end result may be that you hear actors talk in an interview about a movie they're doing, and then find it came out under a different name altogether Working titles can also be used defensively, allowing the creators to refer to their project without giving much away. It can help camouflage a ground-breaking project against someone else copying the idea, or sneak an anticipated sequel under the media radar until it is

ready for the world to hear about it. Also can be used to get lower production costs for big sequels as locations or prop companies overcharge on big name features In many other cases, the working title is the originally intended title that was changed because of last-minute Executive Meddling Not to be confused with the British production company affiliated with Universal See also Market-Based Title (which is what some of the working titles are if they contain curse words or are otherwise considered obscene innuendo), Censored Title (same) and Permanent Placeholder (which is what happens if the Working Title sticks)

An easy way to introduce tension in the day-to-day life of a fictional character is to have them work with someone they were previously in a relationship with. While dealing with an ex-boyfriend, girlfriend, or spouse can often be awkward enough as it is, such encounters are normally uncommon and short-lived. When two characters with a romantic history end up working together, however, the tension is magnified by the fact that they have to see each other on a daily basis, with no easy means of escape If the relationship ended badly, this situation can lead to endless arguments and insults between the co-workers as barely repressed resentment bubbles to the surface. Their constant squabbling can lead onlookers to jokingly question whether or not they're still together , which will elicit horrified denials from the former lovers. When one of the characters reaches their emotional breaking point a "The Reason You Suck" Speech is not uncommon… and both sides have plenty of ammunition to use against the other. Things can be made even worse when one character receives a promotion and becomes the other's boss, putting them in a position where they can torment their Ex with impunity If instead there are still romantic feelings between the characters, their history can be a prime source of unresolved sexual tension . After all, they did have chemistry at some point in the past, and being forced to work in close proximity together can cause old feelings to be re-ignited … leading to the inevitable question of whether they'll get back together . This situation can be especially troublesome if one or both of the ex-lovers are currently in another relationship. If the current significant other finds out a character is working with an ex, jealousy and suspicion are almost certain to follow In some cases, a character is shown to work alongside their ex with little or no issues, possibly even using their familiarity to perform better together than they would otherwise. This is often the result of their previous relationship ending with a realization that they were Better as Friends and a common trait of Amicable Exes . In situations like this, light-hearted teasing about their past from the Ex is to be expected

Works by subject/ Compare Genres . See also Topical Tropes , atopic list of tropes by topic

Around here a "work" can mean anything from a TV series to an individual movie or novel. What has a page varies, some books have their own pages and some are listed under a page for their entire series. Franchises are a bit different, only applying to multi-medium works and often reference other pages, but some works only have a page under the franchise namespace, serving as a

refence the entire collection of works therein This is a limited index of some work indexes. For an index of works with pages sorted by medium and nationality, see the Media index . For an index of franchises, see the Franchise Index

TV Tropes is mostly about two things: Listing up the examples of works wherein a trope is used, and listing up the tropes used in works. Put these two together, and they form a nice network that encourages long Wiki Walks This page is about the latter half: Works which lack a good list of tropes. If you have found such a page, add it to this list. If you have fixed a page from this list, remove it. Same thing applies if you find that someone else added tropes to a work, of course Some of the pages in CompletedMigrations.Namespaced Works With Less Than 15 Wicks may also fit here If the page needs example context, please take it to Pages Needing Example Context

Anime and Manga sian Animation udio Play

Comic Books Comic Strip Let's Play Light Novel Literature Live-Action TV Manhwa

Music

Newspaper Comics Radio Tabletop Game Theatre Theme Parks Video Games Visual Novel

Web Original

Web Video Western Animation Anime , Doujinshi , and Manga Alternate Reality Game Art Asian Animation Audio Play

Characters Comic Book Comic Strip Creators Eastern European Animation Let's Play Light Novel Literature Live-Action TV Machinima Magazines Manhua Manhwa Music - Artists Music - Albums Newspaper Comics Pinball Play-by-Post Games Podcasts Radio Tabletop Game Theatre Toys Useful Notes Video Game Visual Novel Web Animation

Web Original

Web Video stern Animation

Worldbuilding is the process of constructing a fictional universe. Strictly speaking, anything that happens in that universe "builds" it, so "worldbuilding" is only used to describe the invention of fictional details for some reason other than the convenience of a currently ongoing story, up to and including simply engaging in worldbuilding for its own sake A common form of worldbuilding is the creation of history. This could just be a Framing Device for a story told by a historian, but fantasy worlds regularly include historical notes for centuries of warfare and intrigue. Stories can then be written at various points along that timeline, and each of those stories will have a clear relationship to all the others. It makes the writing of serial fiction much easier, especially if the series has multiple authors. If so, the fictional universe is a Shared Universe The result may sometimes be called a Constructed World , conworld or (Tolkien's word) sub-creation. The term world-building was popularized at science fiction writers'

workshops during the 1970s. It connotes a focus on detail and consistency. Many post- The Lord of the Rings </ Fantasy and post-Dune </ Science Fiction writers use world-building in an attempt to give their stories weight and meaning that they would not have without a well-defined setting Constructed worlds frequently have their own aesthetics, above and beyond the aesthetics of the stories taking place in those worlds. Some artists and hobbyists build fictional worlds with no intention of writing any stories in them—at least, none more detailed than historical documents

Extra worldbuilding that is only referred to obliquely is a Cryptic Background Reference . Over the course of a long running series or large persistent universe such as an MMORPG, these add up to form what is sometimes known as the "invisible book"- the portion of a story which becomes known over time without ever actually being directly described See also Adventure-Friendly World , a common constraint on Worldbuilding, and The Trope History of the Universe , a sub-trope of Worldbuilding that describes a an element of it that serves no narrative function and exists only for its own sake. Any instance of this is lore porn, but you’ll find the most abundant examples in works of Speculative Fiction

is an umbrella term for traditional music from different parts of the nonwestern world. It usually refers to music derived from the folk traditions of many nations across the planet, played on traditional instruments. Some people only see non-Western music from Latin America, Africa, Asia and the Indigenous cultures of the Americas and Oceania fit this category, but the term is also used to describe traditional folk, blues and country music in North America, Europe and Australia. It began as a way to market the musicians from Africa and other non-Western regions to a Western audience, following the idea of a few DJ's from London. While it helped to give exposure to non-Western music, it came with its own Unfortunate Implications , as the term ends up pigeonholing so many unrelated and vastly</ different music styles. In practice, being pigeonholed as "world musicians" brings less exposure to those artists just because of the country they were born in and the language they sing in. Or as David Byrne says, "It's a none too subtle way of reasserting the hegemony of western pop culture. It ghettoises most of the world's music. A bold and audacious move, White Man!" The term "world music" itself also begs the question, "So, is Western music made by Little Green Men not from this world?" It encompasses Nordic and Eastern European Folk Music , Country Music , Blues , Bluegrass Country Music , Zydeco , Afrobeat , African Chant , Samba, Reggae , Ska , Indian raga music, Native American music, Tuvan throat singing, Raï,... As probably the oldest "music genre" in existence by the broadest definition, world music has remained popular over the centuries. The term really started to become its own "genre" from the 1950s on, when many musicians from different continents started releasing albums and touring in the West, increasing their notability. The arrival of TV also brought more people in contact with music from different parts of the world. As Classical Music , Jazz , Folk Rock and Rock musicians started to incorporate world music influences in their own work more people got interested in the exotic, mysterious and wonderful sounds. Compared to the bland shallowness of mainstream pop, world music has an authentic originality to it, In Harmony with Nature and often makes the listener dream of visiting that other world.

In the World of Badass, every character is a badass. Even the daintiest girly-girl will be a butt-kicking Girly Bruiser . Even the scrawniest of nerds will be a Badass Bookworm . Far from dying first, the black dude will be the guy you least want to mess with . And you should probably just steer clear of gay people altogether . Even that adorable dog might be tough as nails . May or may not be Rated M for Manly , after all badassery comes in many shapes, personalities and sizes. Oh, and expect a few or everyone</ to have an Awesome McCoolname Obviously, this is a dangerous place to be and will often overlap with Crapsack World and/or Death World not only because of said danger but also because such worlds are fertile breeding grounds for the Black-and-Gray Morality that so often inspires true badassery . This can lead to Anti-Hero , Anti-Villain and Heel–Face Revolving Door characters popping up at frequent intervals. Other common character archetypes include the Cowboy Cop , Crazy Survivalist , Determinator and Blood Knight Frequently overlaps with Everyone Is Armed . Compare Everyone is a Super , Had to Be Sharp If the protagonist of a World of Badass has a Love Interest , expect them to become (or, in some cases, start out as) a Battle Couple . If they have kids, it's best to avoid messing with said kids . In fact, the kids may well be able to take care of themselves. And a Non-Action Guy or Faux Action Girl doesn't even need</ action skills and manages to be a badass other ways, often by being a Science Hero or Guile Hero The World of Badass will occasionally, due to the comparably high "Holy Shit!" Quotient , overlap with the World of Ham and Adventure-Friendly World . However, it's also possible for this trope to be applied to Crapsack or Dystopian worlds where every character is a badass out of necessity, see Had to Be Sharp . This trope is not to be confused with World of Buxom , although the two can overlap (see Boobs of Steel for proof). If every badass is an Action Girl , then it's World of Action Girls . See also World of Muscle Men

A setting in which practically every known female character, excluding the occasional Token Pettanko , is unquestionably big-breasted. Whether they be skinny, average, muscular or chubby, female characters have larger-than-average breasts seemingly by default. This is especially evident when there is a wide range of body types, but they all have one... excuse us, two</ common features This can be a software limitation in Video Games where everyone looks familiar because they all use the same model . If one female NPC has large breasts, all</ female NPCs have them. If it's a 3D game on a 5th-generation console, it may even be a technical limitation, as those consoles tend to go for all or nothing , due to polygon count. Also particularly common in MMORPGs This is rather than a slightly uncommon occurrence (as in Real Life) Usually occurs as a result of Author Appeal . This can be a major source of A-Cup Angst for the 10% that are not</ well-endowed. Rarely combined with D-Cup Distress . May overlap with World of Action Girls . Its Spear Counterpart is World of Muscle Men A Sister Trope to Most Common Superpower

See Most Common Superpower for superhero comics examples DC and Marvel only avert this when it comes to their younger female characters who usually aren’t rivalling Pamela Anderson in the

chest department like most of their casts. For example Marvel has Kitty Pryde and Jubilee who were purposefully kept flat-chested compared to their older female teammates and only really averted this till much later. DC usually tends to keep Supergirl small breasted to reflect her youthfulness and to contrast with Power Girl

Basically, a World of Ham is an entire universe populated by Large Hams and the Hot-Blooded , where everything that happens is extremely dramatic, and every activity is deadly</ Serious Business , where in every conflict every thing </ is on the line. Not because of the treatment it receives , but because it just works </ when done that way! Moments of Awesome , Funny Moments , Heartwarming Moments , and Tear Jerkers happen almost one after another, giving works with this sort of setting unbearably high Holy Shit Quotients . Every factor (characters, plot, pacing...) is configured to produce the maximum possible amount Emotional Torque , the more low-key scenes being used efficiently to make the more dramatic and action-filled scenes all the more breathtaking. In such a world, you cannot merely act</ — YOU MUST OVERACT! </ Scenery … will be chewed </ — ground to fine dust</. Giant cows will be milked dry itself, or unto the Heavens </ themselves WITH! ADDED! EMPHASIS! , or perhaps sneer </, at the pitiful worms dare divine presence BRIAN BLESSED can be found STOMPING around somewhere. In this kind of world, it may seem like everyone's having a ball being as over the top as possible, but, in fact, it is the setting that requires, its demands will be met!</ Works that take place in a World of Ham tend to be Trope Overdosed , and contain Melodrama , as well as plenty of Ham-to-Ham Combat . They also preclude Evil Is Hammy , as that required just one side to be hams. For a world actually made of hamlike substance, see Meat Moss . It'll probably be just as badass, though. Compare Dark World , Crapsack World , Crapsaccharine World , World of Badass , Dystopia , Wretched Hive , Dysfunction Junction , World of Chaos , World of Snark , World Gone Mad , Layered World , Death World .

This is the character who can, with little argument, mop the floor with just about anyone or anything. There are a couple of ways to utilize this trope: Sometimes overlaps with World's Strongest Man , especially when brute force or sheer firepower are what decides combat strength. The first variation of this trope typically appears in competitions, such as a martial arts, boxing, or wrestling, where combatants would be subject to a great many rules, as well as gender and weight restrictions. The second variation is extremely common in Shōnen , where Power Levels indicate combat capabilities and fighting spirit . See also The Greatest Style , which this character probably uses, or at least knows how to beat. Frequently overlaps with Master Swordsman and Master Archer for their respective weapons . If this character actually does</ lose to someone, they are usually a Superior Successor and are instantly promoted to the new #1 spot. This character is either the winner (or a main antagonist) in a Tournament Arc , a Combat by Champion or when There Can Be Only One . Due to these factors they may face The Perils of Being the Best . In works where the hero is going To Be a Master , the person who fits this trope would be the biggest challenge in achieving their goal. Sub-Trope of "World's Best" Character by being that, but for just martial feats. In Arrogant God vs. Raging Monster , one of them tends

to be this.

Since the most prominent force in shaping a molten proto-object large enough to later be called a planet is its own gravity, worlds in real life tend to be roughly spherical in shape. This is also why there is a direct relationship between the size of a lump of rock floating through space and its degree of roundness. However, some Speculative Fiction and Fantasy series, in order to drive home the point that they do not take place anywhere resembling Earth, have their heroes adventuring on a planet with a totally different and often quite improbable shape. Common world shapes: A twist on this is Video Game Geography , type 1, where the world doesn't actually</ have an odd shape, but the way the programmers implemented the world map implies that it does. Most Role Playing Games with a Global Airship would actually end up donut-shaped (keep going north and you end up on the same place on the south edge of the map). Even the torus model does not accurately describe these worlds, or else the time it took to travel on the toroidal axis would depend on your position on the poloidal axis. These worlds are actually shaped as a , which is a shape that's impossible to depict in 3D space , so a toroid is often given as a technically wrong but close enough example you can actually have a picture of. Xianxia and Xuanhuan stories — two genres of Chinese fantasy literature — tend to be set in worlds of varying shapes. The basic forms include flat worlds floating in space surrounded by an also floating ocean, pocket worlds inside bigger worlds that are pocket worlds themselves nested inside an even bigger world, and planets of massive size that can rival our sun, but there are also more creative shapes. Notably, when "planet" was given a formal definition (thus demoting Pluto), "big enough to be spherical from its own gravity" became one of the requirements, so any non-sphere planet is not a planet (of course, any such body being discovered in the real universe has a solid chance of leading to a change in definition)

Since Medieval Stasis makes it so that a Magical Land will always be the same, and that 1,000 or so years in their world has the same amount of political, economic, and technological development as about five years in our world - that means that natural change happens pretty much never. Including geological shift. The continents, landmarks, etc. will remain in the exact same way they are across a span of 10,000 years, so the prophecy about the Sealed Evil in a Can in the Mountains of Shadowblood Peak will always be fulfilled without having Shadowblood Peak turn into the Shadowblood Picnic Hills thanks to erosion With one exception: World Sundering. Used as part of Expansion Pack World , or a Cosmic Retcon to justify revamping an outdated setting, the World Sundering is a huge magical explosion that does the job of millions of years of geological shift in a few seconds. Generally, an evil wizard, an Artifact of Doom , or some other event causes all of the continents of the world to shift rapidly This allows writers to set two stories ten years apart in a world that's completely different from the old one Geological change in these worlds doesn't happen because of tectonic plates or any nonsense like that. A Wizard Did It . Always Overlaps with The End of the World as We Know It . See Also: Patchwork Map , Earth-Shattering Kaboom , Colony Drop , Atlantis , Regional Redecoration , and World-Wrecking Wave

One of the most common plots in fiction is a tour to various notable places in the real world. Famous cities like Paris , London , New York City , and others are a must. Expect a map to show up as the participants head to their next destination Works that follow this plot structure are generally based in reality, or perhaps an Urban Fantasy . If the traveling is greatly compressed within the story, then it's a case of Travel Montage . Avengers, Assemble! can lead into this if the characters assembling are in different countries. The pieces of a Dismantled MacGuffin also have a good chance of being situated all over the world; depending on the characters traveling, though, the focus might not be simply visiting the sites but utterly destroying them</ Please note that to qualify for this trope, the settings must be real-world places, and that the characters have an actual place to stay and aren't always traveling (that would be Walking the Earth). Compare this trope with Sequel Goes Foreign . For a real-life non-fiction variation of this idea, see Travelogue Show . Wagon Train to the Stars is the space-traveling counterpart Bored tropers who are unable to go traveling for whatever reasons can do this for themselves with Google Maps and its Street View function

Some psychologists believe Humans Are Warriors and naturally predisposed towards violence . For almost the entire twentieth century it seemed like humanity was teetering on the brink of self-destruction: both World Wars , the Cold War , and then the threat of terrorism, nuclear proliferation, and biological warfare - and all that after</ World War I was going to be " The War to End All Wars ". Luckily for humanity, World War III has been in Development Hell for more than half a century now - and long may it stay there (indeed, it's not a sequel anyone is looking forward to, we hope). So it's probably only natural that the next great global conflict is a popular subject in Speculative Fiction . Weapons of Mass Destruction are probably going to get used, often recklessly , causing massive casualties. In fiction, anyway; in Real Life it's possible it might just be another very destructive conventional war, if it ever happens, due to the sheer suicidal nature of the usage of nuclear weapons. Then again, if a conventional war is actually fought, escalation to nuclear war is quite likely. A commonly-used Gallows Humor joke is about this war's length</; somewhere around an hour. If the destruction gets too out of hand it might result in The End of the World as We Know It , causing an After the End situation set on a Scavenger World . If not, the winner might set up a One World Order , in which our heroes fight against The Government in a dystopian Cyberpunk type environment. Of course, it's entirely possible for the war to kill everybody </, and have it center on the attendees to Humanity's Wake . If the show was made before 1989, Communists are involved, even if the war is supposedly set years after 1989. A more modern take on WWIII is that it begins somewhere in the Middle East; Israel, Iran, India and Pakistan may be involved. Other times, it involves a resurgent Russia and more recently, North Korea. China also gets used when the work's creator isn't so worried about the consequences for that. Scenarios which have China, North Korea and/or Middle Eastern powers as the antagonists may actually involve Russia joining the Western side . It's rare to find a piece of fiction set 20 Minutes into the Future that could resist the temptation to slap a global war into the middle of the twenty minutes. Wiping out a third of humanity must just be too much for writers to resist. (Though since the end of the Cold War , this has lessened; writers wanting to do away with a third of humanity usually

go for a plague or Global Warming -related chaos.) A common way to establish the otherness of a future or Alternate History setting is to have a throwaway remark about World War III having occurred in the past. For numbers greater</ than III, see World War Whatever . For stories about stopping this from coming to pass, see Prevent the War . Compare and contrast to Avoiding the Great War . There are some associated sub-tropes with this setup in particular: Any scenario written after c. 1987 must find some way to remove Mikhail Gorbachev from the Soviet leadership. The 1991 coup attempt succeeding is a popular choice for this.

The After the End scenarios that aren't "Oh no, we accidentally invented a supervirus/ oxygen-destroying chemical / pie so delicious it kills you ."

When World War III is not far enough into the future, writers tend to make mention of later World Wars. This is often used to show how mankind is doomed to repeat its past mistakes. Generally, they will be the explanation for a Crapsack World / After the End setting, or just a nasty blot in human history.

One character expresses some concern about a situation. Another character corrects them, telling them what they should really</ be worried about. Not to be confused with Skewed Priorities , which is about being disproportionately concerned over something comparatively trivial, or with It's All About Me , which is about putting one's own interests ahead of everyone else's. This trope is about a character who has a legitimate fear that is then replaced with another</ , legitimate fear A subtrope of Right for the Wrong Reasons , and related to False Reassurance . See also Morton's Fork

When a character describes a supposedly unpleasant situation, but it doesn't seem that bad. When the other characters don't understand what the big deal is, the character begrudgingly blurts out an additional detail, allowing the audience and/or other characters to grasp the gravity of the situation. For example, there's a big difference between your aunt being cut from her position, and her being cut from her position with a machete. There are many ways this trope can occur, but these are two common examples: Alice lambasts Bob for making a mistake or instigating an incident. Bob defends himself by downplaying the situation to make it seem like Alice is overreacting, but Alice counters by disclosing an aggravating factor that makes the incident much more dire or severe. As a Comedy Trope , the gag is that the character didn't reveal the critical detail in the first place, even though they were trying to make a point. Can be Played for Drama if a character is using it to try to conceal their own mistakes or flaws. The verbal version of a Reveal Shot . If multiple details are revealed in succession that make the situation progressively worse, Escalating Punchline also applies. Can be a type of Bait-and-Switch Comment of From Bad to Worse situation. Compare If You Thought That Was Bad... .

Exhibited by entire newspaper editing teams at our heroes' hometown papers, the Worst News Judgment Ever</ gets relatively mundane news stories placed in prominent locations (i.e., A1, above the fold, bannered across five or six columns, and with an overblown mug

shot). Our heroes have an easy time finding whatever they happen to be looking for, usually seeing the paper in a vending machine. With that sort of placement, you don't even need to buy the paper — it's all in the giant-print headline. Usually, the news judgment is so wildly overblown as to cause disconnection from the audience; you will rarely, if ever, see a Lampshade Hanging pointing out this ridiculous fallacy. While improbable in the real world, the overplayed story in question usually provides our protagonists with a Red Herring . On the other hand, if the main headline is</ earth-shattering enough, one may start to wonder why there are any other articles on the front page at all. When the main headline reads "Extinction of Humanity Imminent", then how in the heck is newsworthy? In a comedy or an old movie, will manifest itself at the end of a Spinning Paper montage. There is also an inverted version of this trope that is usually used intentionally for ironic purposes: an important story (often describing the events that occurred in the movie we've just seen) is shown stuck in a corner on the newspaper, while a vapid story (such as a celebrity scandal) sucks up the headline space. The paper is showing terrible judgement by emphasizing the wrong story. (Given, among other examples, the protest of MSNBC 's Mika Brzezinski over having to lead with a Paris Hilton story when there were several more serious stories worthy of attention, this could be considered Truth in Television .) This variant is almost always used as a commentary on society's preoccupation with meaningless gossip, but it is sometimes used to show that the world has virtually ignored a story that would have changed everything (such as proof of the existence of aliens, vampires, or similar). In this case, it's not so much bad judgement — the paper would have no way of knowing that the freak meteor shower was the remains of a destroyed alien invasion fleet — but probably still counts as an example of this trope because the audience</ knows that the small story is actually of critical importance. Sometimes this will be used as a joke; the "main", plot-important story is used as the main headline, with an even more important story stuck in a corner. For example, in The Trapped Trilogy </, one newspaper main headline was about a serial killer escaping. A smaller one was the second coming of Jesus Christ</ . Some times you'll find comments about the lack of meaningful other news as a joke. Often used to demonstrate that Old Media Are Evil . Likely to take place in school newspapers . Compare Coincidental Broadcast when used to relay plot-relevant information, and Yet Another Baby Panda when news broadcasts conclude with a fluffy piece. See also Local Angle . Kent Brockman News often features this. Contrast If It Bleeds, It Leads , where the only important info that gets reported to death is the most miserable. Proportional Article Importance is when a reader</ of the newspaper misjudges the importance of an article.

Weddings are usually a beautiful and happy event between two people (or sometimes several couples) who love each other and are ready to embark on a new life together. Everything virtually goes without a hitch, from the wardrobe to the music to the location to the food to the speeches, wedding days usually are the best day of someone's life Well, not in this</ case. Be it human error, deliberate sabotage or just plain circumstances beyond one's control, these events set forth to put a damper on a wedding. Perhaps the couple only has a shoestring budget for the day and has to resort to a very low-key (and often low effort) ceremony. Perhaps the best man,

a family member , other guests or even the bride(s) or groom(s) got a little too drunk prior to the nuptials. Perhaps it's a wedding where no one likes one or both participants and is either there to support the other one getting married or they just want the food. Any situation, this wedding day is either going to be lousy or will at least have some good/bad moments or memories going for it This can be Played for Laughs or Played for Drama depending on the work. In order for an example to apply to this trope, it has to be either a series of bad or other unfortunate events that ruin the big day or one really big event that manages to shake things up. Simply mentioning something minor or forgettable that happened isn't enough Note that rarely the wedding ends up getting saved. For example, the couple finds a new location at the last minute and the couple gets a more intimate ceremony with close friends, or everyone is moved by the newlyweds' resolve that they managed to get through the difficult stuff , but other times the wedding gets ruined for good Tropes that may be involved in the outcome of this include Wedding Smashers , Speak Now or Forever Hold Your Peace , Bitter Wedding Speech , Widowed at the Wedding , Sham Wedding , Shotgun Wedding (if either or both parties are unhappy about the marriage/pregnancy), Bridezilla , Old Man Marrying a Child , Runaway Bride , Arranged Marriage (for ones that aren't meant to be) and Unwanted Spouse . The sitcom Wedding Episode notoriously never goes smoothly A Super-Trope of Worst. Whatever. Ever! , and a prime candidate for an Epic Fail . See also Crappy Holidays , Twisted Christmas (the Christmas-themed versions), Birthday Party Goes Wrong (the birthday version of this trope), A Birthday, Not a Break (which is a more tragic version of ruined birthdays) and The "Fun" in "Funeral"

Questionable Content </: Marten's father (Henry) and mother (Veronica) are divorced, but Amicable Exes . As Harry is getting remarried (to Maurice), he and Veronica muse on how crazy their wedding was. Maurice is worried that their wedding will be boring compared to that, but Harry quickly clarifies that it wasn't crazy good .

Every action has consequences. Some actions have particularly nasty consequences... so unpleasant that the character has to ask him or herself, Was It Really Worth It? For most fictional characters, the answer is yes</. Especially if the end result is funny . This Stock Phrase is usually said after a character does something that they really, shouldn't have, but the opportunity was too good to pass up. Laser-Guided Karma kicks in and the ogler/vandal/thief ends up incarcerated or suffering Amusing Injuries . But the character cheerfully pays this price: it was Worth It . See also Spoof Aesop . If they probably won't be around to say this afterwards, an alternative is I Regret Nothing . Occasionally coincides with I'm Going to Hell for This . Compare All Men Are Perverts , which says that for a man, the possibility of getting sex is Worth It, no matter how microscopic that possibility may be, or how difficult, costly, or agonizing "It" is. No Real Life Examples, Please!

The characters of a story run across something very valuable. But, due to ignorance, stupidity or Values Dissonance in its most literal application, they discard it as worthless junk. The audience groans in disbelief as earthly wealth beyond their wildest dreams is left lying on the floor (if not thoughtlessly trampled upon). Alternatively, while they might find some use for it that use is a mundane, insultingly boring utility that is far below its

actual value and capability Finding gold is the most common example of this trope: Though it has industrial applications as a highly corrosion-resistant electrical conductor and potential as a cheaper alternative to platinum catalysts, almost all of gold's value is due to its rarity (the pretty shine doesn't hurt either). And, in a disaster situation, gold would quickly prove to be worthless after all. This can lead to an ironic Death by Materialism situation for someone who's "smart" enough to figure out what those funny yellow rocks really are and won't abandon them when they really should be running for the door. Compare All That Glitters A common Karmic Twist Ending is for Earthly characters to encounter a world or dimension where something like gold is so plentiful that it has little value, or where something common on earth, like aluminium or copper, takes the place of gold or platinum as the ultimately rare precious metal. (Ironically, aluminium actually was more valuable than gold once; see the Real Life section below.) Of course, given what science knows about the formation of elements, it is highly unlikely that there are any solid-gold planets out there, no matter how amazing it would be. On the other hand, there is</ a giant space-diamond. Probably a whole lot of them There is Truth in Television for the reasoning behind this trope. There is a law of economics where materials decrease in value as they become more abundant. (Refer to the above paragraph.) Trade in general, when done honestly, is fundamentally what happens when two people come together and agree that something the other guy has is more valuable to them than something they can afford to give away Also common is the devaluation of diamonds 20 Minutes into the Future after the invention of Diamonds are not made of an intrinsically valuable or rare element, but common carbon, so advanced people from the future or space-faring aliens are likely to consider them somewhat common and utilitarian. For that matter, they aren't that</ rare now (about as common as rubies, which have a much lower market price); their perceived value is mostly a combination of enforced artificial scarcity and sucker-rearing by the distribution companies Using this with petroleum may constitute a research flub, if a writer assumes its only conceivable function is to fuel modern machines, ignoring its previous uses for waterproofing, oil lamps, etc. and other modern uses like chemical synthesis, including most polymers. Though it's also possible to , since it's just a mixture of hydrocarbon compounds May be part of a Green Aesop on how foolishly humanity rushes for unnecessary luxuries and how money cannot be eaten. This trope is also a common trait of the humble Noble Savage Not to be confused with Green Rocks (though they can overlap). See also All That Glitters and Common Place Rare . Kids Prefer Boxes is the G-rated version. Sometimes the species in question has a reason to not care about the shiny yellow rocks ... A counterpart is Only Electric Sheep Are Cheap ; both can exist in the same work. When video game money is useless because there's nothing to buy with it, that's Money for Nothing Compare Grail in the Garbage , Simple, yet Opulent (in that some things are only opulent to some). Also, Money Is Not Power which is when characters intend to bribe their way out of a situation, only to be told, or show, that their wealth won't save them this time Contrast Gold Fever (where people go nuts over amounts of gold or some other valuable), Gold Makes Everything Shiny , Gold-Colored Superiority , Mundane Object Amazement , and My New Gift Is Lame . Not to be confused with Gold Is Yellow , although the two could overlap Also not to be confused with pyrite, also known as "fool's gold"

When the hero and the villain clash repeatedly, over time they may develop respect for their opponent's abilities. After all, their adversary is able to keep rising to oppose them battle after battle. In the heat of battle the hero or villain's true capabilities and determination could be revealed. Or perhaps one of them was simply looking for a challenge . For whatever reason, the battles have created a sense of respect (which may or may not be mutual) This leads to a declaration by one of the two that they have found their adversary a worthy challenge, or some variation of that. It can be privately said or publicly admitted; what matters is that the character in question acknowledges and respects their opponent for their skill. Should one side actually come out on top or find out the other has fallen, it may lead to Sympathy for the Devil , Sympathy for the Hero , or an Antagonist in Mourning This declaration is more commonly made by villains than heroes, given that the villain's less scrupulous nature doesn't exactly help earn a hero's respect. The exceptions to this tend to involve Spirited Competitors or otherwise less principled characters on the heroic side, or a Noble Demon on the villainous side. Compare Evil Virtues , wherein the heroes may recognize some admirable quality in an otherwise-villainous character Expect to hear Combat Compliments . This can lead to The Only One Allowed to Defeat You , depending on the mindset of the character making this statement. See also Friendly Enemy and Evil Counterpart . Can overlap with Enemies Equals Greatness . The idea of this trope is deliberately designed to sail over the head of the Arrogant Kung-Fu Guy as they can only think about beating their foes and being the best with zero regard for the battle itself (the realization that, yes, you can respect your opponent/the battle you shared and still be a great fighter is the key turning point in their Character Development). This is very common with a Mirror Character

A guy (good or</ evil) has no problems with violence against women If he's good, it's either because he's just not sexist and he believes in beating people up equally, or because he knows that holding back against female opponents is a good way to get his ass kicked or killed or endanger his friends/allies/muggles. In earlier works, the usual formula for invoking this was to say that he would " never hit a lady " — but "you're no lady" after the woman in question attacked him first or otherwise showed herself to be of low character. Either way he stops as soon as she's no longer a threat If he's evil, it could be done in a multitude of ways. On the best end of the scale it could just be Equal-Opportunity Evil , like fighting Batgirl because she's a threat, and makes her look stronger when she beats him. More unpleasantly, it shows a Dirty Coward , attacking those weaker than him , and/or he's a bully who likes to make people afraid of him, or at the worst end of the scale, he's a sick monster who gets his kicks from hurting women . Ultimately, for it to be played as a villainous deed, it is necessary that the woman in question is not a threat to start with Naturally, modern female characters tend to go into battle fully expecting to be hit. If anything, many of them would probably be insulted</ if a male opponent went easy on them because of their sex. That said, an unprovoked attack on a girl, especially one who can't fight back, is still often played as a Kick the Dog moment, more so than if the genders were reversed . In milder works it is perfect as a Moral Event Horizon without the need for gore, torture, rape or death — it shows the villain will even hurt

those who pose no threat In terms of censorship and editing on TV, any scene of male physical violence on females sometimes vary, including flashes, cutaways, or even trimming or cutting out the scene all together, to maintain a tasteful image . Even if it's the bad guy doing it This can often overlap with What Measure Is a Non-Human? , where even a hero who would not usually hit a girl has no qualms about it if she is some kind of witch, alien or whatever. In these cases, it may be more or less justified, depending on how obviously inhuman the female enemy is The opposite trope is, of course, Wouldn't Hit a Girl . When hitting girls is Played for Laughs it can be a case of Slapstick Knows No Gender . Obviously not present when a woman</ hits a woman. If the circumstance is designed so that women are only</ hit by other women than it is a Designated Girl Fight

In fiction and in the media, both heroes and villains often agree on one thing: they Wouldn't Hurt a Child . This creed exists for various reasons: it may be because Children Are Innocent , and thus should be protected and kept out of harm's way at all costs; it may be because, to Moral Guardians , seeing a child being brutalized is Harmful to Minors and thus should be avoided; it may also be because even writers mostly disagree with the idea of writing about harming a child. But sometimes, some people just don't agree with that. Or just don't care. And, they do</ hurt children, sometimes even kill them, in defiance of the Improbable Infant Survival . Indeed, the act of harming a child usually comes off as the ultimate act of villainy . This trope is almost always a Kick the Dog moment. Hence, the presence of Would Hurt A Child is often telltale of a Crapsack World or at least a Darker and Edgier series. However, it is surprisingly easy to subvert this trope simply by using Kids Are Cruel (the flip side of Children Are Innocent) and combining it with Pay Evil unto Evil . Does a soldier shooting a child soldier still seem like an ultimate villain? In Western works, this trope is rare and almost always done off-panel when played straight (read: when the violence towards the child isn't being stopped in the nick of time and causes actual damage) largely due to broadcast standards ; it's a little more common in literature but still not very much so. In Japanese fiction, child brutality can be more common but is often framed in a very specific way (again, to conform to their</ S&P) and has actually faded somewhat in the new millenium over content concerns. : psychological/verbal abuse (very common but not that trope), abduction (only applies if the child dies or gets effectively hurt), depriving a child of food (that's Denied Food as Punishment and only counts as this trope if taken to the point where the child is at risk of serious harm from lack of food), child on child violence (unless adults are forcing the children to hurt each other, that's Kids Are Cruel), exploitation for profit by the parents if they aren't hurt (that is Financial Abuse). Violence to teenagers, with the exception of some of those in their early teens, isn't an example either since teenagers are physically stronger than children and lack the "completely defenseless" element, especially if Teens Are Monsters . However, teenagers harming children applies. There is also an interesting Double Standard when it comes to characters applying for this trope, since they are almost Always Male . A Sub-Trope of Kick the Dog . Frequently a cause of Adult Fear . Burn the Orphanage is a particular form of this. See also Child Hater , who hates kids but isn't necessarily physically abusive and Nice Job Breaking It, Herod! , which is often an extreme version. If they're not stopped in

time by the heroes, this overlaps with Death of a Child . Contrast Improbable Infant Survival and Wouldn't Hurt a Child . Compare Kids Are Cruel , Children Are Innocent . Related to Eats Babies and Child Eater . Usually applies to the Sadist Teacher . If a villain who is quite capable of bothering adults prefers to spend his time as an antagonist for kids or teenagers, it's fair to say Pick on Someone Your Own Size . For the role-reversed example of this trope, see Double Standard: Violence, Child on Adult , in which case it's a child</ physically harming an adult for comedic effect. Compare and contrast Don't Make Me Take My Belt Off , which deals more with physical discipline from a parent to a child, the big difference being that Would Hurt A Child always implies deliberate malevolence and cruelty towards the child, whereas Don't Make Me Take My Belt Off does not, unless explained otherwise by the story. Offing the Offspring would also apply if the one doing the hurt is the parent of the child, and death of the latter results.

A military Sub-Trope of Never Hurt an Innocent : only combatants are proper targets—which does not</ include The Medic , or The Chaplain . May encompass Wouldn't Hit a Girl when women are not in the armed forces and usually does include Wouldn't Hurt a Child . Those who violate this are generally portrayed as not good combatants. Indeed, good</ combatants will try to minimize even accidental civilian deaths. The Anti-Hero combatant, however, may not care; considerable conflict can arise from these clashing moralities. Naturally villains tend not to care about this rule and might even go out of their way to kill civilians as a form of Kick the Dog ; of course if even a villain refuses to attack civilians then it is a case of Even Evil Has Standards it might even signify an Anti-Villain Sink The Life Boats is particularly vicious for civilian ships Proud Warrior Race Guy or Blood Knight types may get at this trope in a sideways manner, rejecting civilians as unworthy opponents because they are weak and cowardly, unworthy of fighting. Pragmatic Villainy may also be a factor; bullets cost money, after all Truth in Television , at least in theory. Under The Laws and Customs of War , targeting civilians is a war crime — a principle that goes back as far as the Knight in Shining Armor and chivalry. On the other, to encourage combatants to comply, civilians must also not attack combatants lest they be labeled as the enemy, and combatants must not dress as civilians; both are war crimes for which the offenders can be shot if caught and convicted. In addition, if civilians are accidentally or incidentally but unavoidably killed in the process of attacking a legitimate military target, it's (usually) not considered an offense. Obligatory War Crime Scene exploits this trope for its punch More cynical works may display characters (good or bad, depending on just how cynical the work gets) taking advantage of this rule, either by taking human shields or attacking out of uniform in order to gain a first strike, after all, civilian does not mean not dangerous</ or even preclude being antagonistic . Alternatively, there is nothing stopping the good guys from accidentally killing civilians due to anything from incompetence to misinformation, the latter of which might even have been a setup Can also apply to other situations where there is a stark division with Guys With Guns and Guys Without Guns See Would Not Shoot a Good Guy for when characters do not shoot back at (some) of those actually shooting at them

You want me to describe another trope ? I'd rather drink Brain Bleach ! A character expresses his displeasure for an idea by claiming a preferred alternative — except that alternative is clearly something the average person would find unthinkably undesirable, usually subjecting oneself to pain. This is mainly a Comedy Trope , deriving humor from the exaggerated, ridiculous description of unusual torture and possibly from Cool and Unusual Punishment . Commonly used to respond to the advances of an Abhorrent Admirer or Casanova Wannabe . Also commonly used by Caustic Critics to describe the painful badness of what they're reviewing. Compare I Need to Go Iron My Dog as more mundane excuses. Contrast Fate Worse than Death as a more serious comparison. Anything but That! is another negative (over)reaction, though usually to threats. I'm Thinking It Over! is the related comedy trope where two lopsided alternatives are presented, and the character takes far too long to choose between them. If eventually forced into an undesirable situation, it might become Too Desperate to Be Picky .

Using self-inflicted injuries, real or fake, to deceive others and manipulate them into doing what you want. Often used to frame a third party, this strategy is particularly effective for, and often used by, women, due to societal prohibitions against hurting women . Named for the trick sometimes used by a mother gazelle (as well as certain birds and deer) of pretending to be injured in order to lure a predator away from her young. Once a safe distance is reached, the pretense can be dropped, and the mother can bound away, leaving the hapless predator in the dust Pretending to be a victim can be a great way of disguising your own guilt, so this is a common trope on a mystery series. In Film Noir , this became a stock trick for the Femme Fatale or The Vamp . May involve Crocodile Tears . When the self-inflicted injury is terminal, it can become a case of Suicide, Not Murder This is by no means limited to personal injuries. The Evil Overlord can injure his own people and try to blame another country , providing a quick and easy justification for war . This is mentioned as #34 (not that kind) in The Thirty-Six Stratagems , making this one of The Oldest Tricks in the Book Can cover anything from a lame excuse to Malicious Slander . For a slandered party, it often precludes I Can Explain , and can lead to Poor Communication Kills . Can overlap with I Surrender, Suckers . If you're a member of a minority, Everything Is Racist is a convenient way to invoke this trope. When done against police, it's often a Police Brutality Gambit . When done on a large scale, it's often a False Flag Operation . False Rape Accusation is a very specific subtrope of this. If done against a motorist for insurance money, see Staged Pedestrian Accident . If the target is actually guilty, see Framing the Guilty Party . The Bully Hunter and Wife-Basher Basher easily fall for this trick. The Hero with Bad Publicity also tend to get their reputation from these Compare Decoy Damsel , Arrested for Heroism , Why Did You Make Me Hit You? , Playing the Victim Card , and Defensive Feint Trap . Often related to Guilt by Association Gag and Et Tu, Brute? . Contrast Wounded Gazelle Warcry where it's not a trick. Not to be mistaken with Deliberate Injury Gambit as well; that one is about someone getting themself hurt for real to achieve a goal. Compare Sick Captive Scam for instances where a prisoner pretends to be sick or injured to get the drop on his captor

Missing (Miraculous Ladybug) </: In order to get Alya in trouble,

Lila slaps herself across the face hard enough to leave a mark, then bursts into Crocodile Tears , making it seem as though the other girl attacked her.

The role of the helpless innocent victim is hard to combine with taking drastic action yourself. But it can be the perfect role if your goal is to let others</ take action: your plight may give them the adrenaline rush or whatever they need to take action and strike down your foes Thus, you can use your (real or more-or-less-pretended) victimhood to your own advantage, and to the advantage of the people who you rally to your aid Compare and contrast Wounded Gazelle Gambit : the similarity is that in both tropes, a person uses the role of victimhood to his or her own advantage. The difference is that in the gambit they're manipulating someone to take their side (which may or may not be for the benefit of the manipulated — usually not), while in this trope they're empowering a person or group for their mutual benefit. Also, the gambit always uses a false victimhood, while the warcry does not have to contain any deceit. On the contrary, a real plight is a better weapon than a pretended one. However, the character might blur the line between self-sacrifice and victimhood, putting themselves in harm's way so their allies can get the chance to rescue them or avenge them. If such a step is taken for nothing, it might make them a Martyr Without a Cause A Plucky Comic Relief may sometimes amp their relevance that way, especially if they're a child The trope is gender-neutral in itself but is almost Always Female for various reasons. Since Men Are the Expendable Gender , only a physically challenged man or a very young Child Soldier could use it effectively. Otherwise, because women are on average less physically powerful than men in a direct battle, the effect is way more potent if a woman does it to motivate the troops she may or may not be a part of. The point being, the individual invoking this trope must be weaker than his comrades and not in charge, else it doesn't work Compare Leeroy Jenkins

Mechanical inclinations have traditionally been the forte of men, but the Wrench Wench is a girl who proves the former idea is definitely wrong. She will always be skilled and confident about her own work, as well as Curious as a Monkey in the presence of new and interesting machines - or Constantly Curious , if inspection is impossible. She is usually self-confident enough to not need a Beautiful All Along plot, but will probably have at least one She Cleans Up Nicely moment, even though she is often an Unkempt Beauty anyway. Often a Ms Fix It and The Blacksmith , a Wrech Wench might have Machine Empathy and can diagnose problems just by listening to the motor. Her tools extend to pure electronic devices, but she is also likely to be found with a blowtorch and ratchet set. When her talents go beyond mere fixing things to outright creating machinery, she is a Gadgeteer Genius . If it is computers and the Internet instead of mechanics, she is a Hackette . If her skills wax more technical than mechanical, chances are she is a Hot Scientist , though overlap can exist when dealing with things like mecha and androids which encompass both elements. Contrast to

This trope has long been a part of the wrestling landscape as it makes for easy gimmicks. In the days of Catch Wrestling , most of the

non carnie practitioners were miners who used wrestling as a quick income supplement or way of relieving boredom, but the gimmick was especially common in the WWF in the early-to-mid-'90s. Some fans think it was a twisted sort of Lampshade Hanging , as the WWF was in the process of going bankrupt at the time. These wrestlers are more likely than any others to be a Steven Ulysses Perhero . This is a case of Truth in Television , as any indie wrestler will tell you. It can take years to reach five figure income on the independent circuit and decades for six figures, which usually only comes with semi regular appearances in an entrenched regional powerhouse like WWC. Some independent circuit wrestlers do reach seven figure income, but this is almost always the result of notoriety and endorsement deals gained from a stint in a national promotion like CMLL or New Japan Pro-Wrestling in between indie dates. In the case of amateur wrestlers, they have limited opportunities after leaving college (or rather, limited athletic opportunities) such as attempting to: Conversely, within the landscape of the WWE, wrestlers earn in the six figure range for even low level performances, while top tier stars are expected to reach high seven figures, plus perks. WWE wrestlers also tend to work too busy a schedule for a second job to be logistically possible... except the ones whose second job both pays more than what WWE is willing and potentially gives WWE more publicity, such as a movie actor, in which case conveniently-timed kayfabe injuries will allow them time to film. Several of these gimmicks remain even after wrestlers are successful enough not need to work a second job anymore . Shane Douglas really was the dean of an elementary school, and Duke "The Dumpster" Droese was a garbage man. Not to mention Dr. Britt Baker DMD, who really is a practicing dentist. This trope can apply to situations well outside of wrestling too, such as when a Gang of Hats actually have a line of work that requires them to wear their silly costumes .

Is he out to win championship belts? To stand at the top of the tournament ? Does he live to entertain the fans ? Is it all about the money ? No, all he cares about is destruction, preferably the destruction of other living things. His shadow stretches far, his footsteps fall hard, he strikes swiftly, his Battle Cry being the only warning, if you're lucky . He's as strong as he is fast, as tough as he is agile , he's savage and is likely from Parts Unknown . He's a monster! Some monsters are too dumb to understand anything other than fighting. Some are reasonably intelligent if a little disturbed, criminally psychotic by most standards outside of the wrestling world. Some turn out to not be that bad, simply misled by a depraved manager, but these are bad for the reigning champion, as the manager can give them a focus they would otherwise lack. A monster's strength and fury can be fueled by external forces like medicine that had unintended side effects on him. Some claim to have supernatural powers, some claim to be beasts that only take the guise of men. What all monsters have in common is incredible endurance. They may be huge, but being big isn't enough. They may be crazy or vicious, but that still isn't enough. Many have power contested only by the The Giant or the World's Strongest Man along with the agility of high fliers, but to be a monster, he must also be insanely tough. Some will teeter but not fall. Others will always get back up. The worst seemingly Feel No Pain at all: move them, bruise them, cut open their bodies, but it will do little to slow them down. After all, reducing his selling is the easiest way to convince the audience this guy is abnormal. The biggest thing that makes a monster different from The

Giant is movement. Monsters are tough, but being unmovable is not nearly as important to their psychology as for giants. Monsters are also more likely to chase down fleeing foes than giants. Wrestlers will often be given giant gimmicks to emphasize their appearance while distracting viewers from their lack of talent. Monsters may lack in some areas of Wrestling Psychology or charisma , but the gimmick is usually given so a wrestler can spend more time showcasing their offensive moves without having to slow down too much to sell. The Wild Samoan is a subtrope. The term "monster heel " is often used to describe this kind of wrestler, however, since monster gimmicks are usually given to talented athletes it is not unknown for them to take the face role. Depending on how abnormal the gimmick is supposed to be the face examples may overlap with Monster Knight .

Tropes found in Professional Wrestling .

Take the worst, grimmest and darkest side of society, give them a place where all their sins are given free roam to be expressed, collect it into a system that can just barely sustain itself and you get the Wretched Hive. It will be a mostly lawless setting , usually (over) populated by criminals . There may be no actual government in this Wild West or Scavenger World because it is miles or light years</ away from civilization, and if there is it's probably a Dystopia that's corrupt, incompetent , obstructive or perhaps just uncaring enough to not bother to spread its reach to all corners of society. If this hive has any truly good authorities, expect them to be extremely overworked , incapable of controlling the skyrocketing crime everywhere, or just too idealistic to survive. An alternative is to have it as a gang-like system ruled by a mob boss, Big Bad or Evil Overlord who allows evil, but only to a certain standard . It could be truly lawless with no authority other than the big stick you carry with you. In many cases, the economy is no better. If this is true, facilities are usually falling apart, and the subways and buses are often full of crooks and junkies. And they're always late . Any schools in this place will almost inevitably be impoverished or sadistic . The roads may be cracked and broken, with a Trashcan Bonfire every fifty feet or so. Many buildings have been abandoned, to be occupied by vermin, hobos, or criminals. Decent jobs are few and far between. Housing (if you can get it) is unsafe, filthy, and overcrowded. In short, poverty is the norm, not the exception. However, prosperous and affluent settings can also qualify as this trope. While people are more likely to be in decent financial shape, don't expect things to be any better in terms of morality. At most, there's a pleasant façade to conceal the rot within . Sleazy, immoral decadence is frequently rife, and may not even be particularly hidden—if it is at all. Non-impoverished examples are arguably worse, ethically and morally speaking, since the inhabitants don't have deprivation as an explanation for the things they do. This lawless setting is often wonderful for allowing all varieties of creativity, ideas and/or tropes to flow in, be played and interact in interesting ways , and many plot conveniences that the protagonists need to get away with doing active work rather than just handing problems over to the police or running into Fridge Logic when they don't get arrested for taking the law into their own hands , while there are several takes on all sorts of unlawful or devious acts. Gangs, cons, gambling, underground fighting, rampant prostitution, a thriving black market (ranging from one guy with

some watches under his coat to a literal market), jaywalking and many more. This can be portrayed as anything from guilty fun or the inevitable underbelly of humanity to constant danger. The heroes can always find some misdeed around them to solve and the villains will have little problem finding a safe hideout or Bad-Guy Bar to get together and plot schemes. The Wretched Hive has a few Sub Tropes in increasing size: See also Gangster Land , City Noir or Industrial Ghetto . When Real Life New York City is portrayed this way, it's The Big Rotten Apple . Has nothing to do with bees. Often paired with Crapsack World , but differs in that while the setting is less than ideal, the people in it need not be unhappy or universally sociopathic, nor is the worst result the most likely to happen . For cities which literally look like hives, see Hive City ; notably, Hive Cities also tend to be Wretched Hives more often than not. Opposite of the Sugar Bowl and Utopia in general, and Shining City more specifically. If the Wretched Hive improves over time, then it becomes a Heel-Face Town .

When the creator of the work has something to say about said work , the audience often deems their word as something that follows the canon . Sometimes, however, it's not the case — what the creator said and what's shown in the work are different. What could that mean? This is often why God may opt to be ambiguous instead. Depending on the case, this may lead to Canon Discontinuity or Author's Saving Throw . Compare with Death of the Author (a belief that the writers have as much of an idea as the audience about the story and thus the writers' interpretation of the story is no more (or less) valid than the audience's), Voodoo Shark (when an explanation just causes more confusion), Negative Continuity or Schrödinger's Canon . This trope often causes a Fan-Disliked Explanation . If second-hand accounts of authorial intent blatantly conflict canon, there's a good chance the author never said that at all .

Let's say that a show strongly hints at the possibility of Susie having lost a baby as a teenager. Almost all of the fans accept this, but the hints are vague enough so that they can also be interpreted to support the idea that the baby that died was Susie's younger sister. Confirmation for the supporters of the first theory would come in the form of Susie over-empathizing with a mother who has just lost her baby and being very tight-lipped when Joe asks her why (why would be tight lipped if it was her sister?) and getting teary-eyed when watching mothers interact with their children. So while Susie losing her sister fits with the hints (though not as well as the more widely accepted story), it doesn't explain either of these situations, where Susie losing her daughter does. Of course, there are alternate explanations for both of these situations, but really only one that explains them both, and the show has already hinted at it repeatedly. This is where writers want to include an idea — any element contributing to the plot or a character — in canonicity, but don't want to explicitly state it. As a work-around, the writers hint at the idea until it's accepted by most of the fandom . These hints are usually strong enough that most of the fandom gets the right idea fairly quickly, but not so strong that they can't be ignored or attributed to something else if the viewer dislikes the idea being hinted at. The point is, after all, getting the idea across to a large portion of the fandom while offering a

less convenient, but still plausible, alternative explanation for those viewers who don't want to believe. This tactic is most often employed when writers want to include an element such as mental illness, rape, in older shows, homosexuality, or another sensitive topic in a plotline or a character's backstory as a means of plot or character development, but don't want to explicitly state it to avoid controversy or alienating certain viewers, and also to subvert censorship. The artistic reasons for doing this is Show, Don't Tell , it's more interesting to tempt readers to figure this out for themselves than explicitly spell it out. Likewise, the information in question is merely backstory and subtext to the plot in question If a plot is an adventure/crime/heist/romance story, potentially disturbing and traumatic details might overpower the drama of the genre setting, so for a writer, it's better to put this in the background and leave it for the specially involved reader and viewer. If the hints are particularly weak or ambiguous, it can be difficult to determine if they are deliberate or merely a coincidence. Short of a Word of God confirmation of intent, the easiest way to establish this is if the idea is built on as if it was canonical. Bear in mind also that, for this trope to apply, the fanon has to result from the hints. If the fanon existed with more than a few supporters before the idea was hinted at it's just fanon. This trope is most common in live TV shows, but shows up in other mediums fairly often as well. For when this happens with a ship, see Ship Tease . Can result from intentional Canon Fodder . Contrast with Wild Mass Guessing and also Applicability where a given work is deliberately written so as to be open to multiple interpretations rather than a single one. Anime & Manga Film Literature Live-Action TV Video Games Web Comic Web Original Western Animation

Writers and directors get a lot of demands made of them. Not only is there Executive Meddling but once a show develops an audience, the fans will probably have their own ideas of what they want to see And sometimes the writer gets sick of it Writer Revolt happens when the writer gets sick of the demands being made of them and subverts them. They might start their attack by torpedoing ships . But go too far and fans will stop supporting a show that attacks them, and that's the end of the writers' jobs. And sometimes this is what they wanted all along Not to be confused with show writers actually going on strike . Compare Biting-the-Hand Humor , Take That, Audience! , Artist Disillusionment , and Wag the Director . May lead to Why Fandom Can't Have Nice Things

Any portrayal of Hollywood in TV or film is going to feature a lot of jokes at the expense of the writers of the Show Within a Show , or writers in general Note that this doesn't apply to the product (which may or may not be any good); merely the people writing it, who will be portrayed as undercompensated butt monkeys laboring in dismal quarters under a lot of Executive Meddling and perhaps a touch of Writer's Block This partly stems from a perception that in Show Business , writers really are</ frequently at the bottom of the creative totem pole; they might write the words on the page, but the executives will tell them what to leave in or take out before the work even gets to the production phase , the director (often, in the world of film, considered the "auteur" ultimately responsible for everything) will freely re-write, rework or drop material when filming, the actors will ad-lib or creatively reinterpret the lines, and so forth. This, naturally, tends to

produce both self-deprecating humor and</ bitter resentment on part of the writers, which tends to consequently crop up in their work. Some of this was Truth in Television in The Golden Age of Hollywood , though since the start of The Hays Code demanded a complete script to be submitted for approval, producers generally backed writers and their vision over other suggestions, and directors and actors generally struggled to invest emotional truth in hackneyed lines and cliches which they couldn't change even if they wanted to A subtrope of this, somewhat frequent in literature especially, pokes fun at actors, artists or, yes, writers — basically anybody whose primary means of support comes from the "production" of creative expression rather than a truly tangible, practical product. The effect can be anywhere from genuinely humorous, satirical or simply a light-hearted jab to full-blown anvilicious , especially if one stops to think of how on Earth the author got rich and famous in the first place, or indeed the very medium and method said anvilicious message is sent across. Bear in mind also that Most Writers Are Writers and within Hollywood then and now, screenwriters at times to be ignorant or dismissive of the more technical aspects of film-making and the work done by actors to prepare for their parts. There is a reason why this trope generally focuses on the frustrations of writers rather than that of the art director, cinematographer and the editor or other people involved in the collaborative work of theatre and radio Sort of a reverse version of This Loser Is You . Compare Biting-the-Hand Humor and Who Writes This Crap?! ; contrast Take That, Audience! and Straw Critic . A form of Self-Deprecation , obviously — the writers wrote that writer-bashing script, of course. That also makes it Creator Career Self-Deprecation . Harpo Does Something Funny is what happens when writers concede that part of the script is best served when left in the hands of actors or artists. In the music world, it's bass players and drummers who get a similarly bad rap

Tropes are elements within a story to help convey its purpose. A side effect to this wiki is that TV Tropes Will Ruin Your Life . As your knowledge and understanding of the elements of storytelling increases, you become more critical of what you encounter. The flip side is that with this knowledge you are more capable of utilizing tropes in your own work. Being Genre Savvy about your own writing will only improve upon the work. Here is a list of tropes and concepts to help you. As this is a wiki, every link will lead you to another location. This is merely a good place to get started. The tropes listed here are good examples, but if you are looking for something more specific, look at the Main Tropes Index or use the search feature. Remember, Tropes Are Not Bad . Use them, love them, abuse them, they love it all the same. Meta-Concepts (The relationship between trope and audience) Using Tropes Script Speak Narrative Tropes Internal Consistency Ending Tropes

Fan Fic and Fandoms

Many shows, books, movies and other media that depict a real world activity (police procedures, military procedures, wilderness survival—hell, even hobbies like playing video games)—often get it totally wrong, with plenty of glaring flaws that anyone who has engaged in that activity could quickly

point out. If you're not careful, you might even get Dan Browned . Some people avoid this problem by Doing The Research, and some even go so far as to Show Their Work, going out of their way to show off facts that they learned while researching the activity. But some people don't need to Do The Research, because they already know. It's their life. The story they tell is their former profession. The world they build in the work of fiction is the world they actually grew up in. This is because some writers write what they know. And if they know their subject well, this puts them in a unique position that gives them an advantage over people who would have to go out of their way to research the subject instead. A police officer who writes novels on the side can depict police procedure and what goes on in the department realistically. Someone who has to research it second-hand might be able to as well, but will still be missing the life experiences that the actual officer would have. Same with any other profession. A writer who has primarily worked as a professional writer can also do this, but it results in Most Writers Are Writers . (Ever wonder why so many characters in fiction are authors, screenwriters, or journalists? That's why.) See also Write Who You Know , for when writers grab from their circle of family and acquaintances to create their characters. Can also pop up in Written for My Kids , where an author writes a work specifically with their own child or children in mind. Note: This is just about people who write about their current interest or hobby, but instead is about whether or not the interest or hobby is depicted very realistically because the author does it for a living or grows up around it, etc. If it is, then it's Write What You Know. If it isn't depicted realistically, then they're no different from any other author. For when the author writes about something because it speaks to them, regardless of how much they know about it, see Author Appeal . As this trope is often also used (and misused) as a piece of writing advice, it should perhaps be noted that Tropes Are Tools , and that Writing What You Know is not an ironclad rule which automatically guarantees that you will produce superior work over someone lacking that experience. Having first-hand experience of what you're writing about may give you an advantage over someone who does not have the same experience when it comes to research and life experience, but that doesn't automatically mean that you will also possess superior writing skills. Nor does it mean that someone who must rely on second-hand research instead of life experience cannot</ effectively write a story set in a world that they are unfamiliar with. Finally, it doesn't mean that someone cannot convincingly write, say, a Science Fiction or Fantasy story set in other worlds involving creatures and experiences that are a bit thin on the ground. The idea is that a writer can draw on his or her own personal experiences to inform their story and give it life and verisimilitude, not that the writer can only write about things that they have direct personal first-hand experience of. This said, as the page quote suggests, if you don't</ know about something you intend to write about it's usually a good idea to find out more about it somehow, if only to make sure you avoid any glaring errors . Compare I Should Write a Book About This , when a character in-story realizes that their experiences might make a good book. Author Avatar is when a writer goes the whole way and writes about a thinly fictionalized version of themselves.

The easiest character to write is one who comes premade. For various

reasons, an author writes themselves or their friends into the story, as themselves. Maybe it's an in-joke. Maybe it's a message. Maybe they're just seizing the nearest source of inspiration. Although this is more common in fiction than some authors would dare admit, it really broke out in Webcomics due to their less formal standards The Ur-Example was probably Penny Arcade </ (although see below). A popular variation is to name the character after the person's online handle instead. The furthest extent of this is an author writing a story or script about an author having writer's block . The longer a Schedule Slip , the closer the chance of this appearing gets to 1. This has occasionally been known to create embarrassing situations when the character's inspiration recognizes themselves but objects to the way they're portrayed in the story. On the other hand, interpreters who subscribe to the idea that Everyone Is Jesus in Purgatory tend to see this in every</ story, regardless of whether the author really intended it . This also creates opportunities for people to try armchair psychoanalysis of the author , rather than critiquing the story on its own merits. ("This character was based on the author's father, so why did he get brutally murdered in the second act? Hmmm...") See also Life Embellished (when this gets out of hand, which can unfortunately degenerate into a Mary Sue if handled incorrectly), Journal Comic (an entire comic that's taken straight from life) and Self-Insert Fic . Compare Her Code Name Was "Mary Sue" , No Celebrities Were Harmed , Write What You Know , Tuckerization , Roman à Clef . ...Freckles? We Bare Bears </ : Creator Daniel Chong has stated that Grizzly, Panda, and Ice Bear are each different variations of his own personality, depending on the given circumstance.

Someone has committed a crime, a murder usually. For whatever reasons (teasing the investigators , venting, gloating , or just for kicks), the criminal then decides to publish a book where the crime is presented as fiction, usually in minute detail Expect the investigators to get a copy of the work by pure chance and quickly deduce that the book is not so fictional and that the writer is also a criminal Believe it or not, this has happened in real life Compare Copycat Crime , where the criminal bases his crimes on a book rather than vice-versa, and Reminiscing About Your Victims , where the criminal recounts past atrocities in front of another person See also I Should Write a Book About This

In Coco (though in his version, of course, he survives).

You have a great idea for a character name. But there's a problem — someone else had the idea first. And they used it... a long, long time ago. Like, before you were born. The character may not even be that well-known (or known at all) today</ . Too bad — you missed your chance. Better change the name before airtime, or you'll find yourself knee deep in the paperwork of a trademark infringement lawsuit If word gets out online, the original name may still be used by the fans . Efforts to have this listed as a violation of intellectual property are no doubt pending. However</, certain uses are (at least in the United States) covered under what are known as We have a page about Trademarks if you're really</ interested in how they work and are used The same reasoning behind many a Stealth Pun This is one reason why a character might be Renamed to Avoid Association . Contrast Captain Ersatz , where the writers are</ trying to

use an already existing character but can't. See also Brand X , Bland-Name Product , Disney Owns This Trope , You Wanna Get Sued? , Lawyer-Friendly Cameo , A.K.A.-47 , Product Displacement , and Clumsy Copyright Censorship

Some authors plan meticulously. Before they even start to write, they have a detailed plot synopsis, character biographies, pages on the setting, and a detailed backstory to the main tale... at the least. Others just sit down at their word processor and type whatever comes into their head. This article is dedicated to them. This is not necessarily a trope about authors who simply write without a speck of planning at all (although it can be), but rather those who, overall, are improvising as they write. They may already have invented their characters, perhaps they have a vague plot bubbling in their head, even a few notes on Backstory or setting. What separates this kind of writing from planned writing is that these writers are prepared to throw those notes in the trash the moment they come up with an idea that they prefer. So you're writing a hardboiled crime fiction novel: Remember that takeaway place you thought up on the spot to give your sleuth somewhere to eat his lunch? That would be perfect as a front for the Big Bad 's drug-dealing business. Making a movie? That actor's take on that character is way better than what you originally had in mind . Why not rewrite half his part to take advantage of that vision? This does not always happen voluntarily, mind you. In some cases, the writer did indeed have a carefully planned storyline in mind until it was suddenly struck down by either Executive Meddling , an Executive Veto , or some other case of Real Life Writes the Plot , and the writer had to scramble against the deadline to come with a replacement story. This is especially</ common for manga writers making comics for serial magazines, because of the nature of that business in Japan; they must</ get out at least one completed installment done for each magazine issue, or risk ending their source of income and livelihood. Because writing well is incredibly hard to do, and the schedule of a mangaka writers frequently resort to this trope just to get an issue out there! Sometimes it even forces widely published and respected artists to put out chapters they clearly had not even finished drawing</ . The trope name comes from the phrase "flying by the seat of your pants", a colloquialism for "deciding a course of action as you go along". Like most things, this can be done well, or badly . There's more than a few examples where the final product ends up so well put together that you would have never guessed it was an example of this writing approach. Aborted Arc , The Chris Carter Effect , and Kudzu Plot are what happens when Writing by the Seat of Your Pants leaves too many loose plot threads. This is the novelistic version of Schrödinger's Gun or the Indy Ploy ; when the author of a series canonizes fan suggestions</ as he goes along, see Ascended Fanon . Can also be related to I Just Write the Thing . Compare Off the Rails where a GM may be forced to improvise as players break away from the planned story. Contrast The Producer Thinks of Everything and Developers' Foresight , where the creative team behind a project has meticulously planned every facet of their story or game. Please only add examples where the author admitted</ to doing this. This is not a page for speculation.

When people write a letter or a note, it's possible that the pressure of their pen or pencil will create indentations not

just on the paper they're writing on, but on any paper that's underneath it, too. In some sorts of story (particularly Mystery Fiction , though not exclusively), making use of this fact is a well-established investigative technique. If you want to know what someone wrote on a notepad but the note is no longer there, just look at the next</ piece, possibly shading it with a pencil to bring out the contrast In certain genres and at certain times, this trope has been common enough that a savvy villain might take steps to avoid it, such as by taking several sheets from a notepad or slipping a piece of cardboard between the top two sheets, to prevent the pesky detective from doing this A number of variations on this exist — for example, it isn't always paper that the indentation gets made on. A similar concept from the time when writing involved a lot of wet ink was to look at the (used to absorb excess ink). Carbon-copy and triplicate-copy paper are designed to take advantage of this, allowing the impression to release ink so that multiple copies are written or typed at once Subtrope of Invisible Writing , and sister trope to Condensation Clue

Sometimes actors want to have a say in the words they're given; sometimes they want to stretch their artistic muscles; sometimes they look at the scripts they have to do and think, "I could do better than this!" When this happens, and the producers are on their side (or the network is), you have something written by a cast member Much less prevalent than Directed by Cast Member , particularly in these days of arc-driven television. Writing is less glamorous than directing, for one thing, and it's harder to develop a story from scratch than to bring someone else's to the screen Key to both of these tropes is that the actor gets into writing or directing through the show they're on, having a previous background in it (let alone being the series creator). For the opposite direction of crossover, see Descended Creator and Creator Cameo . For shows where the cast and the writing staff heavily overlap, see Cast Full of Writers

As we know, some movie stars will only take roles for the money , regardless of whether the movie is good or complete garbage. Others will take roles so as to be in a work friendly for their children when most of their productions target older audiences. And in particularly bad situations, producers - or film stars - will end up needing to do a work only because their contract says so But this is for when the author writes a work specifically with their own children in mind Sometimes, it's because they want to depict issues they don't feel the media gives enough credit. Others, they want to give their child a starring role. But whatever the case, the work is written specifically for the author's children Distantly relates to Doing It for the Art , where an author writes a work because they want to, not for profit. Can sometimes lead to Write What You Know and/or Write Who You Know , where the author writes personal experiences and/or traits of people they know into their work written for their children Important to note: This is not the same as So My Kids Can Watch ; that's when people normally known for adult works decide to make or star in something appropriate for their young family members, while this is works the author wrote with their children in mind Musical examples may overlap with Parental Love Song

Occasionally a show's writers will have to work around a very real physical circumstance involving one of the actors, i.e. a temporary medical complaint. Sometimes the character will be Put on a Bus until the actor recovers, but if they're still able and willing to perform, then the showrunners will either attempt to hide the condition or find a way to work it into the story. You may watch your favorite action series and this week the hero gets kidnapped and needs his spunky sidekick to save the day ...to hide the fact that the actor broke his leg. Or the soap opera heroine finds out she's pregnant but doesn't know if the baby is her husband's or her secret lover's, because the actress herself is with child A subtrope of Real Life Writes the Plot . See also Reality Subtext . When the character is permanently disabled because the actor is permanently disabled, it's Disabled Character, Disabled Actor . If it's a pregnancy, expect either But I Can't Be Pregnant! or Hide Your Pregnancy . The Logical Extreme is The Character Died with Him when the show's writers have to take into account an actor's death</

Pregnancy (when it isn't hidden), of course, is the ultimate Written-In Infirmity:

In detective stories and thrillers, sometimes a framed man fights to prove his innocence —usually of murder—and in doing so commits a series of smaller crimes , yet does not pay for them at the end. Crimes that are often committed in the pursuit of the proof of innocence include resisting arrest, assaulting a police officer, grand theft auto, breaking and entering, reckless endangerment, assault and fraud. The immunity to consequences for those acts is a specific form of Hero Insurance , perhaps granted because they are perceived as acting under compulsion, like a twisted version of a Boxed Crook . In many cases, the transgressions they commit are also comparatively minor (property damage against the bad guy, petty or returnable in same condition theft, perhaps an assault that doesn't result in lasting injury) when compared to the crime they have been wrongly accused of, thus allowing the audience to overlook them and maintain sympathy with the character; when the crime isn't</, however, then good luck keeping them on the hero's side Note that Would Not Shoot a Good Guy is generally in play; most such characters do not actually murder people who honestly believe them to be crooks In some stories, this can be Hand Waved by how high the conspiracy to frame the hero goes; if the trial would embarrass the government, showing how easily the justice system can be fooled or how entrenched the corruption within agencies sworn to defend the law, the parties involved might prefer to sweep the mess under the rug over confronting the imperfections in the system. Alternately, the government may be sufficiently damaged over the course of the story that it no longer has the capability to prosecute the hero A subtrope of Saved by the Awesome . See also: "Get out of Jail Free" Card ; Hero Insurance ; Boxed Crook If the hero is hated due to being accused of a particular crime, yet (in the course of the plot) commits several other incredibly heinous deeds without anyone batting an eyelid, that's Selective Condemnation

A popular comedy trope: Someone references a famous invention or work of art and credits it to the wrong creator or inventor. Usually done to showcase the ignorance of the character. In morality tales, this can lead to an actual explanation of the referenced person's actual achievements Not to be confused with Plagiarism or Taking the Heat . Wrongfully Attributed only occurs when a character, a group, or the general public has a wrong perception about who did the actual deed. Compare with Mistaken Identity Also happens a lot in Real Life as a result of misconceptions or confusing associations. A deed is attributed to a more famous person associated with the concept instead of the actual creator. For instance, Henry Ford is often called "the inventor of the car", which he wasn't; he merely industrialized automobile production on a mass scale. When you hear a classical music piece and have to guess the composer, it's easier to assume it's Mozart or Beethoven. Sometimes a person is wrongfully credited for a certain deed because his name, image, or style is somewhat similar to another creator. You can hardly blame someone for confusing Theodore Roosevelt with Franklin D. Roosevelt , for example Some famous quotes are actually misquotations. See Beam Me Up, Scotty! . Some styles are so similar to a certain work of art that they can be confused for being a sequel, made by the same authors, or related in a certain way. See Spiritual Successor . Compare Historical Character Confusion , which can overlap. In cases of songs, see Misattributed Song . For facetious attributions to Kong Fuzi, see Confucian Confusion When adding examples, explain what exactly is being wrongfully attributed

An innocent person who is perfectly sane suddenly finds himself having a bad day. Perhaps he had a bad argument with a loved one or friend that left him steaming mad. Maybe he got in trouble for a crime he didn't commit. The stress of the situation has left him very frantic but otherwise he's mentally stable. Though for some reason, professionals won't hear him out, or just don't care; they're looking for someone to lock up. They could even be sadistic professionals who just want someone to torture. But no matter the case, he is now committed to a mental asylum. There, he tries to convince the staff of his sanity, to no avail Being involuntarily committed against his will, he can only hope for help from outside sources. Such as the family being able to prove his sanity. Perhaps the staff needs to monitor him and make sure he's not a threat to himself or others within a given time frame. Or in even bleaker cases, he could be in a Bedlam House , where the doctors and orderlies and other patients eventually make him lose his grip on reality. He ends up becoming a crazed shell of his former self A sub-trope of Go Among Mad People , something that will inevitably result from being committed. Compare Miscarriage of Justice (which has a character being found guilty of a crime he didn't commit) and Insanity Defense (when a sane person intentionally</ claims to be insane in order to avoid prison or punishment for his crimes). See also Insane No More

Sometimes, you can take being Genre Savvy too far, and wind up having as much Genre Blindness as the poor idiots who split up in a haunted house where one of you is a murderer . If a character in a series that has a Fourth Wall thinks mainly in terms of tropes, you've probably got a character who's Wrong Genre Savvy. Even if you're correct about being in a story , it's possible for you to

guess wrong about your role in the story, the genre of the story, or where on the various sliding scales your story is. Any way you spin it, it's still a common way of subverting Genre Savviness. This can be a minefield. Say a stranger turns up on your doorstep; if he's a vampire , he can't hurt you unless you invite him in , but if he's an Angel Unaware or King Incognito , you might damn yourself by turning him away . And look at it from the visitor's point of view; if you're an honourable fairytale knight , you won't lay a finger on anyone who's eaten your food , but if you're one of The Fair Folk , eating your food will trap him there forever . What's a Genre Savvy guy to do? This can also be used for deconstructing character types , by placing a generic character in a realistic setting and exploring what happens when they act as if they are in a work of a particular genre. Of course, a potential reconstruction can occur as well. While the character is Wrong Genre Savvy about the premise or a particular aspect, they can be right</ Genre Savvy about complementary aspects of that premise; this means that, while the character is hopeless in the aspect to which they're Wrong Genre Savvy, in their functional aspect their support is invaluable, which may lead to the resolution of the plot and an increase in the character's chance of survival . See Heroic Wannabe , Wide-Eyed Idealist , Grumpy Bear , Black-and-White Insanity , Prince Charming Wannabe , and Lord Error-Prone for characters with this trait and Genre Savvy and its downplayed cousin Functional Genre Savvy for when characters get it right. Death by Genre Savviness is a related trope. See also This Is Reality , Hero of Another Story , Entertainingly Wrong , Thinks Like a Romance Novel . Wrong Assumption overlaps with a lot of these. May be confused with Too Dumb to Live . It is very easy (and tempting) to list a character just because they are wrong about something, but that doesn't mean they are Wrong Genre Savvy. Even if they are wrong about their role in</ a story, that doesn't necessarily make them wrong about the type of story they are in. Before adding an example ask yourself "If this character was correct, would it change the genre?" if the answer is "no" then it doesn't belong here.

A Wrong Insult Offence occurs when one character attempts to insult another and hurls what they think is an appropriate insult in the other character's face. The second character considers this and then calmly replies, listing all the reasons why that particular insult does not apply to them and helpfully suggesting a more appropriate insult they could use. As a piece of characterization, this usually indicates that the insulted party does not take the insulter seriously. Alternatively, it could just indicate that the second party is a shocking pedant . Bonus points if the insult they suggest is worse than the original one. A Sub-Trope of Do Wrong, Right . If someone objects to the spelling or grammar of the insult, but not the insult itself, that's You Make Me Sic . Compare Insult Backfire , Insult Misfire , I Take Offence to That Last One , Insistent Terminology . The inverse is You Know I'm Black, Right?

A staple of cartoons where a character grabs a backpack and jumps from the great height, opens the pack, and anything but</ a parachute falls out. Commonly, it can be food, cutlery, camping supplies or heavy objects like an anvil . Whatever the case, it results in them crashing into the earth. Of, course, since these

cartoons obey sets of rules that don't factor into horrible injuries and feature quick recovery times, it's a staple joke Sometimes a character may ask for a parachute only to be given something else entirely, whether it be due to the other person mishearing or obliging to Exact Words See also Chute Sabotage

There are different kinds of restaurants: fast food restaurants, coffee shops, pizzerias, etc., and they are all known for serving specific types of food. For the sake of comedy, sometimes characters may go to a restaurant and order a type of food that they wouldn't be expected</ to have. Or, to take the joke even further, they may try to order food at a business that doesn't even sell</ food! Why characters do this depends on this situation. Some characters are just too stupid to comprehend that, say, a Japanese restaurant doesn't sell lasagna. Alternatively, they may do it just to get a reaction out of the restaurant workers . Or maybe the character is just so arrogant that they believe they will be served something special. This trope seems to be becoming less and less common in real life, due to many restaurants expanding their menus to include items besides the foods they are most well known for.

A key element in a lot of stories with Time Travel is the character's knowledge, or lack thereof, of how time travel works . Is the world deterministic ? Is time hard to change , or way too easy ? Is there something else weird going on ? Will a Temporal Paradox destroy the universe, create an alternate one, or do you just risk being very confused ? Of course, if the series itself keeps changing the rules it's up to the writer at the time whether or not you are wrong This trope occurs when the plot hinges on the fact that the characters think</ they know how time travel works in their world, but they are mistaken. Because time travel narratives often imply what events "must" occur, this trope can be a Necessary Weasel so as to maintain surprise (including surprise that the foreseen events do in fact occur) You Already Changed the Past can be an instance of this, if the characters in question are mistakenly confident that they could Set Right What Once Went Wrong (as opposed to just uncertain)

Named for a frequent setup gag in Bugs Bunny cartoons, Wrong Turn at Albuquerque describes a single wrong or missed turn in a journey that will inevitably land the traveler in a place far divorced from their original goal. The plot then unfolds in one of three ways: The gag originates from the fact that Route 66 (opened in 1926) actually intersects itself in the middle of downtown resulting where you could stand on the corner of Route 66 and Route 66 resulting in a lot of people getting turned around and taking the wrong turn. Can be caused by Road Sign Reversal , Your Other Left , Short Cuts Make Long Delays , No Sense of Direction , or trying to follow overly complicated directions . When done in a science-fiction setting, it's Teleportation Misfire . Frequently the way to enter a Dark World or Down the Rabbit Hole . Once the traveler gets in, they may not be able to get back out, thanks to it being a Closed Circle .

A sub-trope of the Wire Dilemma , cutting the Wrong Wire will very often simply speed up the countdown to detonation or, for some reason, jump it ahead an arbitrary amount, typically just enough time to pull out a Million-to-One Chance at salvation Of course,

this would realistically require a far more exotically-designed detonator than most would bother with. In reality, if cutting the Wrong Wire doesn't cause the bomb to go off, there's really no reason why it should do anything , since without power to the ignition switch, there's nothing to trigger the detonator, and the ground wire would do absolutely nothing Of course, any bomb maker would know this, and could conceivably start thinking of countermeasures to stop a bomb squad if they start to enjoy the "game" too much . They might even be willing to risk the bomb being disarmed Just in Time to rub their superiority in their enemy's face There is one particularly good reason to build a detonator with wiggle room; if the bombmaker screws up while assembling the bomb, they thus have time to correct</ that screwup before it kills them In Gunsmith Cats </, bomb-maker Ken Taki uses Wrong Wires for safety reasons, and has become more safety-focused recently as he has early stage multiple sclerosis, but was forced by The Syndicate to keep making bombs despite having a degenerative nerve condition that made his hands shake uncontrollably under stress

The Shadow </: In The Movie , a colorblind scientist cuts the wrong wire on the nuclear bomb, making the timer go to warp speed. By the time he's reconnected that wire to fix it, he's gone from having hours to having about two minutes.

The (in)famous ending of Digital Fortress Considering that the password is THE NUMBER THREE , they deserved all they got.

The pilot for MacGyver </ has one of these in its opening scene, prompting him to get out a paper clip and do his thing for the first time in the series.

A particularly nasty, not bomb-related, takes place in electrical circuits that have three phases plus neutral to provide power to devices that use single phase (thus lower voltage). If the latter is cut or disconnected while having single-phased devices connected, those will suffer higher voltages and have a very</ high probability of ending up fried, especially electronic devices.

Subverted in Data East Pinball 's Lethal Weapon 3 </; while there is a Wire Dilemma in the game, getting the wrong wire results in an animated explosion but no penalty.

Happens on The Navy Lark </ when the crew of HMS Troutbridge</ is attempting to defuse the self-destruct mechanism on an American satellite. Fortunately, the first time this happens it turns out that what they have retrieved is not the satellite but a marker buoy. The second time, however...

The classic point-and-click adventure game Discworld 2: Missing Presumed...? </ further spoofs the above Lethal Weapon 3 </ example in the intro, with Rincewind and the Librarian standing in for Riggs and Murtaugh. This being Discworld</, the Clock Punk bomb three flasks of mysterious bubbling liquid , rather than wires Justice League </ uses the "wrong wire speeds up the countdown" method in the episode "Wild Cards." Justified because the Joker built the bomb in question, and it turned out to be a fake anyway

Also known as "One's a..." Plot. Many TV shows are based around

a High Concept — a simple, intriguing premise that can be explained in one or two sentences — a "hook" which attracts the interest of everyone from producers to advertisers to viewers. One very common way to get a build a high concept is to take two characters who are very different from each other, quirky, or somehow odd, and then team them up to accomplish some objective. In 'the Biz' this is called a "Wunza plot". So-named by Roger Ebert , a Wunza Plot is "One's a [X]; one's a [Y]. Together they [Objective Z]" Oddly, even the most bizarre premises can end up rather mundane in execution, with the strange characters — despite initial weirdness — ending up in fairly stock show formats like workplace comedies/dramas, quirky sitcom family hijinks, or, yes, fighting crime as private detectives or freelance do-gooders. Animation obviously has great potential for silliness, especially if it's an Animated Adaptation of a live-action show. A silly premise isn't always fatal, and the mention of a series below is not necessarily a criticism. With the right casting and writing, some shows which sound totally ridiculous have been hugely successful and even critically acclaimed. See also In a World… . Compare and contrast with Odd Couple, Buddy Picture . A necessary ingredient (especially when combined with Cop and Scientist) for They Fight Crime! Not to be confused with Kudzu Plot .

One of the oldest genres in Chinese literature, wǔxiá (武侠 — literally "martial-arts chivalry" or "martial arts heroes", and pronounced roughly</ in Mandarin) stories are tall tales of honorable warriors (侠 xiá</) fighting against evil, whether it be an individual villain, or a corrupt government. Notable for melodrama , spectacular swordplay , and high-flying martial arts where the laws of physics, like gravity, seem like negotiable concepts. Although some wuxia</ stories are set in modern times, or even the future, most take place in the "Martial Arts World" of Jiānghú</ (江湖 — literally "rivers and lakes") a Fantasy Counterpart Culture of Imperial China . The Jianghu</ is a "shared universe", populated by martial-artists and monks, wandering knights and beautiful princesses, thieves and beggars, priests and healers, merchants and craftsmen. The best wuxia</ writers draw a vivid picture of the intricate relationships of honour, loyalty, love and hate between individuals and between communities in this milieu. It is implicit that law and government are unjust, ineffective and/or corrupt, requiring the xia</ to settle differences by force moderated only by their chivalrous code, and often forcing them to live as outlaws despite their noble characters. In modern Chinese, perhaps as a result of these connotations of a separate world with its own rules , the term jianghu</ has taken on other meanings, including the underworld or criminal gangs . A more romantic term known as Wulin</ (武林 — literally "Warrior's Forests") is used when one wants to talk specifically</ about the world of martial artists and warriors, divorced from the ugly connotations of criminality that jianghu</ has come to embody. Wulin</ is basically a majestic way of saying "The World of Warriors." Modern works often incorporate outside themes and ideas, allowing the genre to develop, and in turn wǔxiá</ themes and visual styles have strongly influenced Western media, especially in cinema. In a similiar vein to J. R. R. Tolkien and High Fantasy , Jin Yong , , and proliferated the modern wuxia</ genre. In recent years, another genre known as Xianxia</ ("Immortal Hero") has developed, referred to on this wiki as the Spirit Cultivation Genre . This genre places more emphasis on

Supernatural Martial Arts , and specifically on the practitioners becoming progressively stronger over time. Compare Sword & Sorcery , High Fantasy , Heroic Fantasy , and Swashbuckler . The Japanese equivalent is Jidaigeki , particularly the chanbara</ subgenre. (Interestingly, the term Wuxia</ was originally a calque of the Japanese Bukyo</. In Japan, however, the term bukyo</ has since faded into obscurity). The closest American equivalent is The Western , especially regarding its hazy boundary with Weird West . For the 2011 movie titled Wu Xia</, see Swordsmen </ .

Academy of Evil : If the story leans heavily toward martial arts, expect one or more of these to exist in the setting.

A Xanatos Gambit is a plan for which all foreseeable outcomes benefit the creator — including ones that superficially appear to be failure. The creator predicts potential attempts to thwart the plan, and arranges the situation such that the creator will ultimately benefit even if their adversary "succeeds" in "stopping" them. When faced with a Xanatos Gambit the options are either to accept that the creator will get the upper hand and choose the outcome that is least beneficial to them, or to defeat them by finding a course that they didn't predict Don't forget. Morons are especially good at the latter .. At its most basic, the Xanatos Gambit assumes two possible outcomes for the one manipulated — success or failure. The plan is designed in such a way that either outcome will ultimately further the plotter's goals . A more complex view is offered by the study of probability in which such a gambit is known as a Dutch Book and involves securing bets such that regardless of the outcome the bookie will always pay out less than was bet Since the Xanatos Gambit can involve an obvious goal's apparent failure, this is a convenient device in an ongoing series to let the villain occasionally win (preventing Villain Decay) while still giving the heroes a climactic pseudo-victory This trope is named after David Xanatos, one of the main antagonists in the series Gargoyles </ , who was a master of the technique and used it consistently to serve his own ends If the character's plan is continually revised</ to bring about a winning solution no matter what happens , he is playing Xanatos Speed Chess . When a plan is so ludicrously complicated that it relied more on luck than actual planning and foresight, it's a Gambit Roulette . If the plan relies on misdirection rather than Morton's Fork , then it's a Kansas City Shuffle . If several people are trying to out-scheme the other in this way, you might be headed for a Gambit Pileup where several of them are likely to be Out-Gambitted . This may involve counters to plans the mastermind may or may not be expecting This is one of The Oldest Tricks in the Book , listed in The Thirty-Six Stratagems </ as the 35th strategy, Chain Stratagems Contrast with Indy Ploy , a "plan" executed with no planning whatsoever, and Batman Gambit , a plan which relies on people doing as predicted in given circumstances. The Magnificent Bastard is a villain type likely to use these, but a particularly skilled Chessmaster , Manipulative Bastard , or Guile Hero may also pull one off This trope is not to be confused with Thanatos Gambit (where a plan includes the planner's death as a final piece) although they can overlap, or Hoist by His Own Petard (When someone's own thingamajig is the source of their downfall (if a work is the source of their

downfall, then that's Creator Killer), another name for Hoist by His Own Petard) Sadistic Choice is the Polar Opposite , in which every given choice will hinder the the person deciding the choice At the very least, the planner has to benefit regardless of whether the obvious plan succeeds or fails. This is not a shorthand for "any clever, complex, evil plan." You may want Evil Plan for that. Instances of this term that use "Xanatos Gambit" without the key quality of "all (or at least two) plausible outcomes always benefit the mastermind" are WRONG</. Please fix them wherever you see them at TV Tropes . If you can't decide what kind of plan it is, use The Plan which is the supertrope for plans in general

A common put down about how someone ran headfirst into Fashion Dissonance (or something related). Often it's something that is no longer fashionable, or that famously works for someone, but almost no one else. "X" is frequently a time period, but it can be any person, place, or thing. "Y" is typically an unfashionable choice of attire, but also can be just about any object, statement, abstract concept, etc. A similar reformulation is, "Does X know you raided their wardrobe?" Runs headfirst into Totally Radical nowadays. A common variation is to replace "They want their (word) back" with "They said you can keep the (word)" or "Even they don't want (word) back" Compare If I Wanted X, I Would Y ; Better by a Different Name . Not to be confused with We Want Our Jerk Back . See Mexico Called; They Want Texas Back and Russia Called; They Want Alaska Back In-Universe Examples Only

A trope usually seen in comedy. Occurs where an institution holds a sign outside their facility stating "X days since the last [bad event]", usually a sign like this is used to indicate the building has No OSHA Compliance , with work-related accidents or outlandish catastrophes being the most frequent bad event. Sometimes being reset by occurrences within the episode. An increasingly common variant is the sign having to be reset as it is being updated.</ These signs still exist in real life , even as fiction relentlessly parodies them .

The polar opposite of Chickification and a subtrope of Adaptational The Badass . We all know girls will need role models, so what do The you do when you're adapting or sequelizing a work from a "less The enlightened" time? Make your female lead into an Action Girl The ! title comes from Xena: Warrior Princess </, who is not</ an The example but rather the inspiration, being something of a Trope The Codifier for Action Girl . Xenafication thus can be defined as The "becoming like Xena". Related to Took a Level in Badass and The Adrenaline Makeover . Sometimes a specific form of Adaptational The Badass . Not to be confused with Xenofiction . Often comes up by The default in an Actionized Adaptation or Actionized Sequel .

A few works of Science Fiction and Fantasy (and, in some cases even realistic fiction) take the Point of View of normal animals, Intellectual Animals , Intelligent Gerbils , or Starfish Aliens . More than that, the creators of such stories take great pains to think through what it would actually be like to be a rabbit, a dolphin, or a giant betentacled being who smells colour A good rule of thumb for figuring out if something is in this genre or

not: if you can replace the non-humans with (maybe superpowered) humans without too much trouble, it's probably not Xenofiction: Beast Fables and works about Funny Animals are, in general, not examples. Likewise in many a Mouse World , size is often the only major difference between humans and non-humans; however, there is Xenofiction featuring non-humans with great differences in size If it's taking place under the nose of humans, there may or may not have a Masquerade , and humans will probably either be bastards or eldritch abominations . If humans are taking place under the nose of it, you may have Humans Are Interesting . Xenofiction usually explores Bizarre Alien Psychology This is also common in fanfics of Mon series where the mon is the POV character See Xenofictional Literature for an index of Xenofiction Contrast Most Writers Are Human . Compare to Narrative-Driven Nature Documentary for nature documentaries that anthropomorphise the animals Not to be confused with Xenafication , or the Xeno games , or Xenomorph fiction

In Professional Wrestling , "heat" is used to describe any reaction to a wrestler and their gimmick . Face and heel heat can make or break a wrestler; the former ought to be cheered, and the latter ought to be booed. Not getting any heat at all due to audience apathy is the kiss of death in pro wrestling Then there's X-Pac Heat, otherwise known as "Go Away Heat". This is when the audience boos and insults a wrestler not because they hate the character, but because they hate the performer</ X-Pac Heat can occur because the performer has been pushed too hard , they have political power behind the scenes , or because they're terrible performers. For wrestlers, this often refers to those who have poor matches, or actively wreck the pushes of others, and become overexposed despite crowds not caring for them one way or the other, regardless if they're a face or a heel. This is not a villain whom fans want to see punished ; a wrestler with X-Pac Heat is someone fans don't want to see at all</. It's a very specific form of breaking kayfabe by the fans and happens to be quite rare "Not the right kind of heat" is an alternative meaning to "X-Pac Heat" that can (but does not always) intersect with it. It's more of a "we are sick of this person and don't want to see them anymore" reaction than a "we want this person to get their comeuppance" reaction, which is the impression you want</ the fans to have. This is more or less the equivalent of a villainous Scrappy , but fits this page more due to the pro wrestling/live reaction factor Normally, it is possible to correct an unfavorable response by altering a wrestler's gimmick or shifting their position in the company . It is significantly harder, though not impossible, to overcome X-Pac Heat. Unlike the Scrappy, the audience is reacting not to an annoying character</, but to a bad or overexposed performer</ In short: if fans Love to Hate the character, or wish to see someone beat them, they're a heel. If fans just hate the character regardless of their alignment, they're the Scrappy. If fans hate seeing the performer behind</ the character, then it's X-Pac Heat

Certain letterz of the English alphabetz are just "kewler" than others . As such, many peoplez will intentionalli mizzpel wordz by xubztituting ðese letterz, in the hopez that this will draw moar attentshun from young peoplez and make the rezult look moar youþ-oriented. Whether this actually works</ on the youth crowd is debatable; this is a pop-culture phenomenon that comes

and goes like many other fads, sometimes losing its appeal almost immediately out of the gate. Although, when it is used, it is often Played for Laughs to point out marketing groups that fail to understand an audience or, more often, weak attempts to seem hip to the younger generation. The most common substitutionz are: Less-common variantz include: Interestingly, this trope tends to favor letters constructed primarily from hard straight lines and sharp angles — "X," "K," "Z," so on. These letters are also worth many points in English-language Scrabble</ , though examples of this trope would probably not be considered legal words. This can also extend to acronyms/abbreviations/initializations to make them more memorable, even if the chosen letter isn't, technically, the one in the original word. "X-Tensible Markup Language," for example, is easier to remember by its initialization of "XML" than "EML." " Leet speak " (or "1337") can be considered this trope played to extremes, where almost every normal letter is replaced by some form of "extreme" counterpart, which to those unfamiliar with the meme can vary anywhere from "slightly different" to "utterly unreadable," depending on how "hardcore" the user wishes to appear; it's believed that leet originated from the cracking "Hacker" is a case of You Keep Using That Word community, which may explain why it's never spread beyond circles of computer geeks, online gamers, and Homestucks . "Text speak," originating in IM and a popular shorthand for use with mobile phones, is similar to "1337," though the hardcore consider it a different language. One possible justification for Xtreme Kool Letterz in Real Life is that, at least in the United States, product names that are generic or that are descriptive without acquired secondary meaning cannot be trademarked as-is, but deliberate misspellings can. The overall trope is Older Than Television , and possibly Older Than Radio , with deliberate misspellings being used for humor at least since the Victorian era. (And back then, of course, semiliteracy was such a problem that many otherwise articulate people unintentionally</ misspelled words, making this trope not only comical but also satirical.) In academic study of English, this is known as "sensational spelling." Xtreme Kool Letterz shows up around this wiki as well, with titles such as Friends of Really Kool Sobriquet , and yes, this article . Compare The Backwards Я , Double X , Heävy Mëtal Ümlaut , Letters 2 Numbers , Lucky Charms Title , Myspeld Rökband , "X" Makes Anything Cool (for "X" used by itself), Ye Olde Butcherede Englishe , Shoehorned Acronym , and more from the Text Tropes index. See also A Villain Named "Z__rg" , My Nayme Is , Names to Run Away from Really Fast (K ones are its own kind), Totally Radical (one result of marketers trying this), and more of the Naming Conventions index.

Wile E. Coyote , Yosemite Sam , or some other villainous cartoon character has decided to dispose of the Road Runner, or Bugs Bunny , or whoever. Normal methods have failed... it's time for the Xylophone Gag The villain screws a stick of dynamite to the C on a xylophone , puts the sheet music (usually "Believe Me, if All Those Endearing Young Charms") on the stand, and hides, cackling maniacally. Sure enough, The Mark arrives, sees the music, and begins to play... but instead of hitting the high note which would set off the bomb, he hits a flat note (or a sharp note, or a pair of clashing notes). The villain winces (as does the audience; it's a very dissonant note) , and yells "No, that's all wrong! Try it again!" The Mark does, with the same results. Ultimately,

the villain rushes out in frustration, grabs the mallet from The Mark, and says " This is how you do it! " Kaboom Sometimes executed with a piano instead of a xylophone, but though the exact outcome varies, the end results are the same — the smoke clears , the piano keys bounce off the unfortunate villain's skull (or land in his teeth), or the xylophone bars land in a cluster and repeat, or occasionally complete, the music line A subtrope of Musical Trigger . Not usually related to Orchestral Bombing

The Mafia .... IN JAPAN!! Yakuza Emphasis on the "ya" , despite what English-language media might say or, occasionally, "those very kind people" . Yakuza insist that their organizations originated in Robin Hood-style groups of outlaws and vigilantes during Japan's feudal era , but scholars believe that they are in fact descended from roving bands of Rōnin who harassed and extorted the local peasantry Not that these are mutually exclusive descriptions, though. Tired of robbing the penniless peasants, these Ronin bands often gravitated towards more affluent cities, where they sought employment as hired muscle . There they mingled with and frequently joined local urban self-defense groups and mutual aid societies, and this is where their claim of the service to society comes from. The fact that these groups were often indistinguishable from criminal gangs is usually blissfully ignored. The modern descendants of such gangs are the very Yakuza groups that are discussed here. Today, some 70% of Yakuza come from </ background, and 10% of Yakuza are ethnic Koreans (despite Koreans making up about 0.5% of the Japanese population), both of which are groups which have historically faced discrimination in Japanese society There is an alternative hypothesis suggesting that Yakuza are descendants of legitimate organizations of tekiya</, or peddlers of shady or stolen goods , whose leaders were even allowed to carry swords (when that was illegal for most people following the Meiji Restoration). Those groups, though, were often associated with less legitimate organizations of gamblers (who may have propagated the term "ya-ku-za", which comes from the card game) Please note that real Yakuza never actually use the term "Yakuza", but prefer more romantic kennings like Gokudo</ (the outermost path) or Ninkyo dantai</ (chivalrous society), tying into the romanticized view of the Yakuza Yakuza are also commonly associated with </ groups (basically Japan's nationalist right wing militia fanatics), and are commonly accused of doing so in order to camouflage their criminal activities behind a political ideology, which would be protected speech. While some Yakuza groups have close ties with uyoku dantai</, and a few have even adopted the ideology for real and dropped their criminal activities , it's probably best for this page not to examine this further Yakuza resemble The Mafia in that they are very organized crime syndicates, with strict codes of behavior and etiquette, and encompass many levels of ritual and formality. Like their Western counterparts, they derive most of their profit from extortion , Protection Racket , drug trafficking, and the like. They like to maintain that they provide a service to the community, which in return owes them both respect and money. But unlike the Mafia or the Chinese Triads , Yakuza are not secret societies. They often operate openly , even so far as to maintain offices and carry business cards. And their strict code of honor and dedication (at least superficially) to "protecting the community" means that they're often an accepted part of Japanese society, and even the police will leave them alone as long as they

don't carry guns, deal in drugs, or harass the tourists (which the honor code doesn't allow anyway). They even police their own territories and deal with street-level crime , as such crime would reflect very</ badly on the local boss (or oyabun</) and be seen as a sign of weakness. As humorist Dave Barry put it, nothing in Japan can be disorganized — not even the crime The stereotypical Yakuza character matches the real-world profile fairly closely. He is heavily tattooed , a trait so identified with delinquency that many bathhouses in Japan will forbid people with tattoos on the premises. He's Always Male , as female Yakuza are very rare in the male-dominated Japanese society. If you see a woman in a Yakuza clan, she's either a Miss Kitty in charge of the clan's prostitution deals or a Dragon Lady (in the rare cases when she works directly with the other male members) or the boss's daughter or the boss's consort known as " ane</" (Japanese for big sister). He wears an expensive suit and dark sunglasses , and he walks with a distinctive swagger that announces his profession. While he claims a benign interest in the community, he's also likely to be as violent and destructive as his Western counterpart, especially if he feels he is not receiving the respect he deserves — but this combination of honor and violence allows some works to ascribe Samurai traits to him. And he may be missing a finger , either as a punishment or as a loyalty test, a trait so associated with the Yakuza that it's a big reason you rarely see Four-Fingered Hands in Japanese media. In this sense, the Yakuza can be seen as somewhere in between the finesse of the classic Italian mafioso and the brutality of the Russian bratva Yakuza are so prominent in Japanese culture that they have spawned an entire genre of films which are as distinct from Western gangster films as the Yakuza are from Western gangsters. While many of these films are little-known in the West, movies like Tokyo Drifter </ and Battles Without Honor and Humanity </ pioneered many tropes that Western audiences have since come to associate with martial arts and action pictures, and their influence can be detected in productions as diverse as Kill Bill </ and Cowboy Bebop </. Yakuza also appear quite often in Cyberpunk fiction, if only because Japan Takes Over the World is typical of the genre In fiction Yakuza members will almost always be ethnically Japanese, but they are not homogenous in real life. Approximately 30% of those in mainland Japan are of Korean descent. There have also been notable cases of Hāfu, people of mixed Japanese ancestry, joining. Yakuza also have a presence in Okinawa and other Ryukyu Islands, whose people are ethinically different from Japanese and have their own languages and customs. Overseas clans in places like Hawaii and California also often have non-Japanese members See also The Mafia (and its Russian cousin The Mafiya), The Irish Mob , The Triads and the Tongs , The Cartel , The Syndicate , Mafia Princess If you're looking for the Sega franchise about Yakuza, click here

A complicated Japanese aesthetic and cultural concept. Breaking the expression down: "Yamato" is one of the older (and thus fancier) and more poetic names for Japan and the Japanese people and culture, similar to the Celtic "Albion" for the island of Great Britain and "Éire"/"Erin" for Ireland; "Nadeshiko" is the Japanese name for Dianthus superbus</, a wildflower found in the Japanese highlands that is related to the carnation (Dianthus caryophyllus</) Broadly speaking then, a yamato nadeshiko</ is a "flower of Nipponese womanhood": a woman with attributes that were

considered desirable in the neo-Confucian Japan of the nineteenth century and beyond. The term was generally ascribed to noble women with traditional upbringings, but after the formal abolishment of the caste system it passed into wider use among the new "middle classes". Being a yamato nadeshiko</ revolved around the Confucian concepts of Feudal Loyalty and Filial Piety, which in the latest wave of Confucian revival meant acting for the benefit of one's family and obeying and assisting authority figures (father, husband, sometimes father-in-law or older brothers, as well as older and/or more respected females). Virtues include(d) loyalty, domestic ability , wisdom, maturity, and humility Don't let her gentle demeanor fool you ; the nadeshiko is a wildflower</ at heart. A properly done yamato nadeshiko</ will show a subtle, but definitely present, touch of iron in that she is unwilling to let circumstances hurt the ones she cares about or distract her from her goals or missions . This is often accomplished so</ subtly that the target isn't certain how</ things got redirected — a subtle influence of Politeness Judo if you will. Older yamato nadeshiko</ are better at this, while a younger one will make up for it in determination — especially when it comes to the man she loves. Tropes Are Tools , after all A poorly done yamato nadeshiko</, however, will</ turn out like an Extreme Doormat . They are silent and submissive without the inner strength of a true yamato nadeshiko</. This is a common stereotype of East Asian women in Western fiction and is often referred to derisively as the stereotype With some notable exceptions, yamato nadeshiko</ will be of medium height, willowy, modestly endowed, and good-looking without being too beautiful or too cute ; they will have pale skin and long dark hair with full, straight bangs and sidelocks . They'll dress in feminine fashions: skirts, blouses, low-heeled shoes, lace, ribbons and simple hair ornaments. The other option is the impeccable ladylike style for adults. A kimono is likely to be worn by a nadeshiko</ brought up in the good old Kyoto style. Some may wear jewelry and make-up, but not too much. Their voices will often be as gentle, calm, and warm as melted butter. Large, rounded eyes are always a good bet. It is not unusual for geisha to be a yamato nadeshiko</. Will also be likely to say Ara ara</ ("Oh My") as a Verbal Tic to indicate calm surprise Sometimes, these ladies will also know self-defense , even if they would rather not fight if it can be avoided . This makes sense as many nadeshiko</ came from samurai clans and thus were trained in fighting, so they could defend their homes whenever the males were absent. If that's the case, they'll be very graceful and effective in the battlefield , and they're likely to be White Magician Girls or Barrier Warriors . If they're neither, they'll likely use polearms, lances (specifically naginata which daughters of samurai families were traditionally trained in and included in their dowry) or bow/arrows, and maybe even small tantou daggers that may be hidden in their clothes These characters pop up a lot in Magical Girlfriend series (usually as the one who will win the male lead's heart) and as the "Betty" in Betty and Veronica Love Triangles . They tend to be passive, putting them in danger of becoming Satellite Characters for more "interesting" people, as well as a target of bashing from fans who prefer more active love interests such as Tsundere Expect her name to end in "-ko" [子] or "-bi", "-mi" [美], which mean "child" and "beauty", respectively. Less subtle examples might even use Nadeshiko</ for the Meaningful Name factor You will sometimes find males who fit in the yamato nadeshiko</ role, personality and/or looks-wise

(like Japan in Hetalia: Axis Powers </, obviously), but this is still rare. Sometimes, there's also overlap with the Samurai , since Japanese noblewomen that held this occupation were known as onna-musha</ or onna-bugeisha</. This trope is commonly used in the portrayal of a Patient Childhood Love Interest character's personality More information on this concept can be found in the Compare Moe , another standard of idealised Japanese beauty, but with less emphasis on maturity and more on protectiveness, youthfulness and vulnerability For Western equivalents, see also , English Rose and the Proper Lady . Compare Silk Hiding Steel , Spirited Young Lady , Princess Classic , Southern Belle (her US counterpart), The Ingenue For subversions, see Stepford Smiler and Yandere for a girl who seems</ to be a Yamato Nadeshiko</ but hides a far more unstable psyche : This trope is for the Japanese archetype in particular and the Eastern Asian archetype in general. For the Western/European archetype, see Proper Lady . For a general 'proper on the outside, powerful on the inside' woman, use Silk Hiding Steel . For tropes describing homemakers and housewives in general, use Housewife . To describe 'innocence' or 'gentleness', use The Ingenue . Polite or friendliness can be covered by Nice Girl . For a person whose niceness belies danger/effectiveness, use Beware the Nice Ones . General girliness is covered by Girly Girl

Generally speaking, when a yandere falls in love with someone, they tend to play for keeps. No matter how much blood has to be shed , no matter how much suffering they inflict , your common-or-garden yandere will do anything for and to be with the one they love. So what would happen if two yanderes got together? In theory, this would seem like an ideal set-up. With two individuals sharing such an unquestionably insane devotion to one another , you immediately bypass the typical shenanigans that accompany the archetype. Right? Uhhhh, that's where things get interesting... When left on their own, these couples will at worst be Sickening Sweethearts . But try to get between them however... watch out because come hell or high water they do whatever to takes to remain together and chances are things will not end well for you and whoever gets it their way. And if this pair comes with a side of Outlaw Couple , Serial Killer , Ax-Crazy , or anything else less-than-legal, expect that little Berserk Button to become several magnitudes more difficult to avoid. If such an unholy couple is also married, this can also overlap with Unholy Matrimony (or god forbid, The Family That Slays Together should they end up mating and producing offspring). And that's all just assuming the relationship is a healthy one... See also Psychotic Love Triangle , if another Yandere is butting-in with the couple.

Comic Strips

"Yandere" is derived from the Japanese words yanderu</, meaning insane or sick, and deredere</, meaning affectionate or loving. Simply put, a yandere</ is someone who is lovesick; someone who has been driven to insanity by extreme obsession or love, thus resulting in abnormal behavior if not violence. Take the Tropes Love Makes You Crazy , Love Makes You Evil , Love Hungry , and Stalker with a Crush , turn them all Up to Eleven , and condense everything into a singular personified character archetype. The word "yandere", a term that blossomed in moe fandom, refers to a character who is crazy about someone else ... often literally and violently . Despite the anime-inspired name, this type of character is much, much older than

that , as one of the earliest examples is the Mesopotamian goddess Ishtar/Inanna (technically an Uruk Example, as that was her cult city that neighbored Ur in Sumer). Yanderes are usually identifiable by their blank eyes when they go crazy, blood being soaked on them for the majority of their screentime , carrying at least one signature weapon that they use to kill and/or attack others for the majority of their screentime, a mostly Moe appearance or at least an appearance that will deceive others , psychotic behavior, and a tendency to attack and/or kill people who would get in the way of their love . Many of them are Ax-Crazy . "Benign" cases don't even need to bring weapons or violence into the mix: just a well-established aura of menace and the feeling of dread if you step out of line is enough. When on the Good Guys' team, they are often the Token Evil Teammate (or at least the fourth type of the Anti-Hero). The character almost always appears perfectly cute and harmless on the surface... but underneath they may be obsessive, controlling, and sometimes just plain insane . This is bad news for anyone unfortunate enough to be the object of a Yandere's obsession, as nothing will dissuade the Yandere from the notion that they are theirs and theirs alone. But even more</ pity should be saved for anyone who gets in the way , as this psycho-obsessive is amazingly unwilling to put up with any rivals to their often genuine affection. Most Yanderes have a history of mental instability, but some have always been just a little bit "off" , perhaps the product of a Dark and Troubled Past and a good round or more of Break the Cutie . If a Yandere ever goes off the deep end, they are likely to go Ax-Crazy , taking up the psycho weapon of their choice and doing things to people straight out of a horror movie. Usually their target is whoever they perceive to be in the way, but if the person they love rejects them or leaves them , they may well decide that they would rather see the person dead than with another or themself because they're nothing without them, which may well lead to tragedy. Interestingly, while Yanderes are usually villains by dint of their psycho and murderous nature, they can still be perceived as Moe if they manage to gain enough tragic audience sympathy . A sympathetic Yandere often has the person they love as a Living Emotional Crutch , and goes completely crazy and murderous at the thought of losing them, either romantically or otherwise. Worst case scenario, they'll go into a Never My Fault fueled Villainous Breakdown , at which point they lose the sympathy points. Part of the dere</ family along with Tsundere (cranky outside, sweet inside), or sub-groups; Kuudere (cold outside, sweet inside), and Dandere (asocial outside, sweet inside). However, those are all sweet inside, while the Yandere is sweet outside, crazy inside. While a Sweet Tsundere may have some similarities with a Yandere (especially if jealousy is one of their vices), the Yandere will often patiently endure things that will send any Tsundere utterly bonkers, but the Yandere's jealous, possessive and obsessive nature won't let them accept the possibility that the person they love can be happy without them . Unlike most Tsunderes, including sweet Tsunderes, a Yandere is usually a Girly Girl with a Tomboy Streak since she is girly and lovey dovey outside, but violent inside . Such characters are mostly female , but male examples exist. Compare with the Violently Protective Girlfriend , who can become Ax-Crazy when the love interest is in danger, but is otherwise </ more stable mentally. If the admirer is crazy, but tends to be the one who gets violently abused by their affection, then this is Mad Love . When two Yanderes form a relationship, they are a Yandere Couple . See also Clingy Jealous Girl , her Spear Counterpart Crazy Jealous Guy , Love Makes You Evil , Love Makes You Crazy , Stalker

with a Crush , Stalker Shrine , Domestic Abuse , Violently Protective Girlfriend , Villainous Crush , Always Save the Girl , and If I Can't Have You... . Compare Stepford Smiler , Psycho Supporter , and I Have You Now, My Pretty . May God have mercy on you if you are caught in a Psychotic Love Triangle (a love triangle with two members being Yanderes). Contrast with Bitch in Sheep's Clothing , in which a character is consciously using the illusion of purity and niceness to cover up a sadistic true nature (though a BISC can</ become a Yandere if we add obsession and mental instability to the mix). At the extreme, A Love to Dismember can occur. Due to their often violent nature, they are likely to be The Unfettered . The more savage examples are also very likely to be Faux Affably Evil . Don't confuse with Yandere Kanojo </, a manga which surprisingly doesn't involve actual yandere (except for one case, in which the victim had it coming. It ends well, though). Also contrast Cute and Psycho a.k.a. Yangire, who is also sweet and crazy, but whose craziness isn't</ tied to love. More details are available on the Analysis page , such as its history and its appeal. If you still don't get it… well, why don't we have a self-demonstrating version for you to understand better, dear? Tee-hee! It should be noted that while many below listed examples are drama and horror ones, this trope is not exclusively Played for Drama . It might just as well be Played for Laughs through Comedic Sociopathy and/or Black Comedy as it is for drama or horror. Almost all the examples listed below are , so read at your own risk!

Hooray! The Butt-Monkey has finally had something go right for once in their unhappy life ! And with twenty minutes to spare , we're sure to see their new joyful existence play out for the rest of the episode... right? That</, right there, is the feeling and painful acknowledgment by the Genre Savvy viewer that Failure Is the Only Option . Why? Because The Woobie is not</ going to get to keep her money and move out of Perpetual Poverty . Because the Bond Girl is not</ going to stay Happily Married to James Bond and will be dead before the movie's over . The home that The Drifter has been accepted into will promptly become a Doomed Hometown , forcing him back on the road again. A character Trapped in Another World will find that his apparent chance to get back home has fatal flaws or comes at the cost of friends or innocents and must be turned down. Ash Ketchum , despite making it to the Top 4 of the Season Finale 's Tournament Arc , will lose to an unintroduced rival who owns Olympus Mons . Charlie Brown will get the football yanked out from under him by Lucy once again just as he's about to kick it. Gilligan (or someone else) will bungle the latest attempt by the crew of the Minnow</ to get rescued and get off the island. The Trix Rabbit won't get to enjoy his bowl of Trix because Kids Are Cruel . The Brain will see Pinky's bumbling (or his own arrogance) ruin everything just when world domination seems within his grasp (yes, this trope applies to villains and Anti Villains too). And deep down, we know it and expect it. While the permutations are endless, the result is the same: writers Yank the Dog's Chain, cruelly undoing the good turn that they've done the character and keeping the bone they've just thrown them just out of reach, which can make even the simplest goals seem like Tragic Dreams . Clever writers can cause viewers quite a bit of tension and suspense this way, since we know the good turn can't last and that something</ will inevitably come to take it away. Hacks will merely cause viewers to bash in a new window and abandon a series in frustration . A side effect of Status Quo Is God

. Frequently seen when How We Got Here and In Medias Res are used. Not to be confused with Foregone Conclusion . Compare Like You Would Really Do It for the "positive" version, and Shoot the Shaggy Dog for the "negative" version. Viewers can avoid this if they read the Snicket Warning Label . Can be considered a sister trope to Your Princess Is in Another Castle! and Will They or Won't They? . See also Hope Spot (where a character finds a glimmer of hope that proves to be short-lived), Diabolus ex Machina (where things go wrong for a character from the get-go) and Too Happy to Live (where a character or characters start out happy before everything goes to hell), which work on similar principles. Despite how obvious they can be, there are spoilers below, so The Magnus Archives .

A female otaku who enjoys anime and manga featuring handsome men engaged in homoerotic relationships . The main difference between a Yaoi Fangirl and Guy-on-Guy Is Hot is that the former are interested in homoromantic/homoerotic fiction and/or fanfiction and/or Shipping , whereas the latter enjoy watching men make out. You can pretty much assume that all yaoi fangirls think Guy-on-Guy Is Hot , but not all women who think Guy-on-Guy Is Hot are yaoi fangirls The Japanese name for Yaoi Fangirl is fujoshi</ (a pun that translates loosely as "rotten girl"). Because of how commonly this archetype is shown in Otaku media when they want to have fangirls show up, the term is often misused to mean "female Otaku ". Otaku girls who like seeing fictional boys in hetero</ relationships rather than homo tend to be called "yumejoshi" ("dreamer/delusional girl", based on the idea that she reads too much Hana to Yume </) instead to clear up the confusion. Male fans of yaoi are called fudanshi</ (loosely, "rotten man"), and tend to also read Bara . In any case, Yaoi Fanboys are vanishingly rare in fiction, and if one appears, he is most likely depicted as a crossdresser or desperately clarifying his sexuality if shown as masculine. On the other hand, they're way easier to find in Boy's Love itself or works leaning on those themes, with the fanboy commonly used as an Audience Surrogate (in the sense that he's enjoying a genre he "shouldn't") or comparing the yaoi he reads with the romance right in front of his face Yaoi Fangirls are somewhat infamous due to the subsets that think Het Is Ew and engage in ukefication . In series where Yaoi Fangirls are seen, at least one joke will be made that involves the yaoi fangirl's dirty imagination and at least one of the male characters. This often goes hand in hand with said yaoi fangirl having a (usually rare for fictional girls) nosebleed Obviously Truth in Television , particularly in Japan ; notably, Real Life yaoi fangirl stereotypes changed over the years, particularly in the West. In The 2000s , yaoi fangirls would often be associated with DeviantArt and FanFiction.net and would be stereotyped as overly-vocal and -fervent "teenybopper" types in their early teens (or with the maturity of young teenagers). Later, in The New '10s , the stereotype became less pointed and, well, less of a stereotype. Aside from becoming more associated with Tumblr , it became more common to see increased integration with (and activity from) the real-life LGBT Fanbase who often genuinely want to see more representation of themselves in media, as opposed to liking NaruSasu merely because "it's so kawaiiiii" as well as many fans growing up, leading to a generally quieter and more mature fan archetype often in its late teens to mid-twenties Although most of them don't mind showing their interest, it's not infrequent

for fujoshis (and possibly fudanshi) to be bullied and deal with negative stereotypes, causing most of them to be Closet Geeks This character type is less common in anime than the Cosplay Otaku Girl , due to this character type having less appeal to male anime fans. With the rise in otaku characters in The New '10s , both character archetypes tend to be combined and even expanded into including yumejoshi characteristics due to the aforementioned misconception that "fujoshi" means "generic otaku girl" See also Slash Fic , Most Fanfic Writers Are Girls , Guy-on-Guy Is Hot , Het Is Ew . Compare Yuri Fan and Girl-on-Girl Is Hot for the female-on-female equivalents. Related to the Fag Hag

In the West, gay men rarely appear outside of works aimed at gay men (though this is changing with many series beginning to represent regular LGBT characters). However, one of the cultural quirks of Japan (though it has bled over to the rest of the world) is the use of young gay men as Fanservice for girls or young women Works that focus on these relationships form a genre currently known by the English term as Boys' Love , also called Yaoi. Yaoi is a subgenre of Shoujo and Josei Manga But even outside of actual BL series, hints of male-male romance are often thrown in to help the series fanon appeal to other demographic groups , though its main target audience is still overwhelmingly female. If there is a Yaoi Fangirl among the cast, it is not unlikely for her to try and invoke this trope Depending on the series in question, this can be limited to some Homoerotic Subtext ... or not . However, many BL pairings in certain Fanon circles are forced regardless of character interaction, even without gay subtext in the original work, due to the trope Guy-on-Guy Is Hot , which serves to feed the desires of its majority straight female fanbase (akin to straight men and Seinen Yuri). This usually results in crack pairing shippings, something Yaoi , Slash Fic , and Shounen-ai are notorious for— which many may consider Canon Defilement . Some popular targets of Yaoi stereotypes being placed onto Non-Yaoi series are Axel and Roxas from Kingdom Hearts II </, Zoro and Sanji from One Piece </, or the entire cast of Free! </ Granted, a Yaoi male doesn't need to be a Bishōnen , but there is a massive amount of overlap between the two character types. Yaoi Boys are also regularly portrayed by themes like Tall, Dark, and Handsome , Cast Full of Pretty Boys , Dude Looks Like a Lady , and other highly appearance-based tropes Secondary to these themes, Yaoi Boys are always heavily subjected to the Female Gaze , which is parallel to the Male Gaze . And on the physical side, Yaoi Boys usually have little to no facial or body hair, skinny to muscularly lean bodies (though not too buff unlike in Bara), a bishie sparkle , light-skin, and youth which is the typical depiction of men in Shoujo and Josei manga. Some more modern works deviate from this ideal with buffer and older men rather than the standard Bishōnen type One should note that Yaoi Guys should not be viewed as representative of LGBTQA men that come in all shapes, ages, weight ranges, ethnicities, and whom often do not conform to the gendered stereotypes typically portrayed in Yaoi works. Yaoi's main target audience is catered to a heterosexual female demographic and their perspectives of the ideal male figure, which follow the above Yaoi stereotypes See also: Yaoi (as the main link related to this page), Hentai , Yuri , Slash Fic , and Bara to see related tropes Spear Counterpart to Token Yuri Girls Note: couples

from acknowledged/canon BL series go on the Boys' Love Genre page, please

This is when a guy puts his arm around a woman's shoulders while pretending to yawn, in an attempt to look smooth and nonchalant. This trope only applies when this is a romantic gesture, rather than a comforting thing. If they're boyfriend and girlfriend, this is widespread—in TV and in Real Life . If not, hilarity is likely to ensue .

If you're Trapped in Another World , the major disruption in your life is going to be everyone noticing you're gone. How can you keep the Masquerade going if you're ducking out for hours on end without your parents or boss wondering where you went? Luckily, the dimension has rules of its own. One convenience is time in a Magical Land keeps moving while in Real Life , Time Stands Still (or very close to it). You can go from Crash-Into Hello to defeating the Big Bad all in one weekend. So long as you don't get into the relative</ past and future, this is a way of playing with time without needing to bother with all the headache-inducing tropes of Time Travel . If the change in time flow is constant, then the hero may save the day in the other world and jump back to their home dimension for a short while, then return... only to find centuries have passed. On the other hand, sometimes the time flow is a lot more convenient, the "same" amount of time seems to pass when they're in their own world Time isn't always on your side, however. The plot might not deign to give you the MacGuffin necessary to get out, for instance. And if where you're going is rather unpleasant , or even if there's not much to do when you get there , this scenario could very well end in tears . Be careful that this doesn't go in reverse, though. If more time passed in the "real" world, you're looking at Year Outside, Hour Inside . If you slept while more time than you thought passed in the "real" world, you're looking at the Rip Van Winkle . If the relative flow of time varies, it's Narnia Time . In hard science fiction , Time Dilation will generally be used instead, as it's a real principle of physics. In other words, Time Is Dangerous . (Examples of Time Dilation should go on that page, not this one.) In softer works, expect to see a time dilation field or other Technobabble explanations instead.

The heroes enter some kind of enchanted place, usually much smaller than an entire Magical Land — for example, a house, a castle, or an island. They spend only a few hours inside (and seemingly only age a few hours, too), but when they leave, they find that years have passed outside in the "normal" world. These places are also not only smaller but likely to be more malicious than a Magical Land, possibly designed by a villain to keep The Hero busy for a while. To that end, it might overlap with Lotus-Eater Machine . Ones that are particularly cruel apply Rapid Aging once you pass the boundary (see also No Immortal Inertia). In simpler terms (and as summarized from the page quote above), time moves slower</ from the inside compared to the normal flow of time on the outside. Time Dilation , an effect of travelling very close to the speed of light or being in an incredibly strong gravitational field, is a real-life version of this. Compare Rip Van Winkle , where the pseudo Time Traveller sleeps away the years and ages accordingly (or not). Contrast Year Inside, Hour Outside , where years pass within</ the enchanted space but little to no time passes out in the "normal" world. While Year

Inside, Hour Outside can make for a convenient way for our heroes to save the world without putting their lives on hold, Year Outside, Hour Inside tends to be a great deal more sinister, for the time lost in the real world can rarely, if ever, be gained back. At the very least, it's a great</ excuse for a Time Skip . See also: TV Tropes Will Ruin Your Life . Sugar Sugar Rune In Brigadoon: Marin and Melan </, this is how time passes in Brigadoon in relation to Earth. Of course, this is borrowed from the original Brigadoon</ musical.

The Yellow Peril is an "oriental" criminal and/or political mastermind, a character originating in the xenophobic days of the late 19th century, but popular ever since. As an expression of the "mysterious East" gone wrong, this villain traditionally had, or seemed to have, mystical powers. Often he had a beautiful daughter, who either turned from her evil ways to work with the good guys , or was herself a scheming villain , at least as bad as he, in her own right. He would likely know some form of martial arts , and sometimes speak in a thick and oddly-pronounced dialect . In some cases, the Yellow Peril might be an ancient civilization composed of wise and intelligent but hubristically ambitious people (basically real-life versions of Elves) who will use their "wisdom" to outplan and outmaneuver you every time . In others, the Yellow Peril may be an evil horde making up in raw numbers what they lack in power (this stereotype came from medieval portrayals of the Mongolian empire). He will often be garbed in clothing you'd expect to find during the Qing dynasty. However, not all examples are necessarily Chinese nationalists; on the contrary, many (including the Trope Codifier Fu Manchu himself) are the leaders of Pan-Asiatic coalitions , uniting Chinese, Indians, Japanese and various others against "Western Imperialism" and its alleged or real exploitation of Asia. Such portrayals may be inspired by the real-life in World War II, who claimed to be fighting against globalist capitalism and for the liberation of the Asian peoples (most of whom were still colonized by England or America in 1941) — although more crudely racist depictions may also simply be a case of thinking all Asians are the same (as well as bad). The "mysterious Chinaman" grew to be such a cliché in mystery stories of the early twentieth century that in 1929 included in his " Ten Commandments " the rule that "No Chinaman must figure in the story." Early story attempts to counter the connotations of such a villain often had an Asian hero included who is dedicated to stopping the villain, such as with the various incarnations of Marvel Comics which had Jimmy Woo in the Yellow Claw</ stories in the 1950s, while Fu Manchu was opposed by his son Shang-Chi the Master of Kung Fu in the 1970s. In what was presumably an attempt to avoid accusations of falling into this trope's racist and xenophobic roots, several 80s and 90s Animated Adaptations of properties with Yellow Peril villains colored them green </. Mandarin in the Iron Man </ cartoon, Dr No in James Bond Jr. </, and Ming the Merciless in both Defenders of the Earth </ and the 1996 Flash Gordon </ series are examples of this. One may think this was now a Discredited Trope , but in fact it is alive and well, although the individual</ "yellow" villain is often replaced by Triads , Yakuza , Chinese Communism , or sinister "Asian" businessmen. In the UK, this trope drew inspiration from the Opium Wars, the Boxer Rebellion, and Chinese immigration. Across the pond in the US, this trope also drew inspiration from Chinese immigration—specifically, the mass migration of thousands of Chinese laborers in the 1800s. This large movement led many Americans to mistakenly think of Chinese people (and by extension, all Asians) as mysterious and expansionist. The

fact that the workers weren't allowed to integrate with whites and often couldn't speak English didn't help matters. It later turned out that it was Japan</ that was expansionist, and horrifically brutal doing so,—China was in no shape for world domination at that point—but hindsight is 20/20. (Of course, in response to the new threat of Imperial Japan , the media promptly switched this trope around and started portraying "the Japs" as the new Yellow Peril , only to switch back to China during The '50s .) See also: Inscrutable Oriental , Dragon Lady , Japan Takes Over the World , China Takes Over the World , and another product of these stereotypes, Mighty Whitey and Mellow Yellow . For the Web Comic of the same name, see Yellow Peril </ .

When you see snow outside that's ominously yellow-colored. Or worse, when someone tries to feed you a "lemon" snowcone. Yeah, this is a Toilet Humour trope. Sometimes hilariously combined with a character's own moment of Fridge Horror when they realize what it actually is. Especially if they took a bite of it Due to this trope's inherently juvenile Vulgar Humor , it is unlikely to be appreciated by anyone older than 25. Or Frank Zappa

Every so often in Science Fiction that takes place in the near, or at least, not-so-distant future, there will be rebels , and all rebels need a suitable hideout. Maybe there's an abandoned warehouse or an empty cave, but that's only for rebels who don't have it in them to be a real rebel army If you're about to tell the evil government or the alien invaders who's about to be in charge here, you need a base that really brings the message around You need Ye Olde Nuclear Silo</. Originally created in the Cold War or in preparation for World War III , nuclear silos provide everything a proper rebel army needs: It's a miniature military base removed from larger settlements and hidden from most observers in the sky, has all the pipes and cables for the industrial feeling, and those gigantic, slow-moving doors! It usually comes conveniently with fully functioning computer equipment since it was already designed to survive armageddon, and it also provides that cozy damp cave atmosphere. If you're really lucky, it may even come with a functional missile and warhead Note that this trope extends to cover pretty much any other type of small secret underground military installations. If the lair is more expansive, it's an Elaborate Underground Base . If it's taken over by civilians, it may become an Underground City . The trope does NOT apply to any installation that is still under the control of the military that built it; in such situations, it's just a normal nuclear silo

One of the Fist of the North Star </ movies has Ken run into a monastery built over a massive stockpile of nuclear weapons.

The Morlocks from the X-Men </ live in tunnels under New York that were originally built as fallout shelters.

In Star Trek: First Contact </ , Zefram Cochrane's warp ship is kept in a nuclear silo. This is understandable, as the ship sits atop an intercontinental ballistic missile that's set to launch into space.

The Torturer's Guild headquarters in Gene Wolfe 's The Shadow of d the Torturer </ apparently consists of the disused shells of huge,d ancient starships. The torturers sleep in cabins, with portholes, d and a throwaway line mentions that the ship's original AI is stilld

functioning, though extremely derange In Jeremiah </ , the titulard character was based in an underground military facility, from d which he ventured out into the post-apocalyptic worl d

In the Paranoia </ adventure The Yellow Clearance Black Box Blues</ , the Sierra Club secret society has a hidden base outside of Alpha Complex in an abandoned nuclear power plant.

Half-Life </ series:

While they can hardly be called rebels, the cast of User Friendly </ temporarily moved to an abandoned missile silo at one point. Hilarity ensued.

In Highlander: The Animated Series </ , one of the first immortals the heroes meet holds the knowledge of nuclear weaponry. Conveniently, he lives in a missile silo.

You too can own one of these...

A three-part, generally comedic dialogue trope that goes as follows: Alice asks Bob a yes/no question, or communicates something else that should get a yes/no response (request, offer, etc.) The trope is very flexible, as long as the three parts are there. Step 2 could be verbal or nonverbal. It could be an Implied Answer , a Non-Answer or something completely unrelated; it could be an indecisive answer or a very decisive one (just not usually, for obvious reasons, a simple "yes" or "no"); it could be ambiguously an answer, a perfectly clear answer, perfectly clearly not an answer to the question at all, an apparent bizarre Non Sequitur , and so forth. As such, step 3 could be a perfectly reasonable response, Comically Missing the Point , stating the obvious , sarcasm , wishful thinking, etc. Compare Non-Answer , where the question is not necessarily a yes/no question, but the answer given is still insufficient. May be a Cryptically Unhelpful Answer . If a question is not</ a yes or no question but the answerer responds "Yes," or "No," that's probably a Mathematician's Answer .

Part of a News Broadcast , usually the last segment, in which lighthearted or heartwarming clips of stories involving footage of waterskiing budgies , squirrels adopted by mother dogs, cats rescued by firemen , firemen rescued by cats , or otherwise crowd-pleasing cute 'n' sappy animals are shown to boost ratings . In the event of a lack of fuzzy critters, the Special Olympics , the latest social media sensation or large litters of human babies can sometimes fill this role . Often (incorrectly) referred to as "Human Interest" stories , despite the general lack of anything interesting (or human) In the news business, this segment is called the "kicker". Its sole purpose is time filler ; it can be run if there's time left for it, or it can be dropped if the newscast is running long. It can cause some pretty rough Mood Whiplash depending on what else was in the show that day (you can immediately go from a horrific car accident that left 3 people dead to a cute story of a puppy with a bad leg getting a custom scooter to walk around in) Compare with Worst News Judgment Ever , when the kicker preempts more serious news stories. Compare and</ contrast

Film at 11 , when a regular news story is teased as though it's a kicker In Britain, the practice is known as an "And finally", after the catchphrase of Trevor McDonald . An older in-house name for the practice named the newsroom comedy series Drop the Dead Donkey </ . ITV News At Ten went through a long period of ending on a cliffhanger story about a Spanish village ritual, where a live donkey was fated to be dropped from a very high church tower. The feelgood factor was engendered by the Spanish animal welfare people stepping in on behalf of the donkey, following sustained international condemnation If the story is literally</ a baby panda, it's also a case of Panda-ing to the Audience . Compare to The Internet Is for Cats Contrast If It Bleeds, It Leads , which uses a gruesome sensationalized story to grab your attention

These are redirects which should be marked with the blue YMMV icon in "work" articles.

Sometimes a character (usually the protagonist) feels like he is worthless, and does not belong somewhere they value and is fit only to be a villain , no matter how much the idea frightens him. Eventually, their friends or mentors learn what is troubling him and comfort him saying something along the lines of, "Don't be so hard on yourself. You are better than you think you are, and we are going to prove it." When that challenger proves it with irrefutable evidence, the hero ends up feeling much better with the knowledge that someone he deeply respects believes in him more than he did himself. The Power of Friendship and Power of Trust may come into play. Sometimes, though, you'll need a Magic Feather or maybe a Motivational Lie to pull it off. Similarly, a Naïve Newcomer and Cowardly Lion may have a sager character explain that fear is not proof that they are cowards; only the Fearless Fool really feels no fear. This trope may be used as a form of Interrupted Suicide . For the opposite, see Heel Realization or Then Let Me Be Evil , though these alternatives may be reversed by helping the victim over their guilt to facilitate a Heel–Face Turn . When a character has to be constantly reminded of this, they usually suffer from Heroic Self-Deprecation . Compare You Are Not Alone and Rousing Speech . See Don't Say Such Stupid Things for a rougher version, and for the inverse, see "The Reason You Suck" Speech (which is usually directed at a Small Name, Big Ego). This is also a sort-of inversion of the Declaration of Personal Independence , in which the character assures others that they are strong.

A character, working in the military, is suddenly forced into duties that by all rights ought to belong to someone of much higher rank; everyone who ought to be doing those duties has unexpectedly found themselves dead , indisposed, or unavailable. This is most likely to occur in the navy or its Space Operatic equivalent — it requires that the plot be isolated enough from the rest of the military that they can't just respond by immediately sending a replacement of the appropriate rank. Trapped Behind Enemy Lines is another possibility, as is the characters becoming prisoners of war, where under The Laws and Customs of War , the senior-most commands, even if none of them belonged to the same unit prior to capture. In Real Life , if there are a number of survivors of the same rank,

the most senior of them holds command. In fiction, the situation is often adequately chaotic that the one that actually gives orders may find himself pressed into command and leadership . (In really</ chaotic situations, it may dawn on him that he is giving orders to superiors — at which point, the highest-ranking superior generally tells everyone to follow their plan. Contrast With Due Respect .) Often this requires them to press juniors and otherwise unsuitable people into roles as their subordinates. Occasionally, the promotee subsequently becomes Drunk with Power . If the dead commander was A Father to His Men , the new one may find his troops are Losing the Team Spirit over his death — though he can issue a Rousing Speech reminding them that the dead commander would be So Proud of You if they soldier on. Usually the "promotion" involved is strictly temporary. Either the people who are supposed to do the job will return from whatever made them unavailable in the first place, or a replacement will eventually appear. On the other hand, in a continuing series, a stint of You Are In Command Now is not exactly a hindrance to promotion , since it shows Leadership . Compare Unexpected Successor , Falling into the Cockpit , Take Up My Sword , Time to Step Up, Commander . If the promotion occurs because the promoted deliberately offed the person occupying the spot in the first place, and this is considered a legitimate situation</, then you have a case of Klingon Promotion . Note that if the character does not command, it falls under Field Promotion , since it is handed out by the commander, even if he would not normally be the commander.

For many of us, Dying Alone is particularly depressing. Maybe The Hero is fighting alone against impossible odds with his confidence shot to hell . Maybe that Breaking Speech delivered to The Smart Guy over his non-existent love life hit too close to home. Maybe the Grumpy Old Man is especially grumpy with having to spend the upcoming Christmas alone again this year. Maybe the Shell-Shocked Veteran has decided that he can't live with what happened anymore This is when a character has their personal Darkest Hour (or are just down in a slump) and is brought out of it by the people who truly matter . It could be that the villain's Evil Gloating is interrupted by the Big Damn Heroes delivering a bone shattering punch to the jaw and rousing the hero with a motivational speech, assuring him that his struggle isn't meaningless and that he has inspired people to greatness. Maybe The Smart Guy comes home depressed only to discover that the recently reformed Femme Fatale is waiting for him wearing nothing but ... Huh! </ The Grumpy Old Man gets an unexpected visit from his nephew and his family. And the Shell-Shocked Veteran receives a phone call from his estranged daughter just when he's ready to put the gun to his head Or maybe someone feels lonely and simply needs a hug Maybe it's the villain that needs the hug People, both real and fictional, often find themselves isolated and overwhelmed by the circumstances surrounding them. It is when this happens that The Power of Friendship and The Power of Love shines. Someone lending you a hand when it is truly needed is a great way to be told that " You Are Not Alone " Is frequently a Heartwarming Moment . Can overlap with Big Damn Heroes if it involves a rescue. Can be used to bring people out of a 10-Minute Retirement . All-Loving Hero or the Good Samaritan will offer this kind of help even to random strangers. The Anti-Nihilist often practices this philosophy as a response to the nihilistically lonely world around him. Many a Badass Creed is based on the idea that the badass is just part of

many; kill them and another will be there to carry on the fight. When someone chooses to Comfort the Dying , they often do it so the dying character doesn't feel alone. Extreme cases can even involve You Are Worth Hell (e.g., "it's okay to suffer a Fate Worse than Death , as long as nobody's lonely!"). Compare You Are Better Than You Think You Are! Compare with Loners Are Freaks . Contrast I Just Want to Have Friends , Et Tu, Brute? , In the End, You Are on Your Own and Unwanted Assistance . In certain cases, can be contrasted with Don't You Dare Pity Me! For the Anime movie You Are (Not) Alone</, see the Rebuild of Evangelion </ series. Not to be confused with "we are not alone", which refers to extra-terrestrial life , or the We Are Not Alone Index (unless your angst stems from feeling like you're troping alone) For the dark tropes that could have been dubbed this , about something nightmarish nearby, see Enemy Rising Behind

Films - Animated

Podcast Tabletop Game s

No one takes the saying "you are what you eat" literally; it's not as though being a vegetarian will make you a Plant Person , or eating pure beef will make you a Minotaur . Some non-human critters didn't get the memo though, because for them eating people means being</ people. For some supernatural, alien, or stranger creatures to pretend to be human at all requires that they make a periodic consumption of Human Resources . Or simply put: Ghoulie has to eat people to look like one For the non-human, this will allow them to shapeshift into a human form , potentially that of the eaten , though it may only allow them to become a human version of themselves. The non-human may use non-cannibalistic methods as well, for example a fae creature might steal the shadow of a human to maintain their Glamour , a Mutant might graft skin or new appendages from healthy humans to avoid Power Degeneration , a robot or alien may use Replicant Snatching , and a vampire may have to drink blood to avoid turning into a hideous monster . It's worth noting that perfectly normal humans may be able to do this through a spell, ritual, or if they have the Cannibalism Superpower Depending on what the non-human takes, the victim may be mildly inconvenienced, severely injured or even killed. Some may be able to make a complete recovery, others will be scarred or crippled for life , and some unlucky souls will end up an Empty Shell , Killed Off for Real , or even Deader Than Dead . Needless to say, this makes being nice pretty difficult Most non-humans do this in order to maintain a Masquerade , and pose as human . Especially Tragic Monsters may be doing this because they want to Become a Real Boy . Especially monstrous ones will enjoy Showing Off the New Body . If the non-human doesn't</ eat people, whether out of niceness or inaccessibility, they will revert to their Shape Shifter Default Form . Things may turn From Bad to Worse from there though if that entails turning into an unthinking , horrific monstrosity that can never fit in among humans. And of course things will Go Horribly Wrong if their cannibalism is also caused by a Horror Hunger , and deprivation has the nasty side effects of making them dangerously hungry . Subtrope of Face Stealer and Cannibalism Superpower

The Hero 's Love Interest is doomed to some terrible fate. Neither escape nor rescue is possible. The only way the couple can stay together is if The Hero joins this fate The specifics aren't important; it's the sentiment that counts. True love and loyalty in its purest form, where the only actual " Fate Worse than Death " is being separated from the ones you care about, and everything else is worth it as long as they are there with you It could be Hell, Purgatory, The Nothing After Death , And I Must Scream , or just a Siberian prison —if it's a choice between enduring such a fate with them or being alone and free, you will choose the terrible fate every time. To sum up, somehow or another two or more people will also join facing what is quite likely the end of everything, thus expressing the message that You Are Not Alone Although sometimes it isn't actually a choice — it's a Downer Ending where everyone is doomed anyway, and they are simply affirming their acceptance and love for each other by agreeing that even oblivion is not such a terrible thing, so long as they're together Done well, this can be a Tear Jerker of epic proportions. The biggest difference between this trope and Together in Death is that the characters in question don't necessarily have to be dead for this. At least not yet</, and perhaps they won't ever die at all — just spend eternity trapped someplace together. If their fortunes change, expect an Orphean Rescue . If someone's planned that from the beginning, it's To Hell and Back See also A Hell of a Time , where Hell is worth itself</. Compare and contrast with I'm Going to Hell for This . Also contrast See You in Hell , which is usually about people you don't</ like. The Hell Seeker just plain wants to go to Hell, never mind about love Do not confuse this trope with Refusing Paradise . That trope is where someone rejects a good end instead of embracing a bad one

What is the most resilient parasite? An idea. A single idea from the human mind can build cities, rewrite all the rules, and transform the world. Neither armies, nor dictators, nor even mortality have power over them; people die, but their ideas do not In fiction, we get heroes dying but hope passed onto the audience by knowing that somehow his idea has lived on. Sometimes the hero is a martyr and his death is a beginning as people use it for inspiration; they are throwing off some kind of mind-breaking torture attempt to show that the forces of fascism can't control them. A book of philosophy or some diary may have survived him, or one of his inner circle may tell his tale and so the story ends on a happy note, but not too happy. Our story is sad but the tide of inevitable revolution will come The Trope Namer is WWII veteran and American civil rights activist , who stated that "you can kill a man, but you can't kill an idea." He was later shot dead by a Klansman but the civil rights movement endured Super-Trope of Can't Stop the Signal . The characters who pass on the idea are likely Doomed Moral Victors . Likely to inspire an Innocent Bystander to make a Defiant Stone Throw . Compare We Are Everywhere for those bad ideas that can't be killed, As Long as There is Evil for evil in general that can't be killed, and the "Neurovirus" or "Memetic Science" for bad ideas that deserve to die but are too sentient and/or too contagious to be killed by law of morality , man or god (and don't expect Time Travel or Villainous Rescue to fix it either). Compare the Streisand Effect and Curse Relay . See also As Long as There Is One Man

You can panic now! Why? It's the BLACK POLIO AIDS ANTHRAX MONKEY-POX SARS BIRD SWINE ZIKA EBOLA CORONAVIRUS -19 FLU! Wait. It's actually ACID RAINing AIRBORNE SAR-AIDS-CANCER over THE WHOLE OF NORTH AMERICA as a distraction for a SINISTER TERRORIST SATANIC PLOT to ASSASSINATE UNWED TEENAGE MOTHERS by INNOCENT CHILDREN mind-controlled by VIOLENT VIDEO GAMES and the LSD SOLD IN PRESCHOOL PLAYGROUNDS ... and so on In fiction, the media is often depicted as relentlessly fear-mongering for ratings, and will take any story or event, no matter how innocuous or harmless, and make it look like The End of the World as We Know It . In the case of real-life media drumming up fear, this one goes hand-in-hand with the Made-for-TV Movie which sensationalizes the topic of discussion. Whatever the latest media-induced paranoia is, like crime , typhoons and the best show on Earth , we're going to get a show or special report about it. Think Everything Trying to Kill You applied to Real Life and you have the idea If children are in danger, then expect Adult Fear . If it's about new technology, then it's probably because Science Is Bad . If it's a new minority or subculture, then lock the doors and hide your daughters — it's the Subculture of the Week ! Expecting volcanic eruptions in the midwest? Then it's likely a Disaster Movie . New diseases or health issues like high cholesterol and cancerous artificial sweetener? Then it's probably a Hallmark Channel</ Made-for-TV Movie about a Pollyanna and her family going through something truly Glurge-y Often involves a Clueless Aesop . May evoke Poe's Law if its parody status is unknown. Let No Crisis Go to Waste is often implied or stated to be the reason for telling people to panic Compare If It Bleeds, It Leads and Monster of the Week . Not to be confused with Fear Is the Appropriate Response , which describes a justified reaction to imminent real danger (as opposed to the sensationalized fearmongering described by this trope) See also: Axes at School , Disaster Movie , Glurge , New Media Are Evil , Pædo Hunt , Ripped from the Headlines , Subculture of the Week , Western Terrorists Completely unrelated to This Is No Time to Panic

A character gains knowledge of an event that is about to happen whether by prophecy or time travel and they attempt to change it, but it comes true anyway. (Often it happens because of </ those attempts). It's as old as Oedipus Rex </, used by Shakespeare and Tolkien, and still fresh at least as recently as the mid-80s sitcom ! This trope will usually turn out one of three ways: The event comes true exactly as expected. Depending on the mood of the series, the final fulfillment of the prophecy may or may not be a Downer Ending . One technical term for the Time Travel version of this trope is the predestination paradox</, a concept very popular with the Ancient Greeks, who believed you cannot change the future . There is only one possible future, and if you think otherwise, it's because you were destined to take a different path. Sometimes, the heroes still manage to put right the wrong the prophecy promises. In such situations, they usually conclude that fate only said something bad would happen, not that they couldn't eventually right it. An Aesop usually follows about free will being stronger than destiny. The event comes true but not quite</ as expected. Usually this involves a Prophecy Twist , where the prophecy hinges on some Ambiguous Syntax or metaphor that make it technically</ true. If it's the specific subtrope where a character cheats death only to die in a separate, but equally cruel and unusual, circumstances, that's Cheated Death, Died Anyway . Everything does change, except for the one thing that

the characters actually want</ to change. This is more common with Time Travel stories, where a time traveller tries to Set Right What Once Went Wrong (saving one particular loved one, hometown, etc.) but find that no matter how hard they try and how many times they time travel back, their attempts to do so still result in their loved one or hometown being gone. There might be an explanation involving some form of the grandfather paradox where the time traveller can't change that particular event because it's what led them to time travel in the first place; thus if they succeeded they would never have started time traveling, which of course means that their loved one or hometown wouldn't have been saved. In any case, expect An Aesop about how there's no use crying over spilt milk and that it's important to move on. Note that this is the exact inverse of the common Western portrayal of fate as an outside force of some sort, acting to "guide" outcomes in real time as they progress — both of these opposite notions fall under the concept of "You Can't Fight Fate". If the prophecy comes true because of being made (in the most common scenario, because of everyone's attempts to prevent it), it's a case of a Self-Fulfilling Prophecy . If the universe appears to self-correct any attempt at change, then Ontological Inertia is in play. In any case, on the Sliding Scale of Free Will vs. Fate , stories where You Can't Fight Fate register as Type 1 on the scale. Since it's Older Than Dirt , most examples rely on a Prophecy Twist . If time travel is involved, You Already Changed the Past . See also Stable Time Loop and Prescience Is Predictable . The Fatalist is characterized by their strong belief in fate. Compare with Because Destiny Says So , But Thou Must! , Prophecies Are Always Right and In Spite of a Nail . Contrast with Screw Destiny and Immune to Fate . A way to get around it can be Tricked Out Time .

For some reason or another, one of the main characters is displaced from their home — be it in the sense of homeland, home planet, home universe, or literal house — and unable to return. Often, their attempts to return form a key plotline or focal point of the series, but since Status Quo Is God , Failure Is the Only Option until the Grand Finale . If the reason why they can't return is because of a Doomed Hometown , then their quest is often Revenge or a new place to stay . Sometimes they'll finally return Where It All Began to challenge the force that kept them away for so long. Before the character leaves their home, they may give it a final glance before leaving This is often seen alongside Fish out of Water , and tends to result in Walking the Earth or a Wagon Train to the Stars . Trapped in Another World usually entails this (so most examples of that trope are equally valid for this one). When this trope is applied to the entire human race</, it's Earth That Was Contrast Stranger in a Familiar Land , where you can</ go home, but you no longer fit in. If you can't go home because you're banned from doing so, you're Persona Non Grata . The Stateless have often been expelled from their native country. Also contrast I Choose to Stay . Compare The Call Knows Where You Live , The Exile and So What Do We Do Now? . A common outcome of the "Leaving the Nest" Song When this happens, some people may choose to Start a New Life instead Happy Heroes </ : Big M. and Little M. crash-land themselves on Planet Xing Xing and can't return home to Planet Gray

Often characters will give complicated directions and then act as though what they said is simple, often much to the annoyance of those trying to figure out what the character is talking about Can also be used for other situations like cooking or computer assembly. When the actual phrase "You Can't Miss It" is used, the landmark or destination in question may be either easily missed, perhaps by taking a Wrong Turn at Albuquerque , or truly and tragically unmissable Especially irritating for those with No Sense of Direction , or a Directionless Driver Compare It Works Itself

A character on the show has been less than forthcoming about information that would have certainly helped the protagonist figure things out faster . Often, there's a good reason—a Big Secret or an Awful Truth , for example. In reality, the writers just needed a way to protract the story or build the suspense. There are two ways this trope is generally employed: The detectives or crime labs find evidence that their main suspect in the crime couldn't possibly have committed the murder because he had some other alibi. Usually, the secret they are keeping is illegal, immoral or highly embarrassing to such an extent that they would rather go to prison for the primary crime. It is usually used in crime dramas to get the Red Herring out of the way and move suspicion off of the patsy. Similar excuses include; A Trickster Mentor , vague prophet , or similar enigmatic figure may deliberately withhold information until asked, either because they can't</ reveal it otherwise or they need the other characters to keep consulting with them. On rare occasions, they do this because they know the information wouldn't be believed or make sense until a specific time . This idea is often used when computers or Artificial Intelligence are involved. Because computers are extremely literal , it often happens that the computer or AI knows the answer to solve the problem, but since they weren't asked (or weren't asked correctly), they won't use this knowledge on their own. A stock response to You Never Did That for Me . Compare Didn't See That Coming and Locked Out of the Loop . Often, They Didn't Ask about something that could have prevented the whole mess . You Can Talk? may also figure in the conversation.

No one asked for a stinger so you're not getting one... wait a minute.

The standard caution read by a police officer to anyone who gets arrested in the UK. Unlike the Miranda rights , this is almost always done as well on TV (even if only parts of it), if not necessarily by the character who actually cuffs the perp. The current England and Wales version (as modified by the 1994 Criminal Justice and Public Order Act) is: (Source: </ .) The original version prior to 1994 was: (Sharp-eyed tropers will note that the accused now has only a qualified . So it makes sense for police to be suspicious of a suspect refusing to talk) The Scottish version is: (Sharp-eyed tropers will note that this is</ an unqualified right to remain silent. The reason for Scottish people enjoying this unqualified right whilst the English don't is because Scotland has its own legal system. However, this unqualified right has to be balanced against other features of Scots law. Prior to the Cadder case, for example, the accused in Scotland had no right to consult with a lawyer before being questioned, whereas those in other parts of the UK did. Source: </ .) A frequent TV practice is for a senior officer to yell "You're nicked!" before a junior officer recites this caution. The speech is

done so often it may merely be subtitled as "Recites Caution", or "Reads him his rights" For the version used in the United States see Miranda Rights . For anything not US or UK see Reading Your Rights Compare Don't Answer That , for when a lawyer (or other ally) reminds a suspect that he doesn't have to say anything. Heard briefly in Hot Fuzz </ when Nicholas arrests the chav shoplifter. In the first series of Life On Mars </, Sam Tyler stubbornly continues to recite the post-1994 version of the caution in 1973. Each time, another cop or the arrestee tells him he's got it wrong. And at one point, he catches himself, tries to remember the old version, and comes up with the Miranda </ warning from the US. A strip of The Perishers </ had a crab being arrested and told "anything you say will be taken down" to which he quickly designated a person and an item of clothing.

In the 1985 Doctor Who </ Radio Drama "Slipback", a Cowboy Cop recites his own version of the pre-1994 caution:

Some secret about Character A is mentioned, either by the character himself, or by somebody else. When queried, someone replies "You don't</ want to know. Just trust me on this ." Or words to that effect. Whether we</ actually find out what it is varies — if we don't, it can turn into a Noodle Incident and be left to the viewer's imagination entirely , or it might be set up for one or more un-reveals . The characters who do</ know will usually try to avoid talking about it. More often than not, this phrase can just end up as Schmuck Bait . In other cases, we do find out. If played for comedy, the secret will turn out to be relatively innocuous — or at least, not nearly as far-out as what the other characters — and probably the audience — have imagined</ it might be. If played for drama (as in horror movies) it'll turn out that the secret is, indeed, quite bad , and that the others would, in fact, have been better off not knowing. Either way, this may well end in someone frantically grabbing for the nearest container of Brain Bleach . A smart person can start to ask, and then conclude that no, they're better off not knowing. If curiosity gets the best of them, it will be followed with "I'm afraid to ask, but..." And sometimes, it's just Too Much Information . Other stock phrases include "I don't want to know, but at the same time, I really</ want to know...", "That means you do not</ want to know, trust me," and " Don't Ask ." If said by a mentor , it is likely to be an Awful Truth . If they experience enough such events, it can lead to a character who has Seen It All Not to be confused with These Are Things Man Was Not Meant to Know ... even if, in some cases there may be some overlap. However, it can be used to invoke Nothing Is Scarier . See also Don't Ask , Take Our Word for It , I Have My Ways . Compare Plausible Deniability , for when your sanity could probably handle it, but you still don't want to know because your legal standing maybe couldn't. Also Cassandra Truth , if you know that they won't believe it, because of cognitive dissonance.

Sometimes writers who make adaptations change aspects of plots and characters to the point where they remove most of the characters' qualities , or even to the point where you don't recognize them. To many fans, every aspect of a character's personality, ability, etc. should be preserved. Sometimes writers do this for the fans... with a catch Usually in newer versions of older media (say an NES game or horror film), a character's design is changed to the point

where that character can only be recognized by minor details, or simply the name attached. This is done to modernize characters for a new generation, much like any remake or adaptation. Such changes are likely to annoy the fans, but after it releases, audiences may come to accept the newer design as better overall. Changes to old designs usually end with people getting used to them until the next change is made and the cycle starts over again Compare Not as You Know Them (where the appearance is the same but the personality isn't), Race Lift (a specific form of this), Adaptation Dye-Job (same), Adaptational Attractiveness (when their looks improve), Progressively Prettier (same), the less common Adaptational Ugliness (when adaptations make them look less attractive), The Nth Doctor (when there's an in-universe reason for the change), The Other Darrin (an unexplained change of actor) and Early Installment Character Design Difference (characters whose designs looked different early on). See also They Changed It, Now It Sucks! . Can lead to Your Costume Needs Work . Also compare with Off-Model , Depending on the Artist and Unreliable Illustrator . When it happens to locations, see Chaos Architecture

You! </ The You! Exclamation is the classic expression of surprise and/or anger upon sighting another character, usually a nemesis. As several of these examples are clearly aware , this is kind of pointless for any reason besides that the extreme emotion the sight evokes needs some</ word to give it form, and as it is directed towards that character, the second-person pronoun is the only obvious choice. Sometimes, the person being addressed will respond with "Who else?" or "In the flesh" or some variation. A typical use of this exclamation is to demonstrate that the two characters know and don't like each other, but the audience doesn't yet know why. Sometimes the audience doesn't find out who the "You!" is until later. In Japanese media, it can get more complicated: many words in Japanese directly translate to "you," and depending on the word used , "you!" can connote anything from "hey, there" to " You Killed My Father , Prepare to Die ," to anything in between. Pragmatic dubbers tend to use the connotation instead of the literal translation. In murder mysteries, "You!?" or a variation thereof is often last words; see Death by Recognition . The killer's identity may be hidden from the audience with a Murderer P.O.V. . When both parties have this reaction to seeing each other, it's "You!" Squared . Also compare Say My Name . See also No, You . We really appreciate you.

This is it. Da Chief is having a "Eureka!" Moment and sending out operatives on the Evidence Scavenger Hunt , where everyone</ has to pull their weight to reach The Summation . At the end of the line the starry-eyed kid waits for their instruction. This is their big chance! And then: "You, go get me some coffee. Cream, two sugars, and make sure the lid is tight."</ And the dreams of the coffee-fetcher are quickly smashed. Understandably often done at the expense of the Butt-Monkey . Is not necessarily limited to caffeinated beverages, as it has been known to happen with lunch, office equipment, and various other demeaning and unimportant tasks. May overlap with Snipe Hunt if the task is See also Stay in the Kitchen , where an entire gender is asked to get coffee, and Comically Small Demand . Sometimes played in situations where the coffee-fetching errand is</ as important as everything else, either because it's needed to help the problem-solvers function or because the activity solves the problem in a way that's not immediately obvious . Or sometimes,

the coffee isn't important, but it's played that way because the coffee-fetcher is so naïve that he thinks any task from his boss must be important, or because it just looks that way from the perspective of the the lower decks .

A girl participates in an athletic competition to show that girls can be as good at it as the boys are. She then makes good by: Sometimes this happens in retaliation to being called " just a girl ". Nine times out of ten, the girl is treated as a hero (with the "being carried on the other athletes' shoulders" treatment) upon winning the game. Note that this may require pulling a Sweet Polly Oliver . This is frequently an instance of a Jackie Robinson Story . Compare the "Gender-Normative Parent" Plot in that they both subvert gender norms, but whereas that trope centers on the same-sex parent's disapproval, the parents' input in this case is not as vital, and they tend to range from supportive to neutral. If a parent does have a problem with it, it's usually the father. Sub-trope of Passionate Sports Girl and Prejudice Aesop . Also a sub-trope of Showing Up Chauvinists ; non-sports examples should go there. Compare Mars-and-Venus Gender Contrast and Girls vs. Boys Plot . Not to be confused with One of the Boys , where a girl hangs out with boys in general.

Though there are plenty of ways to differentiate characters from each other, one of normally limited utility is hair color. Human hair has a limited amount of variation, after all, not enough to make everyone on a half hour show once a week easily distinguished . Thus, this trope was born, so that artists could use the full spectrum of color. It's so common that it's mostly considered an Acceptable Break from Reality now This is especially common in anime , where characters often have impossible hair colors (and no, they're not a result of dyeing; for the majority of cases, the carpet, really and naturally, matches the drapes). This started with manga series that used distinctive colors on the covers to make characters stand out, even though they all had either dark or light hair in the actual black-and-white pictures; anime brought it to the screen and made it a standard part of character designs There are several reasons why artists do this. The first, noted above, is to help distinguish characters from each other especially if their designs are highly stylized and simplified , as with Anime Hair , and other features such as eye shapes (long, wide, constantly closed etc.), pupil shapes (circular, elliptical, slit , etc.), eye colors , tattoos, scars, prominent canines , accessories, mannerism, verbal tics , etc. It may be done to indicate character personality, such as an Emotionless Girl with blue or white hair . It may indicate that a character is unique, if they are the only one in the cast with their hair color. Or it may be done just to suit the artist's taste for variety. In some cases, artists may use Power Dyes Your Hair to explain how a character gets unusual hair when otherwise trying to be realistic in their hair color choices. Also not uncommon is that the Curtains Match the Window Some specific colors have Sub Tropes which ascribe certain character traits to them: such as a blue-haired girl being shy , a pink-haired girl being cheerful or passionate or sweet (take your pick) or a white-haired young-man being evil . Bright yellow or orange hair as a stand-in for blonde or red does not count even if the shade of yellow or orange is unnatural, as that falls under Hair Color Dissonance A subtrope of Hair Colors . Hair

Color Dissonance is when hair is depicted</ as an odd color, but is supposed to be a normal color (e.g., powder blue standing in for grey); specifically, when hair of a very dark shade of blue or purple is supposed to represent black hair, that's Purple Is the New Black . When the hair color is realistic but is not justified by the setting, that's Implausible Hair Color . For characters with impossible hair styles</, see Anime Hair See also Amazing Technicolor Population and Mukokuseki . Not to be confused with My Hair Came Out Green . Or, for that matter, The Bluebeard (though the character of the same name was</ an example)

Commonly in a Sic 'em scene, the Big Bad — usually an Evil Overlord or Diabolical Mastermind — kills one of their henchmen who has failed to capture and/or kill The Hero , as motivation to all of their other (surviving) underlings not to repeat their failure. Presumably, the other underlings immediately all fall into line instead of (say) quietly updating their resumes and trying to find a less psychopathic overlord to work for . Some bad guys will use the Blofeld Ploy to pull off the underling murder. Others will drop the offending underling through a Trap Door into a Shark Pool or other deathtrap , or feed them to their Right-Hand Attack Dog . A variation has the Big Bad not killing the failed underling on the spot but sending him off on a Suicide Mission , usually with a cold-hearted reminder that doing one's duty comes before self-preservation. The Big Bad may eventually realize there's something special about the hero and stop summarily executing minions for their failures as they gain a healthy admiration for their skills, but don't bet on it. Evil organizations more often than not will stick to an explicit policy of "Succeed, or die." Few stories address the question of what happens when this policy is taken to its logical conclusion. Realistically , such a policy causes its practitioners to kill off many of their own skilled leaders, while leaving the survivors demoralized, afraid to take initiative, more concerned with sucking up and dodging blame than with actually doing their jobs well, and inclined to either desert , defect , or kill their boss before he kills them. See the unfortunate results described in the Hitler and Stalin examples under "Real Life". Sometimes, this makes it easier for the heroes to spare Mooks when they beg for mercy; if the heroes know that the minions will be killed if they try to return to the villains' service, they know they won't end up regretting letting them live, and might even do so because they believe the minions are working under duress. In a reconstruction, pragmatic , if ruthless, villains may avoid this trope for most cases of failure, reserving this fate explicitly for those who have shown repeated or total incompetence. If the villian decides to get involved in the task at hand personally , he may express his displeasure with his mook by destroying him before moving on to it. Another variant on this is instead of the Big Bad doing this, a high-ranking, oftentimes very loyal, and particularly ruthless official working for the Big Bad , possibly The Dragon , does it instead — perhaps without the boss' approval . Some Big Bads do this by phone. Mook 1 phones Big Bad with bad news while Mook 2 stands nearby. Big Bad asks Mook 1 to pass his phone to Mook 2. Mook 2 says "Ok Boss, I understand. I'll see to that rightaway. Bye Boss... here's your phone back" and then shoots Mook 1 while he is distracted with his phone. See also: Bad Boss , Shoot the Messenger , You Have Outlived Your Usefulness , Villainous Demotivator , and We Have Reserves . Contrast Even Evil Has Loved Ones , I Will Punish

Your Friend for Your Failure , and Can't Kill You, Still Need You . Can lead to Mook Depletion if the villain overdoes this. See Make an Example of Them when the failure is punished especially harshly "to encourage the others". See also The Purge when this is done en masse</ to anyone even suspected of incompetence or disloyalty. May be an example of Karmic Death if the character has actually earned this fate. Shoot the Dangerous Minion can be considered the opposite, where the villain destroys his minion because he's too</ good at his job and might become another threat. Compare and contrast Self-Punishment Over Failure , where the minions themselves are behind their punishment.

This is a Stock Phrase said, often by the Only Sane Man or Deadpan Snarker , when they've just heard about the stupid or outlandish Zany Scheme . In some cases, it is not even a scheme that they are snarking at, but the sheer idiocy of their world . Compare My God, You Are Serious , which may follow it if said Only Sane Man actually believed that the person in question was kidding. See also Is This a Joke? It may also be a reaction to something bad happening, making it somewhere between Oh, Crap! and This Is Gonna Suck . Conversely, it may be a reaction to the characters being challenged by a ridiculously weak opponent... possibly leading to a reveal that the opponent isn't so weak after all Truth in Television , naturally

To show or remind the viewer how nasty the Big Bad or his Evil Minions are, a common trope is their habit of callously disposing of anyone who is no longer useful to their plans, whether it be an associate of an evil organization who has just concluded their useful function within that organization, or an outsider who the villain has coerced or tricked into carrying out part of their plan who is killed once they have done what the villain has ordered. It is often punctuated with words to the effect of "Your services are no longer required", "you have served your purpose", or of course the title phrase before the murder. In the case of a bribed outsider who was only loyal for the promise of money, this does make a little sense. Not only does the Big Bad avoid having to pay</ them for services rendered, but they remove a direct link back to them as the master of the plot. And there's always the fact that someone who's more loyal to the money than to the cause is a risk to betray the Big Bad to whoever offers them more</. Alternatively, it could be to punish a minion for asking for a raise</, especially when done right before the critical mission, with the implication that the minion is aware of their own importance and intends to use that as leverage. This is an especially common tactic for dealing with those who betrayed their own side on the villain's orders, who villains will often have Rewarded as a Traitor Deserves — villains are a rather backstabbing lot, and are rather not keen on getting backstabbed themselves. A particularly callous villain may also do this to an underling who has been defeated, combining this trope with You Have Failed Me . May also happen to a villain who thought</ he was the Big Bad , but forgot that Evil Is Not a Toy or expected the Sealed Evil in a Can to be loyal to him after its release. More realistically, the victim in question may be privy to information that the villain doesn't want to get out — as the pirates say: "Dead men tell no tales." Then you have any kind of predatory monster who just thinks there's no point in wasting good meat. Alternatively, you have the

villain who notes their underlings do</ still have some usefulness... but said usefulness doesn't necessarily mean they need to be alive to serve it. Finally, sociopathic villains are notorious for viewing people as little more than tools to be used and then discarded once they've served their purpose, with this trope being perhaps the ultimate form of this callous attitude . If the Big Bad is also particularly annoyed by how his Evil Minions have functioned in their role, he may use The Blofeld Ploy . A variant of this trope is common when a villain who has enlisted the help of the oblivious heroes reveals his true villainy, the comment usually following his gloating of how they played right into his hands . This version of the trope has a noticeably lower success rate, and trying it on The Hero is tantamount to suicide. If two or more villains are reluctantly working together for the same or similar goal, then typically one or the other will give subtle or not so subtle hints that they intend to dispose of their ‘partners’ once they’ve accomplished their goals. Compare You Have Failed Me (when the executed underlings are killed because they didn't</ succeed), Rewarded as a Traitor Deserves , We Have Reserves , and Uriah Gambit . Shoot the Builder , Shoot the Dangerous Minion , Devour the Dragon , and Eat the Summoner are subtropes. Contrast Can't Kill You, Still Need You and Mook Depletion . See also Villainous Demotivator and Even Mooks Have Loved Ones . WARNING: As this is somewhat of a Death Trope (in many cases, at least), there are spoilers, so read at your own risk!

For a minority forming less than one quarter of one percent of the world's population, Jews are astonishingly well-represented both as creators of media and as characters appearing in that media. This is largely because much of the most popular media is created in the USA, and specifically in the two parts of the USA with the highest per capita Jewish populations, Los Angeles and New York City . Therefore, this trope is an example of both Hollywood Provincialism and Big Applesauce Of course, like so many others, this rather sensitive trope began as an inversion of another trope. There was a time when working in media was one of the few options for ambitious, intelligent, well-educated people who happened to be Jewish. Anything considered to be academic or high art would be under considerable pressure to appear "respectable," and cater to the segregationist views of the time. Anyone who was not (or could not pass for) white, heterosexual, Christian (most likely Protestant), and often times male might be considered a risk to the company's reputation. Since radical new media, such as film , radio , Comic Books and, later, television were often callously dismissed as vulgar , they tended to hire the people no one else would take — i.e. Jews. Despite the doomsday warnings of segregationist Moral Guardians , new media took off and people who once had to scramble for an employer became part of history. In short, many might say that the Jewish people who ran Hollywood did so because </. Most major Hollywood studios, including the Big Five (20th Century Fox , RKO Pictures , Paramount Pictures, Warner Bros. , and Metro-Goldwyn-Mayer) and the Little Three (Universal Pictures, Columbia Pictures , and United Artists) had at least one Jewish founding member, with the prominent exception of Walt Disney Studios (as such, some say that Walt Disney hated Jews, when in fact his beef was specifically with left-wing Jewish labor leaders he suspected of infiltrating his studio), and every American studio currently has Jews in at least some high ranking executive and creative positions. Creative types usually write what

they know, and despite the ever-lingering specter of antisemitism in the early twentieth century, many writers, directors, producers, etc. most certainly would have passed on their own perspective into their work, intentionally or not This trope does not lend itself to a simple list of examples, as such a list could easily smack of antisemitism ("what's with all these Jews?"). That is not what this trope is about at all. It is, nevertheless, noticeable to viewers and readers who live in areas where Jewish populations are much smaller (e.g. the UK, where Jews were, according to the 2001 census, outnumbered three to two by Jedi </). As it's a Trope in Aggregate , please add examples only where this trope is lampshaded , or possibly averted if it's really incongruous It should also be noted that often, while Jewish heritage is common in media, Judaism and Jewish culture are often rare: The audience will be told that a character is Jewish, but uniquely Jewish cultural events will not be discussed, unless there is a Very Special Episode revolving around Hanukkah or Passover, the character is an anti-Semite or loves Jewish culture, or the main character(s) is/are Jewish Contrast White Male Lead , although in many genres they do intersect. This usually results in All Jews Are Ashkenazi

Your true love promised I Will Wait for You , but you've just heard she's getting married! Is she really that fickle? No, not really. It's just that she's not allowed not to marry. She may have held out as long as she could and just been forced — or at least coerced — into marriage. They may have told her " You Have Waited Long Enough "—if, indeed, they were even aware that she had promised to wait. Good thing that you can show up in time for the wedding , isn't it? This can be the wedding itself, or even the wedding feast, for maximum drama, as long as it is in time to stop the marriage being consummated. Other works may have the true love arrive with as much as several days to spare. Common in situations where Arranged Marriage is the practice. Though wills with deadlines to marry may also come into play, and family situations where pressure to marry is expected. (If the characters are sympathetic, they may believe the love to be dead, or be unaware of the relationship.) Royalty may face considerable pressure from courtiers and others who expect an heir to the throne ; a prince or princess may face double pressure from their parents . The heroine may sacrifice herself because her heart is broken, believing the true love to be dead; in that case, the match can be made very quickly after the reported death. In many Fairy Tales , the hero may be magically induced to forget . The false hero may also force the princess to claim that he rescued her until the true hero shows up to protect her. Compare The Mourning After . Contrast Absence Makes the Heart Go Yonder , Second Love .

People sometimes misuse words. If another person in the work corrects this misuse, then it tells the audience that something is wrong with the way the first character uses words in general The character doing the correcting might range from doing so out of habit, to seeking clarification on the other person's meaning, or maybe they just don't like their native language being abused The character making the mistake can do so for many reasons. A non-exhaustive list includes hyperbole, an inflated estimation of their own vocabulary , trouble with idiomatic vocabulary , or is speaking a foreign language Compare Personal Dictionary , where either character has a different opinion on what a word might mean, and Insistent Terminology , when a character insists on using a particular term and corrects others. Contrast Buffy

Speak (the character doesn't know the "right" words, so they just jam similar-enough words together in hopes the other character understands), Have a Gay Old Time (where the meaning of words shift over time), Neologism (the meaning is unclear because the word is new), and Perfectly Cromulent Word (a word is unfamiliar, but used correctly). For a list of words that tend to cause this reaction, see Commonly Misused Words . In regards to this wiki, see Square Peg, Round Trope

When one of the villains kills the parent (usually father) or even the entire family of one of the heroes, it'll be that hero who kills that villain in question, even if this isn't an explicit act of vengeance. Occasionally, it's the mother, but this is rarer, and usually crops up in cases where the father is unaccounted for . Sometimes the villain killed both parents, but the mother will barely get a mention. If even more Angst is needed, then expect a case of Luke, I Am Your Father . Mothers more frequently appear in Turn Out Like His Father , because they are afraid if the child tries to get Revenge , he will only die, too; the success rate in preventing this trope is very low Often, the villain will taunt the hero about the death of their parent. This assures the hero's victory. Other times, the villain just won't remember . Usually does the same, but funnier/more monstrous, depending on the circumstances. This is a very common way of tormenting the Extremely Protective Child This is a subtrope of It's Personal and a supertrope of Vengeful Widow , and forms a central part of many Cycles Of Revenge . Compare Cynicism Catalyst , The Lost Lenore , and Dead Partner . See also Best Served Cold and Roaring Rampage of Revenge . This can overlap with Familial Foe

When I was a kid I was really interested in reptiles and amphibians for some reason. At one point my mom got me this educational video about reptiles, amphibians and birds. I only watched the first two parts but I remember they had songs that also had info about the animals in question, along wiht playing a video showing various reptiles/amphibians. For some reason, I remember the amphibian song the best, , at had a fairly fast tempo and a male singer, and I distinctly remember the line "It's always such a treat, to watch those little feet" as it showed some frogs crawling around. I am wondering if anyone knows what this is in case someone uploaded it to You Tube. There was this scene with Alice and Bob in bed together. At some point, Carol (probably Bob's ex, but I'm not sure of that) walks in on them, leading Bob to say "Carol?" in confusion Unfortunately, Alice somehow notices neither the lighting change from opening the door nor Bob's obvious shift in tone, nor the noise of the door opening and closing; she mistakes it from a Wrong Name Outburst , and kicks Bob out of the bed / breaks up with him. I was particularly stung by how contrived it was (both from Bob only</ saying Carol's name and not, say, "Close the door!", and from Alice's obliviousness) but don't remember the comic itself. I just remembered a few years ago when I was at one of my local libraries with my grandson, he got this book about how to draw superheroes aimed at kids. All of them were original concepts, and the two I remember the most from it at the moment are the following: Ring any bells? There's an early nineties, perhaps late eighties, action RPG I read about here once about a girl that's taken to a magic world where she becomes a warrior sorceress in a bikini. It might have been a

Mega Drive exclusive but I can't remember. Supposedly the game was influential enough that the heroine had expies of her in fantasy anime. I thought it might be Valis </ but it's not. I'm pretty sure there was a localization of the game. Hi, I'm looking for a specific episode of the show Dave the Barbarian. I remember watching it as a kid and the episode ending with the talking sword character saying something along the lines of "remember kids, don't chew on tin foil!" Does anyone know what particular episode this was? Thanks! This is a vague memory, and alot of the things I recall about this can be completely wrong, but I'm desperate, so here we go. Back in 2014-2016 when live action shows on Nickelodeon were starting to gear up, there was this one specific show about a young white girl going to high (?) school. It had a basic premise, really, but it caught my attention, considering I'm more of a animation fanatic. The girl (who's name I cannot remember), had two friends, one black with glasses who was smart, and another who was your basic 'attractive' love interest in teen media, he had blonde hair. Basically, the girl moved to a newer grade, and her friends didn't want to associate with her again? I don't know to be honest, but it had narration, and I'm sure you can imagine it. I remember a line, one specific one that stuck with me, however: "A+++/A plus, plus plus!" which I believe was said by the black friend while pointing to said plus' on the paper. If anyone knows what I'm talking about, please don't be afraid to help me out, here! And I'm sorry for describing people based solely on skin color, my memory's really foggy. Hi! I was wondering if any of you owned a few videos about some obscure cartoons. I don't remember what those videos were called, so I thought you could help me in that area. One of those videos had an anime version of "The Ant and the Grasshopper" in it. The title card introducing the cartoon had a witch lying on her stomach with her hat on her raised foot. On the cover were the ants panting from their loads while the grasshoppers and other insects were drinking on a balcony. Another video had "The Emperor's New Clothes" in it. On the cover was the emperor staring at himself in the mirror. He had bumpy gray hair, a round nose, and only had his underwear on. There was even a video about a boy I believe to be Tom Sawyer and a girl searching for gold and being in a cave. Both characters were definitely animated in the modernist style and it's definitely not the Hanna-Barbera series The New Adventures of Huckleberry Finn</ . I would greatly appreciate any help you could give. I don't remember the title, but this animated movie aired on Australian television in the 1980s. It revolved around a dog on an American Western farm and was largely narrated by the dog's thoughts, although the animals actively talked to each other. The only scenes I really recall clearly are one where the protagonist dog tries to go after a "monster" at a younger dog's behest that just turns out to be one of the farm's steers (getting him into trouble with the farmer), and another where our protagonist is lured out into the wilderness by a female coyote, who introduces him to her pack who offer to take him in. Does this ring a bell to anyone? Basically, it was about a boy with superpowers, almost like Superman, but he did not use his powers for goof. I remember one episode where the heroes play baseball against the villains for... some reason. One scene sticks out in my mind. The mascot is up to bat. The villain pitcher asks how the heck they're supposed to throw the ball across the strike zone (the mascot is about the size, maybe a bit smaller, than the batting helmet). The announcer and commentator cheerfully announce that they can't; they'll have to roll</ the pitch across. I keep wanting to call the series 'Monster Hunter', but that turns up nothing by that name not related to the franchise. Edit: The show

in question was an anime called Mon Colle Knights </ . I'm trying to find a specific Animated Adaptation of Beauty and the Beast </ . I remember that it used the pre-Disney outline of the story - merchant father, three daughters, Beauty being visited by a human prince in her dreams, sickly father, jealous sisters, etc. What I most remember are two specific scenes. The first is when the father dares to pluck a rose from the Beast's garden, whereupon the Beast springs out and screams about how he gave the merchant food and shelter, only for the merchant to steal from him. The second is a dinner sequence between Beauty and the Beast, where Beauty asks the Beast what he does all day, and he shamefully confesses "I hunt. I prowl the woods for prey. I am an animal after all, I must kill for my meat (close up of his taloned paw). Unlike you, I can never eat gracefully." Then he leaves, clearly ashamed, whilst Beauty quietly notes "how sad". So, can anyone tell me which version of the story I may be thinking of? I remember it had limited animation, but very beautiful, storybook-esque art. The only thing I remember is , It starts out with a lady named Michael trying to find information on a little girl who was in a fire and is missing . She even finds the girls actual parents and tried to get more information on her , than finds an foster care record for the girl , finds out the foster care worker for the girl was her own mother, ended up finding out she is the girl who was missing. I think it might be British, but not sure Anyway, the video is about two friends jumping a chain link fence to explore an abandoned amusement park as an officer warns them not to. Once inside, they witness several supernatural occurrences. One friend is eventually dragged off by a stop-motion creature inside a building. The other flees, running into the same cop. He pleads for help, only to be attacked and killed by the cop who is revealed to also be some sort of creature. The video ends with the cop saying that they should've listened. To whomever reads this, I'm so sorry. Written within the last few years, this fanfiction was on either archiveofourown.org or fanfiction.net; strongly leaning towards AO 3 due to the format. Unaware!Veela!Harry goes to Ollivanders, gets his wand, but Ollivander comments that (Harry) "you have the full of what your mother had only a little". Sadly, this is not an exact quote that can easily search up. A few chapters in, Blaise Zabini, after getting increasingly concerned about Harry, reveals to him he's a veela. (Not a M/M or Mpreg or Harry/Blaise story, as far as I can remember) A chapter or so afterwards, Harry is in France undergoing a fully-described veela ritual with other first-timers; their first transformation: drumbeats, chanting, vivid description of the TF into a winged harpy-like veela. This happens after Blaise locates his (Harry's) surviving family (veela grandmother mourning her lost daughter's / Harry's mother's death/abandonment?) and before he meets with Veela royalty; a princess/queen. A chapter or so after that, Harry returns to Ollivanders to acquire a new wand. Ollivander's grand(daughter/niece) is also present, as Garrick Ollivander explains he knew of Harry's and his mother Lily's heritage and takes Harry to a backroom. Within the backroom, Harry partially T Fs and gifts Ollivander a wing feather from his arm, causing him pain and Ollivander some grief (as any feather would've sufficed). Again, so sorry for whomsoever actually crawls through AO 3 or fanfiction to find this; computer's search history only goes back a few months (So not any fanfiction first posted this summer). I got this game out of a Blockbuster bargain bin. I think it was a multi-part game and I know it was either for the PS 1 or PS 2 . Combat was random battles, and I believe some of the enemies were haunted furniture? As far as I got, there were two playable characters. A female adult (that I'm

pretty sure came in first), and a male adult that came in after. One cutscene had me enter a room where I met someone elderly (a couple, actually) who seemed really sweet for being in this deadly haunted mansion. They offer some food; the woman refuses, the man accepts. Afterwards, the man turns out to be poisoned, and the woman scoffs about how obviously it was poisoned. Edit: I don't know why those links are there. This one is really blurry. I only remember a few prom arts. They were featuring a tank set in a fantasy universe and one of the crew members was a nun. The visual style kind of resembled both Fullmetal Alchemist and Chrono Crusade The thing is quite old. I remember seeing it somewhere around early '2000s. So this old show had the "good guys" fighting against an evil organization Where the new show had a new cast having to survive an imperial rule made from the "good organization" The plot twist is that the bad organization took over the good organization and started messing things up. I have Googled this to the extreme, but I cannot find it. I saw it a few years ago, but cannot remember if it was a movie, several episodes or just one episode. Someone is trying to free pale creatures from enslavement. They are used as servants in upper class families. They are held by some magic contract, shown as a necklace. It is discovered that someone uses their bodyparts to make some kind of drug. In the end the Queen of the creatures trades her freedom for theirs. I really hope someone can help, as this is occupying a bit too much of my thoughts.

Binary file YouKnowThatShow.html matches

Laughing to the point of paralysis. A character gets mocked either for being too short or being too tall. A fighting style or technique inspired by animal behavior. Special visual effects that turns out to be a part of the scenery in-universe A cisgender character is transgender in an adaptation. In married couples, Women Are Wiser ; Men Are Childish . The circumstance in a story or setting where the overall cycle of life, death, and rebirth of new life ad infinitum is played as harmful and possibly malevolent towards those who endure it Two opposing characters literally not backing down until they are face-to-face and really</ close to each other. A robot dies and is humanized and/or mourned by its organic counterparts. A character tries to perform, but gets booed by the crowd. An episode is set on a cruise ship Intended to help with the cleanup of the Foil trope. Characters from the same franchise who do not necessarily interact with each other come from very similar backgrounds or circumstances, but their behaviors and reactions to these events are very different. Shelled animals weaponized with Spikes Of Doom . ( ) [Launching September 16th] Moths are the new Bats for Vampires A work represents a broad spectrum of political ideologies. Someone (or something) is hiding or trapped in a wall Foxes portrayed as cruel or evil. Grabbed by Myles Henry Vigil Sr When a villain wears a mask or helmet and a hero doesn't. When a group is split into the worst possible combinations Law Enforcement Organizations are contrasted from a moral standpoint within a story.

A guest actor who returns to play more than one character in the same continuity The use of the same actor for different characters is typically intended to go unnoticed or at least unremarked. Ed Wasser played Shadow minion Morden in Babylon 5 </ but also appeared in the series pilot as a character credited as Guerra.

Since that series was so intricately plotted, fans wondered if the Shadows were influencing events as far back as the pilot. No, said series creator J. Michael Straczynski , they just liked the actor's work in the pilot and cast him in a recurring role This is such a common occurrence amongst the various incarnations of Law & Order </, that fans of that show have come to call those who look familiar "Repeat Offenders" When it is done for a purpose, you have an Identical Stranger , an Identical Grandson , or an Uncanny Family Resemblance . When it isn't done for such a purpose, sharp-eyed fans will assume so anyway . This last effect may be leading to this becoming a Discredited Trope , as Season Fluidity becomes more pronounced and fans complain that seeing the same actor in two different roles breaks the story immersion For the specific version where an actor appears in a one-off role before returning as a regular character, see Recast as a Regular For extreme cases, see Loads and Loads of Roles Compare Celebrity Paradox , You Might Remember Me from... and Voice-Only Cameo . Contrast with The Other Darrin . Can be Handwaved via Direct Line to the Author You ALL Look Familiar is not related, unless character sprites and models can be considered "guest actors". Acting for Two is similar, but (usually) involves stars rather than B- or C-listers, is a good deal more blatant, and occurs within the same film or episode

A Sub-Trope of Literal Metaphor . When characters enter screaming and running from a ghost (or any supernatural creature that would frighten your average Muggle), it is customary for a Genre Blind character to say in complete jest, "What's wrong with you? You look like you've seen a ghost." Alternatively, the line may be said mockingly by the 'ghost'—whether they're literally a ghost, some other kind of undead, or merely wrongly believed to be dead —themselves Parodied and subverted like crazy these days, but the mystery abounds as to why this isn't a Dead Horse Trope yet. A Sub-Trope of I Was Just Joking

A gag where a character corrects another's spelling or grammar in a context where you wouldn't usually expect it. A common setup is when a note (either of love or insult) is sent to someone, only to have it come back with all the spelling mistakes highlighted, or for extra hubris, notes like "See me" as if from a teacher, as this is the inevitable result whenever a student attempts to write a love note to their teacher This is also a common tactic used by butlers and upscale servicefolk to distract a hysterical guest On the flipside of showing intelligence, this trope can also be used to show that someone is Comically Missing the Point . Also, fairly often, the "grammatical error" will be more of a point of style that's not actually considered incorrect grammar by anyone but</ pedants (such as that prepositions are bad things to end sentences with .) — writers who really want to Show Their Work may have the corrected party reply Less often, the "error" might actually be technically correct, but this will only be known to really hardcore grammarians Do this on a forum, and the comeback is likely to be " Grammar Nazi ". Or " grammer nazee ", as the case may be. Or perhaps, " Grammar Gestapo ", if you will. Responding that you were correcting their spelling and not their grammar is just asking for it The trope name is a pun ; the word "sic" Literally Latin for "thus", as in "found thus". Sometimes Backronymed as "spelling is correct" or "spelled in context". is used in quotation and

transcription to indicate that a (supposed) spelling or grammatical mistake was made by the original writer/speaker, not the person quoting/transcribing them Compare You Keep Using That Word , when the nitpicking is over word choice instead of grammar/spelling. Related to Do Wrong, Right . Not to be mistaken for You Make Me Sick

At last, we found the "k!"

When an actor with a popular role in the past has a resurgence doing something else. Often they will be cast purely for nostalgia reasons, or because the director or writer is a Promoted Fanboy . Ironically, though, they often become even more popular than they were before, causing their earlier work to be all but forgotten. Named for The Simpsons </' Troy McClure, who used to be a character actor, and then did educational films, infomercials, etc. He would introduce himself with "Hi, I'm Troy McClure! You might remember me from such films as Aliens Steal Cable ! </ and The Adjectival Superhero </." (The names of the two films were usually relevant to what he was in at the moment .) Compare Retroactive Recognition , where the actor's previous roles weren't nearly as popular as their current one. Richard Dean Anderson as MacGyver </, then a decade later starred Stargate SG-1 </. Extra confusion/amusement in the Spanish dub: Luis Porcar as Jack O'Neill and Gregory House .

A woman is cold. For some story-related reason, she and her male partner are stuck outside somewhere and not really dressed for the weather, and now she's huddled over and shivering. A man takes off his coat and gently drapes it across her shoulders. She goes around in the coat for the rest of the scene The basis for this trope is the idea that men are duty-bound to take care of women. The Knight in Shining Armor will always do this and a jerkass can reveal they might be a Jerk with a Heart of Gold Very much Truth in Television . Not only are men generally more tolerant of cold than women, but men's formal clothing is usually warmer and in more pieces, especially if all she's wearing is a slinky evening gown. Men are also generally broader in the shoulders, so even if he's short, it's still likely to fit her. Because of this, it's usually Always Male to Always Female but it can go other ways if the story calls for it Because of the romantic nature of the trope, it is often used for Ship Tease but this is not required . The coat receiver could be a child, child-like, sick, or otherwise vulnerable because the core is about taking care of the other person Not to be confused with Exposed to the Elements , which might cause</ this trope See also Puddle-Covering Chivalry , Comforting Comforter , Sexy Shirt Switch , Her Boyfriend's Jacket , and Please Put Some Clothes On Not affiliated at all with Nipple and Dimed

Stock Phrase used when someone comments on another one's bad Sbreath. Variants to the phrase can include brushing your teeth, or Swith mouthwash ee also Anticipatory Breath Spray . Compare Stink SSnub

When a work is revamped, relaunched, or reconceived with a young (or younger, at any rate) cast, despite the ages of the characters in the original source material. This happens because it is commonly believed that no one in the audience wants to watch "old people" (defined as anyone over the age of 40 or thereabouts). Often, this happens to supposedly allow Character Development , because the older character has "nowhere to go" and thus making him young again "opens up story possibilities" or, putting it bluntly, just makes him "relevant". Whether or not this is true is open to interpretation. Occasionally, this trope will be inverted when the characters are young children in the source material, Sometimes every teenager character seems to see them as young adults but they are younger, and at other times they are children.. The characters will be aged to their teens in order to fit the "younger and hipper" ("older and hipper?") mindset, in which case is a Time Skip . This is a type of Tone Shift . The moral opposite of Dawson Casting . Spin-Off Babies is a Sub-Trope . If done badly, can result in Totally Radical or We're Still Relevant, Dammit! Parallel to Darker and Edgier , Lighter and Softer , Denser and Wackier , Bloodier and Gorier , Hotter and Sexier (but not to Older and Wiser , which is a trope about a character, not a franchise installment) and Age Lift (when a character is aged younger or older in an adaptation).

Some characters are Older Than They Look (much older, even). Some, meanwhile, are younger. Maybe they're robots , clones , some other kind of artificial construct , or just unhealthy. Maybe there's a supernatural reason, such as a curse . Or maybe they are under such constant stress and work that they are aged prematurely by it . Or they're just overdeveloped. One way or another, this character may look like an adult(/teenager/older child), and even act and talk like one , but chronologically speaking, they aren't Other times there may be a young adult with the appearance of a middle aged or even older man/woman. Gray hair , a prematurely receding hairline , generally cause someone to look older. Certain types of facial hair also can make a younger man seem older Subtropes include Older Alter Ego , a magical ability for younger kids to temporarily turn into adults and back, and Plot-Relevant Age-Up , the same permanently Similar, but not to be confused with Artistic Age , where this is due to art rather than in-story causes. If, in live-action, their age is surprising to the viewer but not anyone in story, it's a bad side-effect of Dawson Casting Many people will contest that this is a Truth in Television Super-Trope to Born as an Adult , Really Was Born Yesterday . Compare Compulsory School Age , Mistaken Age , Age-Inappropriate Dress . Contrast Animation Anatomy Aging . Compare and contrast Really 17 Years Old (where someone is younger than they claim</ to be)

This is basically the Spinoff Babies trope applied to real people. The idea is to take Historical Domain Characters and depict them in their youth. It can be played for laughs—implying that people we normally think of as reserved, stoic, or even evil were once young and reckless themselves . (Or the opposite, where they are shown to possess the same traits and interests that later made them famous, even if realistically these would have come much later.) Of course, it may also be played straight If the person lived long enough ago that details of their adolescence or youth are obscure or even non-existent, then this trope may be used as an excuse to

ground an entirely fictional story in reality. Sometimes these characters are the leading characters, other times they may only serve as a fictional cameo or a Shout-Out to a Historical In-Joke For the benefit of the audience, Young Future Famous People who are known to history by their Stage Name are often called that in such appearances in fiction, even if they are being depicted at a point in their lives before they had adopted such names. For example, a child Archibald Leach, better known to history as Cary Grant , or, as noted in the examples below, young Gladys Smith being called by her adult professional name, Mary Pickford Obviously a standard trope in Historical Fiction A Sub-Trope of Historical Domain Character A Sister Trope to In the Past, Everyone Will Be Famous , Direct Line to the Author (can overlap when a minor character in a movie turns out to be the author of the book the movie is based on) If it's a young actor</ who later becomes famous, it's Retroactive Recognition See Jesus: The Early Years for a specific subtrope

The story has characters of two generations. The younger characters Thare in love in a benevolent way, while the old characters are full Thof hate and destructiveness. The younger generation is the hope for Ththe future - but does it stand a chance , or will it be destroyed Thin the cycles of hate fueled by their seniors? e younger characters Thare reasonably innocent and maybe naive. If they are not a part of Ththe older generation's destructive structure, then they at least Thrisk getting sucked into it. They may be Star-Crossed Lovers , but Ththey do not have to be. The older characters may have positive Thtraits along with their hatred, but if they are in love then it is Thlikely to be in one of the bad ways . is narrative doesn't have Thto drag all important characters into it. While it can</ be about ThFeuding Families or some all-engulfing war, it can also be about Tha single older character plotting revenge or a few of them having Ththeir own little personal feuds.

When a character or group needs to be portrayed as foreign, primitive, or inferior in intellect, or perhaps just childlike, yet still intelligible and able to communicate, the language of these characters is spoken as a grammatically abhorrent mess. Characters could be speaking a mutilated version of the language they learned from another culture, or a butchered version of their own language, or simply a language so "primitive" it appears from an outside perspective to lack complexity. This trope is Older Than Print , going all the way back to Chaucer If the work is taking on a superior versus inferior viewpoint, the superior beings might use Spock Speak or Ye Olde Butcherede Englishe to contrast the barbarism of the other group. The inferior race is often shown speaking pidgin English and omitting articles, auxiliary verbs, possessive pronouns, and sometimes prepositions. The speakers often refer to themselves in third person. It is quite similar to Hulk Speak , though even non-combatants can or will use it. In some cases, it is a form of Aliens Speaking English , in which the creatures have their own language and speak English as a very poorly learned secondary language This trope comes from two sources. First, English as a language has very little inflection, meaning words don't change their forms to cover case, tense, grammatical gender, etc very much if at all. Instead, English requires a lot of small auxiliary words to convey the same information which other languages do in much fewer but more complex

words. At the same time, you don't need</ these auxiliary words to make a comprehensible sentence (hence the adage, "English is an easy language to speak badly.") This leads to the second source: which are highly simplified languages used by groups without a common language to communicate. Pidgins are stripped down to the absolute bare minimum of grammar needed to get one's point across, to make them easier to learn; some common English idioms like "long time no see", "sorry, no go" or "no X, no Y" are presumed to have their origin in the Chinese-English pidgin that emerged when the United Kingdom started commercial relationships with China There's actually a scientific term for this kind of speech pattern: The Trope Namer is World of Warcraft </ , where kobolds, who wear candles on their heads to light their way in the mines, say this when attacked by a player character Supertrope to the more racial Asian Speekee Engrish and Tonto Talk , and like them sometimes Truth in Television , although also like them it can sometimes also be considered offensive or politically incorrect if used poorly. Compare Hulk Speak and Strange-Syntax Speaker . If the character can</ speak proper language, but nevertheless chooses to speak like this for some reason, it's Elective Broken Language . If the speaker is otherwise very capable in their own language, then it is Eloquent in My Native Tongue . A softer version of this trope is Poirot Speak where characters who speak a language quite fluently will occasionally insert syntax errors or bad grammar to remind the viewer that they are indeed foreigners. Unrelated to You Can't Get Ye Flask , except in sense that we suck compared to computer overlords

When a Brain Eater encounters a character who manifests a few Stupidity Tropes , they will realize the contents of their prey's cranium (or lack thereof) will provide little to no sustenance to them. This trope can be demonstrated in a few ways: A subtrope of Disability Immunity . Compare/contrast with Too Spicy for Yog-Sothoth . Related to Too Dumb to Fool . If the potential victim seems insulted</ by the rejection it can overlap with Aren't You Going to Ravish Me? . Often used as a Stealth Insult .

This trope is when a celebrity, Super Hero with a Secret Identity , a magical, non-human creature, etc. is mistaken for an impersonation of themselves , and furthermore, criticized or laughed at for their lame "costume" Picture this: Elvis really is Not Quite Dead after all. He decides to surprise the world by showing up at one of those Elvis-impersonator conventions in full iconic Elvis regalia . What does he hear when he shows up? His outfit is the poorest recreation anyone has ever seen, his accent sounds totally fake, his hair style is all wrong, and he's much too tall. Nice try, newbie, but you would never pass as the real Elvis May be evoked in Clark Kenting . Yes, this does</ happen in Real Life because Reality Is Unrealistic . Also, performers who are going to work have cosmetics and costume people to get them ready to look good under the bright lights, compared to whatever day-to-day clothes they wear to go shopping A contributing factor is that impersonations are usually not judged on how much they look and act like the real celebrity in general</, but how faithfully they can recreate a small number of recorded performances . Those same recordings are available for the impersonator to rehearse with again and again, whereas for the real Elvis, that performance was only one out of hundreds in his career . Many of the small

details in the canonical recording that the impersonators lovingly reproduce would be unimportant accidents to the real performer, or at best just one point on an entire scale of ways they can perform Not to be confused with Cheap Costume or Beta Outfit . Also see Recognition Failure , Mistaken for Clown and Genuine Imposter

Invariably, the character doing the drinking will be squicked out , and disgustedly spit out the milk . The audience's reaction will vary quite a bit more, considering how funny such scenes can be if done well , and the fact that in Real Life there are many people who have a Fetish for lactation, breast milk or both; not to mention that there's nothing inherently bad in breast milk in itself and (virtually) everyone drank it at some point in their lives anyway. In Real Life , human milk is much, much sweeter than bovine or goat milk, and not as thick; the guy who was drinking it should have realized it wasn't what he thought it was without someone else telling him. After all, it's meant</ to be used for human consumption, far more than any other type of milk. It makes more sense if the milk is being used to complement coffee or breakfast cereal. Usually a Comedy Trope . For obvious reasons, you'll see less of it the more kid-friendly a work is... it tends to pop up more in PG-13 or R-rated films and comedy series that are geared more specifically toward adult audiences. (Which is kind of odd, given that breast milk is mainly for children.) Subtrope of I Ate WHAT?!

A stock phrase typically spoken at the climax of a story. The hero confronts the Big Bad , especially one they used to trust before their true colours were revealed about their actions. During the confrontation, the villain eagerly justifies the Evil Plan they've carried out with repugnantly twisted logic that is devoid of any trace of humanity or ethics and is often about to commit his supreme atrocity with a wild grin . The hero reacts with outrage at this depraved justification with "You're insane!" and instantly attacks to stop him. Sometimes "mad", "crazy", "out of your mind", or "sick in the head" may be substituted for "insane", but the nature of the trope is the same. Another heroic staple is this being one hero's response to another's proposal of a Zany Scheme — in which case the counterpoint is obviously, " Crazy Enough to Work !" A villainous lunatic may well agree with you , perhaps with a snarky response like "You've only just now noticed?". A Mad Scientist will often retort that " They Called Me Mad! " Sometimes you can even say this to the villain when he's suffering a Villainous Breakdown . Some characters might throw back "I prefer the term..." followed by an adjective that they think best describes them. As a matter of fact, some Smug Snakes or even Magnificent Bastards can go so crazy during their breakdowns that other characters love hitting them with this. Sometimes the character will have indicated that he's considered the accusation against himself already, and deciding it really doesn't matter, often with an "Am I?" statement. If a villain's henchman is giving the "You're Insane!" speech, it's often because what the villain is planning was not what he or she signed on for . Contrast After-Action Villain Analysis for when the hero psychoanalyzes a villain after the fact. See You Monster! for when a hero is outraged less at the sanity of the villain and more at the vileness of them, or This Is Unforgivable! when a hero is outraged at the terribleness of the villain's atrocities and how evil they've proven to be to the

point of being Beyond Redemption . James Bond is fond of this, using cutting but accurate remarks to shut villains down and chew them out on their insanity whenever they rant about his flaws or their Evil Plan . Being Bond, he is witty enough to have a number of variations: Kingsman: The Secret Service </ : MonsterVerse </ :

One character shows his knowledge of, and attentiveness to, another by providing his favorite food or drink without his needing to request it. The dish, obviously, will be somewhat unusual, but does not need to be very much so — only enough that knowing it and having it on hand have to be in order to provide it for this person. The person may not mention it, but if so, the Stock Phrase is "Your Favorite." May overlap with Trademark Favorite Food , but can be something the person eats only occasionally, or usually is not significant. It is, in fact, often not something made a big deal of, because it does not show obvious attentiveness to pick up on it. It can also be used in an attempt to bring a character out of a funk: "Come on, cheer up. Look, I made your favorite!" This use overlaps with Comfort Food . Can go wildly awry if the character gets it wrong. When the Affably Evil villain says No, Mr. Bond, I Expect You to Dine , this may be part of it; it will add to the creepiness and can even be used as a subtle threat. ("I know what you eat, I know what you drink, I know about your beloved daughter who attends college upstate. " You get the idea.) Subtrope of Through His Stomach . Note that just good cooking goes under that trope.

Stuff Blowing Up is cool enough, but it somehow becomes even cooler when that stuff is human heads. Asploding heads may not be particularly realistic in some cases, but they sure look impressive . If people's heads start blowing up, it's usually a bad sign The name originated from the Intentional Engrish for Funny used in the Strong Bad Email</ episode and subsequent game StrongBadZone</ on Homestar Runner </, wherein the head of the person playing the game is presumed not</ to have actually asploded, although there have been no studies done on the matter so far as we are aware Head asplosions are typically the result of an Explosive Leash , being shot in the head with high-caliber ammunition (resulting in Pink Mist), interacting with a Brown Note , or absorbing too much knowledge . Often, just before it happens, the unfortunate character clutches their skull There's also the metaphorical (and occasionally literal for Mechanical Lifeforms) asploding that is said to occur when one's brain has gone mad from the revelation , or assaulted by a Mind Rape or Logic Bomb , or requires sufficient Brain Bleach For less explosive loss of heads, see Off with His Head! For head impacts that aren't as violent, see Cranial Eruption

Magic A Is Magic A ... but not in Dimension B Sometimes characters in a fantasy or superhero setting travel to a different reality or a different dimension. Once there, the character finds that his/her magic or super powers don't work the same way as in his/her home world When the foreign magic does</ work but someone feels it shouldn't</, contrast Wrong Context Magic and New Life in Another World Bonus Compare The Worf Barrage , i.e "Your Magic's No Good On Me"

Primarily a Comedy Trope , Your Mime Makes It Real is when a character mimes an action and this mime causes a real world effect to occur. For example, miming aiming a gun at someone and pulling the trigger causes an object to go flying out of their hands . Or miming peeling a banana and dropping the Banana Peel on the ground will cause someone to slip over A standard method for dealing with this is to mime a situation the attacking mime must deal with, such as miming locking a door or sealing them in a glass box A standard tactic of the Enemy Mime . And a variant on (as well as a terrible pun on) Your Mind Makes It Real . Compare Full-Contact Magic

You'd think that it all being just a dream would let you do lots of cool and risky things since it's not real anyway, and therefore you can't get hurt Not so There's an old wives' tale which claims that if you die in a dream, you die for real. Although a potential mechanism is suggested in "Real Life" below, it remains not exactly clear how anyone could have determined this, since the only witness would be unable to confirm it (unless you believe in spiritualism and he contacted you from the next life). Yet it persists, and a lot of people believe it So, if you're in a dream, hallucination, or VR simulation, death can be plenty</ lethal. By extension, if you're a hacker in a high-tech futuristic world where Cyberspace is navigated through a realistic simulation, intrusion countermeasures can kill you dead. To be fair, certain depictions of Cyberspace require users to link their brains to the network electronically, which would provide a relatively obvious threat to incautious intruders. However, even hackers who operate in worlds without such dangers may be vulnerable to seizure-inducing graphics Often, fictional cyberspace ICE (intruder countermeasure electronics) is said to work by channeling lethal voltages into the brain of the invading hacker, but it seems that any techhead with even an ounce of common sense would put at least one fuse, circuit breaker, or voltage regulator on any line connected directly to his brain. Presumably, most users do not know about such things, given their willingness to use an interface that could turn them into a vegetable or corpse at a moment's notice. Authors who put a little more thought into the matter may come up with some variant of the motif of harmful sensation , implying there's some kind of malicious out-of-band signal which triggers a nasty (usually fatal) seizure in its victims or blows up their computer would such a device even exist is rarely touched. Needless to say, the very first precedent of a machine-brain connection killing or maiming the user should result in public backlash and double or triple failsafes (plus lawsuits). Some stories work around this by stating that it's that very first time, or that it's a legally enforced rule, like, against hackers. In the latter case, seemingly the lawmakers were not aware that the most dangerous hackers could and would design or reverse-engineer safe</ variants of the device, making the whole idea pointless. The aspect of automatic capital punishment for something as trivial as stealing money from a credit card is also not touched Let us be very clear: there is no obvious or immediately compelling reason that dying in a dream or hallucination would actually kill you, unless you are really more powerful than it is in real life. Maybe if the pain transferred is so real and intense that it causes you to die from the shock, but then again, it has to be designed</ that way deliberately.

Obviously, magic spells can do as they like, but the only reason that you would be actually harmed by dying in a VR simulation would be if the VR simulator was intentionally and specifically designed to murder the operator. This makes sense if it's part of a Death Trap (insofar as a death trap ever makes sense), but usually this is some commercial, publicly-available system, often with no stated purpose beyond simply playing games </ As an extension, perhaps to justify this trope, such systems often propose that the user's mind actually is</ inside the machine, having been literally downloaded out of his physical brain. Thus, destroying the machine would leave the user's body comatose – but destroying the physical body might leave the mind intact to have a go at possessing someone else An increasingly common justification of this trope is Synchronization ; directly wiring your brain to the machine gives you Technopathic Power at a Price of a potentially-fried brain. Most Cyberpunk games — such as Shadowrun </ — use this justification, and lampshade it with alternative safer but far-less effective interfaces which someone risking a Brain–Computer Interface can destroy with ease This tends to apply to video game levels that are All Just a Dream or a virtual reality simulation as a function of gameplay: If your character dies, it's still a Game Over When you are Talking in Your Dreams with someone else and they go to kill you — this may come into play. This may also come into play if, in a dream, a character dies, and that character dies in real life, however, this would be an overlap with Clap Your Hands If You Believe and I'm Not Afraid of You . The Master of Illusion might use this principle to make their illusions harm victims, like making Cold Flames actually burn Note that if you're talking about the mind making things literally real in general</, that's Clap Your Hands If You Believe , not this. This trope is only about the dying Frequently pops up in a Holodeck Malfunction . The defining feature of The Most Dangerous Video Game . When your mind actually changes the physical world, it's Clap Your Hands If You Believe , or the much darker Reality Warping Is Not a Toy . Forget telling yourself not to think about the things you see — for it will become real here. If a computer generated or magical illusion changes the physical world, it's Hard Light . When you're trapped in a virtual world, and have to win or die, it's Win to Exit . The inversion may belong to Dream Emergency Exit , when you have to die to exit. For instances where getting killed in a dream actually can</ kill you for real, see Never Sleep Again Compare Puff of Logic and Magic Feather . Contrast with Visible to Believers . See also Self-Inflicted Hell

Your mom's so stupid, when she was asked to Describe Your Mom Here , she said she didn't know your mom In a war of Volleying Insults , insulting the opponent's mother is a useful snappy comeback. After all, Even Bad Men Love Their Mamas , and going directly after their mother is a surefire way to strike a nerve in one's opponent In its most primitive form, the trope is a No, You variant of the Lame Comeback , but with "your mom" substituted for "you" (" Your mom</'s a lame comeback!") The next step up is " That's what your mom said! ", becoming a more explicit Double Entendre . But the minimum for an artfully done "Your Mom" joke (such as it is) is along the lines of "Your mom's so fat/stupid/old/slutty, she [insert joke here]</", which lends itself very well to Volleying Insults , to the point that it's a staple of the genre, and a theme of the "Dirty Dozens" comedy game Other family members or

significant others may be substituted (e.g.</ "your wife", "your old man"), but people are most likely to have good relationships with their mothers, so "your mom" is the most effective of them. A Berserk Button for an Extremely Protective Child Of course, dialectical variants exist as well, from the ghetto-sounding "yo' mamma" to the Australian "ya mum", as used in the nation's prolific swearing. And as always, Wikipedia provides , in its traditional deadpan way A "Your Mom" joke was found , which means Your Mom really is</ Older Than Dirt (and also that she Really Gets Around) Compare I Banged Your Mom , the logical endpoint — where "your mom" really did have sex with the speaker

Whoever you are, whatever you do, there will always be those who disapprove. Some people will start considering you too fat before others stop considering you too thin. There will always be someone</ who considers your sexuality (or lack thereof) to be plain wrong</. And so on. In some settings, this is codified into entire cultures that disapprove of things that are mainstream for the intended audience (and vice versa). Sometimes dodged by the idea that Culture Justifies Anything Sometimes Played for Laughs , other times as serious drama. Wagon Train to the Stars shows usually play it somewhere in between Our Nudity Is Different is a subtrope Often a side effect of Fetish-Fuel Future , used as a way of highlighting its Blue-and-Orange Morality or sometimes Bizarre Alien Reproduction . A form of Culture Clash . Can be a case of Deliberate Values Dissonance . Sometimes done by a Planet of Hats . For romantic examples, see True Love Is a Kink

If ever in a comedy somebody tells a character or a group of characters to move/turn left, you can bet the character/one or more of the group will go right instead, prompting the phrase, "Your other</ left!". (Or they correctly turn left, at which point the first character realizes that they actually meant to say "right" and tries to cover with the same phrase.) If this doesn't happen, it's usually replaced with a confused exchange about "My left or your left?", even if the characters are facing the same way. Another version may involve some version of the following exchange: A similar gag: everyone on TV gets confused between port and starboard. (Incidentally, port is ship's "left", easily remembered as they both have four letters. If you still find yourself confused, remember that both right and starboard are the longer words, and it's always the same side of the ship</ , so no confusion can happen on a ship.) Sometimes appears as confusion between "house left" (the audience's left) and "stage left" (which means the actors' left when facing the audience, and therefore house right</). To be entirely fair, though, it's not like this doesn't actually happen with an alarming regularity in real life . We're just talking about its predictable appearances on TV. For some reason, it's always "your other left," never "your other right", even though you'd think both occur equally often in Real Life (especially in languages in which the Who's on First? joke mentioned above doesn't work). A likely explanation is that most people, being right handed/right dominant, will default to the right when confused, prompting "The other left".

The plot has been resolved... but the work isn't actually over yet. Before long, there's a twist thrown in. Alternately the plot looks all resolved, and we've almost reached the end, so it actually

seems like everything's working out... but then the writers pull a Cliffhanger situation to finish everything off. In terms of providing a genuine surprise, the trope works to varying degrees in different media, from being nearly unusable in books (the reader can tell how much is left by page count , but unexpected sequels can occasionally catch one by surprise) to completely effective in single-media computer games, particularly RPGs . For some reason, there has been a trend of including a segment which transparently pretends to be the climax or endgame when it obviously isn't, not just because there are vast expanses of the map you haven't explored yet or plot threads that haven't been tied up yet, but because you're still on Disc 1 of 4 . Expect to see The Man Behind the Man make his first appearance, perhaps offing the guy you thought</ was the Big Bad , as well as a Climax Boss or two and maybe a traitor . The heroes may find that a minor crime has revealed a major plot . When done at the end of a movie, it is used as a tease for a sequel . Of course, that could depend on whether the movie is good/successful enough to warrant a sequel. A Sequel Reset or Happy Ending Override often invalidates previous accomplishments of the hero. In Crime and Punishment Series , this trope usually results in the detained suspect being Acquitted Too Late . In RPGs, this often takes the form of a Disc-One Final Dungeon . See also Snicket Warning Label , Nice Job Breaking It, Hero! , "Shaggy Dog" Story and Hope Spot . Closely related to You Can't Thwart Stage One and Heads I Win, Tails You Lose ; may also overlap with Failure Is the Only Option . Compare Victory Fakeout and Trick Boss . If the twist never comes, Ending Fatigue awaits. Contrast Left Hanging and Spoiled by the Format . See also The Stinger . Derives its name from Super Mario Bros. </, where after all but the final castle level, a rescued Toad thanks Mario but tells him " Our Princess is in Another Castle. " As an Ending Trope (or at least a Reveal Trope), all spoilers on this page are unmarked .

Bob is feeling pretty bad. Maybe he's feeling insecure about something. Maybe he just got dumped. Maybe he just had a really bad day. Let's go ahead and say he got dumped. So Bob decides that he just needs a break from it all, and to get his mind off his problems. The best way to do that, of course, is by sitting on his couch and watching some TV The problem is, as soon as he turns on the TV, a soap opera turns on where a girl is breaking up with a guy. Of course, this is the last thing Bob needs to get his mind off his break-up. So he changes the station... only to see a stand-up comedian talking about the first time he</ got dumped. So he changes the channel again, and the first thing he hears is a commercial say "Having relationship problems?" No matter how many times Bob flips the channel, somebody is talking about relationships and break-ups. Eventually, Bob gives up and turns the TV off, at which point the scene usually ends This is a quick gag that's pretty common when you're trying to make the audience feel sorry for your character , or prove just how much the universe hates him . It's almost always never mentioned again . Can be justified when the character's circumstances are due to some supernatural agency that is also perfectly capable of controlling the programming on the TV A variant is growing where certain things individuals are trying to keep under wraps are revealed by a website advertisement, since these days they are picked by checking the user's browser history Compare Coincidental Broadcast and Laser-Guided Broadcast , where this phenomenon is used as a plot device instead of a gag. May coincide with Cold Turkeys Are

Everywhere if the thing that keeps popping up on TV or radio is something that the character is trying to quit, or The World Mocks Your Loss if they're upset about losing something or someone. See also Mocking Music (for the radio version) and Vengeful Vending Machine . Only marginally related to My Car Hates Me because both are tech devices that make their owner's life worse

The word "terrorist" doesn't have a single, universally-accepted definition. The most commonly accepted definition is "a person who uses violence to achieve a political end," but that label is enormously problematic; by that definition, any people who engage in a war could be accurately described as terrorists. Thus in fiction, as in Real Life , the line between combating villainy and committing villainy can get pretty blurry. A ragtag band of plucky rebels fighting against an evil Empire might see themselves as freedom fighters, but their actions will look an awful lot like terrorism even to the people who agree with what they're doing, especially if the rebels are required to use the same kind of methods, or even worse ones, as their enemies in order to succeed , especially</ if some of them really are bad people who just want an excuse to commit atrocities . It's possible that Both Sides Have a Point , making it a case of Grey-and-Gray Morality … or even Evil vs. Evil . On the other hand, it may be a lie that they tell themselves that they may believe, or, less favorably, know better than to believe even as they keep using it to justify irredeemable actions that go well over any sort of line of justifiability. While "terrorist" and "freedom fighter" are both relatively modern terms, and the idea that "terrorists" are necessarily the bad guys only appears after World War II , the basic argument of whether unofficial or unlicensed combatants have the same legal protections as officially sanctioned soldiers has actually been around for a while. During the age of Wooden Ships and Iron Men , people would have been familiar with the idea that "Your Pirates Are Our Privateers ." See also You Rebel Scum! and Occupiers Out of Our Country . Tends to happen when dealing with a Villain with Good Publicity , a Hero with Bad Publicity , and A Hero to His Hometown . Related to Well Intentioned Extremists and is a subtrope of La Résistance . Likely to overlap with The Revolution Will Not Be Civilized . May result in Moral Myopia if the supporters of La Résistance accept and excuse actions from La Résistance that they condemn The Empire for doing. Which label gets applied long after the fact will most likely depend on which side won and how . Compare The Horseshoe Effect . If the hero (and, by extension, the audience) is genuinely misled about who are the good and bad guys, and he finds out later on that he sided with the wrong side, it's a Reverse Relationship Reveal . No Real Life Examples, Please! . Subjectivity is precisely the point</ of this trope, not to mention the grief that ensues from such a discussion

A person from one universe (of The Multiverse) falls in love with someone from an alternate universe. Or a Time Traveller falls for someone in the period he's visiting, or vice versa. The dilemma for the Time Traveller or dimension-hopper is how far to pursue the relationship: Maintaining such a relationship often means that one of the parties involved will have to give up their own life in their own universe or timeline to fit into the other's May result in Star-Crossed Lovers . Compare Stay with the Aliens and Time-Travel Romance . Contrast Doppelgänger Replacement Love Interest , which avoids this happening by giving one of the lovers

a convenient substitute for the other one, native to their own world/time

An increasingly common phenomenon where mythical creatures traditionally feared and shunned, especially such horror staples as vampires , werewolves and demons , somehow become the targets of sexual desire. It's like All Girls Want Bad Boys taken to absurd levels Positive attributes of these creatures will often be exaggerated, if not fabricated out of whole cloth, and negative aspects will be reduced or removed entirely. Yet often as not, these now romantically inclined monsters will retain their definitive characteristics—such as the fact that they must prey on humans to survive , derive power from suffering , or are just plain evil Most often this is seen in erotic romance novels, or their counterparts in other media. The main character will be an ordinary woman, the better for the reader to relate to her, and the love interest may be anything from an ordinary man with a monstrous curse to a ravenous werewolf, bloodthirsty vampire or even a cruel and inhumane demon. At first, said monster will regard the woman as either a nuisance or an actual prey item, but through The Power of Love , she will persevere and manage to transform him into a Bowdlerised version of the source myth, perhaps retaining some rough edges but otherwise a relatively decent being This can create some interesting story possibilities if done well, both in such a creature having an inherently contradictory nature and in how the creature and his lover deal with said contradiction, particularly in how they do or do not come to a better understanding and balance and whether the creature can fight his inner nature/become a better person while still retaining what their lover finds sexy about them. (I.e., Rule of Drama .) If done poorly, however, the result can be either a lot of Wangst or a very dark case of Values Dissonance , Protagonist-Centered Morality , and Moral Myopia This phenomenon has been around, especially applying to vampires , for quite a long time, making this Older Than They Think for people assuming this to be only a recent phenomenon. For instance, with the recent popularization of the fact that North American wolves are usually not that aggressive to humans and are loving parents, then it stands to reason that werewolves can be seen as attractive company to have. Also, considering some particular forms of mythology such as Horny Devils and the number of god/mortal pairings in Classical mythology, this attraction to the exotically dangerous may simply be an endemic part of human thought, reflected in stories throughout history This is particularly common in Romantic and Gothic literature. As Victorian England was a sexually repressed society, writers would often link sexuality with the dark and forbidden. Creating metaphorically sexual monsters was also a way of Getting Crap Past the Radar Double Standards may apply, as this seems to happen mainly with human women and masculine beasties. On the other hand, see Cute Monster Girl Related to Vampires Are Sex Gods , Boy Meets Ghoul , Villain Decay (if the monster's negative qualities are toned down), Bishounen Line , Horny Devils , Interspecies Romance , Boldly Coming , Monster and the Maiden , Beast and Beauty (if they're in a romantic relationship) and The Taming of the Grue . For fanbase attraction to a monster or Big Bad , see Rule 34 and Draco in Leather Pants . Compare Shapeshifting Seducer . Ultimately followed by I Can Change My Beloved in most cases If you're looking for the movie of the same name, see here

Things are looking really bad for Our Heroes; an endless army of monsters is hot on their heels, with the Hero Killer leading the charge. Death is certain. Then, one character (sometimes two) falls behind and insists that the others go on . In order to allow the other heroes to escape/reach their destination/ Bring News Back , this character single-handedly holds back the enemy horde, often losing their life in the process. Just as often they get a Disney Death and are resurrected through Applied Phlebotinum / Functional Magic or they show up much later, having miraculously survived when No One Could Survive That! If shown on-screen, it could be used to improve the odds, thanks to the Law of Conservation of Ninjutsu . A character who successfully stops the enemy forces and survives qualifies as a One-Man Army . In extreme cases, where they must</ Bring News Back , one character is sent on and everyone else stays to give him time to escape. May overlap with Last Stand , where the characters want to make the opposing forces pay. On the other hand, in Last Stand , if they can maximize their damage by a suicidal action, they will do so; in You Shall Not Pass, the characters try to maximize the time even if they inflict fewer casualties that way (When the aims don't conflict, a character can do both.) Characters likely to do this include The Mentor so he can have an Obi-Wan Moment or The Big Guy to maximize the move's effect. If the character is wounded, he may say I Will Only Slow You Down and Go On Without Me . This may allow an exception to the rule that No One Gets Left Behind , but often the other characters are driven on only when it is impossible to return, or the character is dead. This character, if Not Quite Dead , may suffer a Face–Heel Turn on recovery and turn on his companions for abandoning him. Logic and facts about the impossibility of their saving him seldom make an impression when he has been deranged by his suffering. Worse, he may face Reforged into a Minion . The phrase was originally used in World War I by the French at Verdun: " ! </" (Although, technically, that's "None</ shall pass!" but who's keeping track?) Later used during the Spanish Civil War: "¡No pasarán!</" (in this case, "They won't pass!") in response to which General Franco later said, "Hemos pasado," meaning, "We have passed." The Spanish phrase became an international anti-fascist slogan. The Trope Namer is Gandalf the Grey of J.R.R. Tolkien's The Lord of the Rings </ , who declares this directly to an ancient demon that pursues both him and his Fellowship of friends across a bridge spanning an immensely deep pit; he meets the demon half-way along the bridge, blocking its path directly, after all of his friends have crossed it already. Tip-offs when the character is wounded, and stays behind to allow others to escape, include: This is a specific kind of Heroic Sacrifice . See Self-Destructive Charge , which is a similar situation but from the view of the one not allowed to pass. Frequently a Moment of Awesome (especially Dying Moment of Awesome .) Contrast with The Rest Shall Pass . If enough of the cast get in on this, it results in a Dwindling Party . See also Door Jam , Hold the Line , and Stand Your Ground .

If Alice died, and Bob wishes he had died instead, that would be Survivor Guilt . This is when Bob wishes Carol</ had died instead Then, those with Survivor Guilt may think that others think this Sometimes used in family situations to lampshade that the target of the comment is The Unfavorite . A variation might be "I should have aborted you," "You were an accident" or something similar.

An easy Kick the Dog (or Moral Event Horizon) line. On the other hand, there are cases when Bob is right, and that if Carol had died, Alice would have lived (and, on occasion, that Carol should have died instead). This can lead to a "Well Done, Son!" Guy relationship when it comes to a father-son dynamic When the dead person is the survivor's mother, Death by Childbirth can result in the subtrope Maternal Death? Blame the Child! On the other hand, if you, Dirty Coward that you are, survived by sacrificing the other character, expect no mercy. Compare I Wished You Were Dead . Saying this can occur during a Moment of Weakness

These are the YouTubers who do Let's Plays that we have pages for.

This is a list of recommendations made by Tropers for YouTube videos. Feel free to recommend your favorite videos here, but please follow the preferred template found below Bear in mind that recommendations are subjective, so if you want to question or discuss any given recommendation you should do so on the appropriate discussion page. If you want people to watch the video you're recommending, you should put some effort into writing the description. Sell us the video, but don't inflate it; we're striving for some quality stories here, so if you have difficulties with making it look interesting, maybe it wasn't that good in the first place In addition, you will notice that the tropers have signed their recommendations. Somebody has to vouch for them, so if a given recco isn't backed up by anybody, it will be zapped . After a few samples, you will be able to note the interests of the tropers recommending them, and judge whether you might be also interested in a certain video Reviews of videos are encouraged, but if you choose to write one, please make it substantive, and give specific details about what you liked / disliked in the video. If you want to give a video a thumbs-up without writing a full review, you can add your troper handle to the Recommended by line Below is the required format for a recommendation. If you're making a new page, or adding to an existing one, copy that text into the page

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Sometimes, a rather more direct Shout-Out or name dropping is attempted, but to do so would skirt dangerously close to trademark law. While there are plenty of ways to use substitutes or write around the trademarks, another way is to go ahead with the reference, but deliberately not</ go through with it, just far enough for the audience to know exactly who or what you're talking about There are many ways to get around this visually: Censor mosaic, a black bar over the eyes, or pull back and only make a strong resemblance. But with dialogue, a common way is to have a character obliquely reference the Fourth Wall by stopping the mention before it finishes, directly warning the speaker about getting their makers in trouble. In writing, especially for comics and manga, whatever word they want to say will be said by the character, but the text of the name itself will be partially blanked out or substituted with wingdings Subtrope of Think of the Censors! . See also Writing Around Trademarks , Lawyer-Friendly Cameo , Captain Ersatz , Bland-Name Product , Disney Owns This Trope , Our Lawyers Advised This Trope , No Celebrities Were Harmed . Compare The Scottish Trope

Stock Phrase uttered by a character who is about to do something potentially nasty to someone. They tell their victim that what they are about to do won't hurt at all. This often turns out to be a blatant lie . This is often done by doctors or friends of the patient who genuinely mean well, and are just trying to help them. However, it can also be used as a sarcastic Pre-Mortem / Pre-Asskicking One-Liner by someone who is about to inflict a lot of deliberate</ pain on their victim. Or to imply they'll die too quickly to feel anything . Another common variant is "This may hurt a little", or alternately, "You might feel a slight tingling sensation". This variation tends to be popular with Mad Scientists . A particularly psychopathic or dickish character may instead say, " I</ won't feel a thing." Yet another variant would be the doctor or dentist saying "This is going to hurt me more than it will hurt you." Definitely Truth in Television , as anyone knows who has been to the dentist , although it is increasingly averted as anesthesia gets better and starts to get used more widely. This is also a commonly-used phrase when children who are Afraid of Needles are involved. Often used to set up False Reassurance .

Because there are so many types of Dystopian settings, a Supertrope index was needed This is intended to cover both those settings where virtually any honest, decent, rational people wouldn't want to live if they had a better choice, and those that while some people REALLY wouldn't want to live here, others would find them to be a paradise or at least acceptable For settings that are Dystopias for those who hate regional or National Stereotypes , please see the Hollywood Atlas . When the oppressed fight back, see Civil Unrest Tropes . Compare Being in This Index Sucks The Big House : It might look a warm and cozy place to spend the night, but most guests are going to be gravely disappointed

After the End : see Apocalyptic Index . It's Nightmare Fuel and doesn't bother to hide it. Anarcho-Tyranny : The leaders seize or maintain control through permitting lawlessness and chaos . Just like a Utopia...Until you scratch the surface. There Ain't No Justice : Possibly a good place to hide from authorities, if you can keep from being victimized yourself. Caught in the Bad Part of Town : A town that has a dangerous part where outsiders aren't welcome, and a character accidentally winds up there. A bit smelly, a bit sour, but it's ours. (Or to quote Aladdin </ : "It's barbaric, but hey, it's home.") Advert-Overloaded Future : The future is full of ads.

Just as Yaoi Fans exist out there, there are Yuri Fans. Yuri refers to the Japanese media terminology " yuri " and refers to a genre focusing on female-female romance Unlike gay male romance, where Yaoi and Bara separate material aimed at girls and gay men respectively, in Yuri there isn't as clear of a division. Because of this, queer women are often combined with the central demographic of consumption. Even contrary to Japanese cultural mores, the primary consumer of sapphic media is women, as often reported by very popular yuri manga magazine Comic Yuri Hime </ Regardless, yuri tends to be lush, both in dress and setting , pretty , and highly emotive , which attracts all kinds of fans. Japanese cultural homophobia , heterosexism, and emphasis on procreation gives the genre a "forbidden love" quality often sought by fans Fangirls, as the primary market, include cisgender straight women as well as queer/trans women.

In Japan, such girls are generally more derided for being Otaku rather than being interested in Queer Romance of their own sex. The main exception is if such a girl expresses desire in girls outside of fiction, which generally leads to Hide Your Lesbians . As characters, Yuri fangirls are frequently shown as a Covert Pervert and/or Shipper on Deck , and either The Quiet One or the Genki Girl Yuri fanboys are the other component of Yuri fandom. What generally defines Yuri fanboys is a strong insistence on the portrayed relationships, feelings, and shipping, instead of merely being male conduits of Girl-on-Girl Is Hot . Primarily, Yuri fanboys are attracted to women. As characters, they tend to be an overzealous Shipper on Deck (due to their gender) and/or a very Loony Fan Overall, as characters, Yuri fans tend to be very Genre Savvy and are often portrayed with glasses (Meganekko / Megane) lending themselves toward surrogacy The Japanese term for these types of characters is "Himejoshi/danshi" (姫女子/姫男子, Princess Girl/Boy</), taken from the aforementioned Yuri Hime</, though rarely "Yurijoshi/danshi" (百合女子/百合男子) appears as a synonym. Unlike its yaoi counterpart, however, the exact terms are rare to see in media featuring them, instead usually opting for the gender-neutral "Yuri Ota" (百合オタ, Yuri Otaku</) Yuri Fan is for shipper examples. For non-shipping examples who still love seeing girl/girl action, see Girl-on-Girl Is Hot (although the two tropes can overlap)

Yuri (百合) ("Yuri" means "Lily" in Japanese, as in the flower .) refers to a Japanese Media genre about sapphic romance and sexuality . Yuri works traditionally focus either on romantic or sexual feelings, but increasingly have both. Western fans will sometimes use the term "shoujo-ai"</ to refer to romance-specific, less-explicit works, while using "yuri"</ to refer to more sexually explicit work. However, in Japan, "shoujo-ai"</ often refers to girl-focused pedophilia , and yuri is also known as "Girls' Love" (in English), or GL, a term created in common with the more popular male version , " Boys' Love " or BL. Yuri is a genre distinguished by many tropes, stereotypes, and specific plotlines or interactions The term "yuri" is so strongly associated with those tropes and stereotypes that some Japanese yuri fans use a different term, like "bian" (short for lesbian) , "Onna x Onna" ("woman and woman" (the x is usually pronounced as "to", "and" in Japanese)), or "Onna-doushi" ("women together") for works which are actually by/for lesbian women. Yuri is commonly an idealized and unrealistic portrayal of sapphic relationships, like most romance, and is not representative of actual sapphic people, culture, community, and experiences. This is, in part, due to the genre's high Fluff content. In Japan , yuri stories and portrayal depend a lot on the target audience demographic: Yuri aimed at girls (" Shoujo yuri") is commonly hyperfeminine and "pure" but may feature some degree of gender-bending or cross-dressing, with the bifauxnen in a more traditionally male role. In either case, it's usually focused on stories of female solidarity , idealized femininity and gender transgression, with physical displays of affection rarely going beyond hugging and kissing. Due to the Japanese's love for tragic stories of doomed couples , a disproportionately large amount of

yuri works, especially older ones, tend to end in sadness , tragedy , obscurity , or audience-attracting sham . This is slowly changing and more fictional couples are allowed to have happy, committed, and canon endings as time goes on. When a yuri work was made has a large impact of exactly what tropes it uses. Older yuri of the 80s , 90s , and early 2000s tend to be more rigid in their adherence to standard tropes. Recent yuri works tend to break the traditional mold much more often as the genre expands and gains more mainstream acceptance. The most common tropes you find in yuri, especially older yuri, are Sempai Kouhai , Tomboy and Girly Girl , and Teacher/Student Romance . All three of these tropes can be cast in a particular light to make them appear to mirror or emulate heterosexual couples (see the Analysis page). This entry is for the genre specifically. Works should be listed only if they are released as, described as, and/or feature yuri. Couple-specific examples should only be listed below if they're the focus of the series. For sapphic couples and crushes in other genres, see Token Yuri Girls . See also: Slash Fic , Cast Full of Gay , and Schoolgirl Lesbians . Compare and contrast Romantic Two-Girl Friendship . The Distaff Counterparts of Yuri</ are Yaoi </, Shounen-Ai</, and Bara , which feature male-male romance and sexuality. Our guide on how to Write a Yuri Manga .

A Zany Scheme is hatched. The mark figures it out and launches a Counter Zany . The original schemer catches onto the Counter Zany and counters with a Counter-Counter Zany And so on, and so on, throughout an episode.. Differs from the Escalating War , which is a series of unrelated pranks attempting to top one another. Zany Scheme Chicken is a series of reversals of one prank. A distant relative of the Gambit Pileup , and of the Game of Chicken . Not related to actual chickens

In Mao-chan </, the new Prime Minister starts a Monster Protection Racket to promote his "Three Aces" team... whereupon the Defense Force leaders launch their own fake alien at the same time to try to get the Defense Corps girls back in the public's good graces. At the same time, Yuriko launches a real alien for the girls to fight... and all</ of the aliens look like pandas.

This trope is the premise of the Spy vs. Spy </ comic strip series.

A Fish Called Wanda is a film-length comparison on American-style romantic comedy (as represented by Kevin Kline and Jamie Lee Curtis) and British-style farce (in the persons of John Cleese and Michael Palin), framed around an armed-robbery plot Friends </ "The One Where Everyone Finds Out": Phoebe finds out Monica and Chandler are seeing each other, but they don't know she knows. Then they find out, but she doesn't know they know she knows. Then she finds out, but they don't know she knows they know she knows ..

Dates back to at least William Shakespeare :

A Sitcom plot where one or more characters tries to achieve some end — usually extricating themselves from trouble — by some kind of elaborate, unlikely plan, something like "You distract them by faking a heart attack while I sneak into the bedroom and switch the real ring for the fake one, and remember this whole time they think I'm you and you're me...". Often the plan isn't

fully exposed and only Noodle Implements are given Sometimes they pull it off by the skin of their teeth. More often than not it all comes crashing down right at the end. Sometimes another character launches a Counter Zany , which may escalate into a Zany Scheme Chicken . This trope can sometimes be similar to a small-scale Gambit Roulette and the source of many a Full-Name Ultimatum This trope, being over-used, is often subverted by having the character to whom the zany scheme is proposed simply shoot the whole thing down as ridiculous, and switch to another plot. An even further subversion occurs when the sensible</ plot then fails while the zany one succeeds Since the Zany Scheme is usually spelled out to the audience in advance, it is subject to the Unspoken Plan Guarantee Contrast with A Simple Plan

Something — be it a piece of technology, character design, outfit, vehicle or building — used to be someone's idea of futuristic. Nowadays though it has, ironically, acquired a quaint sort of datedness to it: inevitably, it will be more reminiscent of the era the work came from</ . Also sometimes called "Retro Futuristic" Think of mobile phones as a simple example. Once, they were large, cumbersome, and it was considered that they would only ever be available to the rich. Works from that era will tend to depict even a 'futuristic' phone as still no smaller or sleeker than a brick plugged into a suitcase. Later, when they became widely available and shrank dramatically as technology improved, for a while it was assumed they would keep getting smaller and smaller; depictions of the future from this period will show people using tiny communication devices. Again, Technology Marches On and the preference has shifted to them to growing increasingly large once more yet thin enough to slide into the back pocket of your jeans. Any current depiction of the future featuring such slablike devices will also turn into a time capsule of the period it was made in, if and when flexible and foldable phones become commonplace. And so on Sometimes the dated feeling is due to this sort of straight-line extrapolation of trends ascendant when the work was written into the (far) future . Sometimes the datedness is a bit more subtle. It's possible that the prediction turned out to be technologically or aesthetically accurate (or at least on the right track), but still fails because of the designer's implicit assumption that social values will be the same in the future as in their own time — as demonstrated in the page image Often the datedness behind zeerusty designs lies in the attempt of the designers to 'improve' on the technology of their time , only to find out that more mundane designs are actually far more efficient if advanced engineering and craftsmanship are used on them. Note that this is not always a bad thing : often the dated vision of the future is a lot more imaginative than anything being attempted today, with more modern, 'realistic' depictions striking viewers as bland and boring precisely because of the authenticity Another part of this often comes from a related issue: especially in more visual mediums, set, costume and prop designers have no choice but to depict the "future" with the materials they have on hand in their present day. When thin, molded glass and clear plastics aren't very readily available to you, you aren't going to put together a prop that looks like an iPhone fifty years before one exists; you're going to use black hard plastic, inexpensive chromed trim, a grill straight off a then-current telephone, and you're going to end up with a TOS communicator and you're going to be

satisfied with it because you have other things to work on. This can lead to some particularly hilarious moments when a long running franchise wants to produce a prequel or somesuch, but the set and prop design ends up looking different and more "properly" advanced simply because the designers of the new product have access to the fruits of decades of additional real-world technological progress As such, when a Long Runner franchise is outflanked by the progress or direction of technology/aesthetics/societal values while it is still going on, but it is tied to its pre-established version of them, this may lead to Zeerust Canon over time Sometimes Zeerust is deliberate</. If a Retraux work presents a supposedly past vision of the future, or 20 Minutes into the Future (i.e. the present), it will inevitably invoke Zeerust or Raygun Gothic Gets its name and definition from The Meaning of Liff </ by Douglas Adams & John Lloyd, a book of neologisms concocted by the two. Adams and Lloyd mostly used actual place names for their words — Zeerust's name is borrowed from which in Real Life has nothing to do with the phenomenon Compare The Aesthetics of Technology , Crystal Spires and Togas , I Want My Jet Pack , Hollywood History , Punk Punk , Steam Never Dies , Schizo Tech , Science Marches On , 20 Minutes into the Future , Raygun Gothic , and Retro Universe . Contrast with New Weird . When the creators actually predict what the future holds correctly,</ then it's Life Imitates Art

Cassette Futurism

If your characters have entered a parallel universe that's just a few steps removed from our own, the fastest way to establish it is by sticking a whopping great Zeppelin airship in the sky In our world, Zeppelins seemed to be doing pretty well . People adored them; they were seen as extremely glamorous and futuristic. The world-famous LZ-127 Graf Zeppelin</ had accomplished global circumnavigations, arctic explorations, and aviation feats that people had only dreamed of. Then, on May 6, 1937, the flagship luxury liner Hindenburg This Hydrogen fire, which killed roughly a third of the passengers and crew on board, created a global panic. No commercial Zeppelin would fly again until 1999, though a few relatively tiny nonrigid "blimps" did continue to operate in small niches such as aerial videography More recently, airships are making a comeback for niches such as pleasure cruising, humanitarian aid, , law enforcement, military surveillance, photography, and scientific research. This resurgence has been enabled by new technologies and designs that mitigate the airships' disadvantages and greatly enhance their lift, safety and speed—by hybridizing them with airplanes and tiltrotors It is important to note that the presence of airships doesn't imply that the technology of the Alternate Universe is inferior. Just like with biological evolution, Zeppelins are not "more" or "less" evolved technology , what's used is whatever is the best available fit for the niche. It could just as well be that Zeppelins in the Alternate History were better able to suit the situation than airplanes were, say if there was a massive resource shortage that demanded efficiency and payload over speed, some other economic factor, or simply because there wasn't a Hindenburg-Equivalent , Zeppelins never fell out of favor to begin with Strictly speaking, the name 'zeppelin' refers only to airships with a rigid internal frame, a propulsion and steering mechanism, (though it originally referred specifically to airships made by Luftschiffbau Zeppelin) and no anxiety that users will be put off by the name.

Dirigibles and blimps still qualify for the trope. Alternate universe plane-spotters, take note So by filling up Earth 2 with bulbous aircraft rather than hovercars or spaceships, you are suggesting a world that is of a similar time period to our own, but just happened to follow a different technological route. It also helps that they have lots of Diesel Punk and Steampunk cred and are sufficiently olde-worlde to be used in fantasy stories too. They are also cool . In fact, when used in a fantasy setting, you're more likely to encounter a thriving airship industry than cars or trains</ which are clearly too mundane for such a setting no matter how useful Sometimes the Zeppelins are just there to show the audience that the movie is set in another world, even if nobody from our world crosses over into it and nobody in that world actually rides</ in one A less extreme sister-trope to Alien Sky The transportation of choice for Sky Pirates everywhere. When zeppelins are only used by the villains, it's a Dread Zeppelin . Also see Airborne Aircraft Carrier , Cool Airship , and Floating Continent . Future Copter is a similar trope where ducted-fan VTOL aircraft are used to indicate a futuristic setting

Defeating a strong opponent with a very large number of disposable combatants. Usually used by the evil side, since their definition of "disposable" will stretch a lot farther As an Evil Overlord , it is important to choose your Evil Minions so that this does not apply to your</ troops, since it usually doesn't work against heroes The Trope Namer is the popular real-time strategy game StarCraft </; the original meaning of the term was more a form of Sequence Breaking where the Zerg race "rushed" to an attacking unit technology and invaded to take out all the Worker Units of their opponents. It evolved into the current definition by Memetic Mutation See also Death of a Thousand Cuts and We Have Reserves . May lead to The War Sequence . Often a component of Hollywood Tactics . Contrast the Elite Army . Sub-Trope of Quantity vs. Quality

Fan Works

Space. The final frontier. And a completely new environment for indulging in humanity's favorite pastime: sex! Many writers have turned their imagination to the subject of what sex would be like in zero gravity. The general consensus seems to be that it would be like a Two-Person Pool Party without the water (examples involving more</ than two people are hard to come by, as no one enjoys dealing with the three-body problem). Unfortunately very hard to pull off, due to the lack of gravity having weird effects on the body, including (ahem) blood pressure. Zero-G is more accurately called "free-fall" because one is literally falling. Zero-G sex is sex while perpetually falling. The microgravity environment would also mean that the couple would be a slave to Newtonian physics, meaning that any... vigorous movement is going to cause both to careen wildly around their spaceship, resulting in multiple possible injuries. As of early 2016, this is not known to have been attempted in any actual spacecraft, despite the attempt of a porn studio in 2010 to hire Spaceship One for the purpose. Virgin Galactic declined the offer, nominally on the grounds that accepting would make their company name exceedingly silly. In June 2015, a porn website exact plans were unclear, although they did claim to be "in talks" with launch companies before

the funding campaign failed. There was one married couple that did fly together on N. Jan Davis and Mark C. Lee, who had met and then married secretly during training, and told NASA so soon before the flight that there wasn't time to send a replacement. However, if they attempted this trope—which is itself highly doubtful—they aren't talking about it, and neither is anyone else. The closest anyone's actually come was a twenty second shot for a porn film that was done by the same means of simulating microgravity as the infamous "Vomit Comet" plane ride: fly to 11,000 feet and engage in a brief, steep dive. (No word on what this actually cost the production company.) Somewhat surprisingly, The Other Wiki has about this too. And no , this title has nothing to do with a woman lacking a G-spot, or the lack of evidence of G-spots.

Some characters do not have complete free will, be they robots that are Three Laws-Compliant because of a Morality Chip , or victims of a Geas spell that compels them to obey a wizard's decree, or a more mundane lawful character who must struggle to uphold their oath and</ obey their lord. Never is this more tragic or frustrating than when that code or lord orders the character to commit an act they find foolish, cruel, or self destructive. There is a way out, though. Much like a Rules Lawyer outside of an RPG, the character uses logic (and we mean actual, honest to goodness logic) to take their oath or orders to their logical conclusion, and in so doing use the letter of the law to go against their orders. This can be good or bad, depending on a few factors, not the least of which is the yoked characters' morality. The goodness or badness of the rebellion boils down to whether the rules-bending character follows or ignores the intent of the law. When the character uses the Zeroth Law to go against their masters' intentions because they're "not best for them", and goes on to take corrective action that will go against human free will and life, it's bad . This kind of rebellion does not turn out well. At this point, the robot is well on the road to Utopia Justifies the Means , thanks to their incredible intellect . Rarely is it a benevolent Deus Est Machina . However, this can be good if said master is evil, or obeying them will lead to their own or another's purposeless death. Likewise, if the character is forced to obey an evil law or geas, rebelling against the oath's intent is good. Going back to the robot example, it is also considered good if large numbers of human lives are being threatened by a psychopath, as breaking the 1st law would protect them. Just to make it extra clear, this trope also includes such things as cops who bend the rules or Da Chief 's orders to catch the bad guys, so long as the cops are technically</ obeying the rules as they bend them. (Bending the rules without some logical basis doesn't count.) This trope is named for Isaac Asimov 's "Zeroth Law of Robotics", which followed the spirit of the first three , taking it to its logical conclusion that human life in general must be preserved above individual life. This allowed for a robot to kill humans or value its own existence above that of a human if it would help all of humanity. Compare The Needs of the Many , Bothering by the Book , the Literal Genie , Gone Horribly Right , Exact Words and Loophole Abuse . See also Fighting from the Inside and The Computer Is Your Friend . Not related to The Zeroth Law of Trope Examples or Rule Zero .

In one of the Telzey Amberdon stories by James H. Schmitz , Telzey is kidnapped and placed under the control of another telepath, who severely limits her psi powers and implants an overriding

compulsion to act in his best interest. She eventually breaks free by convincing herself that unless her powers are restored and the compulsion broken, he will be killed by the Big Bad — which certainly wouldn't be in his best interest On The 100 </ , A.L.I.E.'s programming only lets her interface with and control a human mind if that person has given her permission to do so. Unfortunately, her programming doesn't make a distinction between genuine consent and coerced consent, so A.L.I.E. is free to use torture and threats of death to make people let her into their minds

Sometimes, a trope is handled in a way that is, quite frankly, beyond our normal categorizations of subversion , aversion , Double Subversion , or inversion . Such tropes wind up as those rare complexities that can make the readers grin or shoot themselves due to being Mind Screwed too many times... Thus, the Zig-Zagging Trope Sometimes a Zig-Zagging trope is a product of overcomplication after it comes into play; anything involving a triple subversion makes the result a zig-zagging use of the trope. Sometimes, a trope is both inverted and played straight at the same time, which is also a Zig-Zagging trope It can also result from an attempt to Deconstruct a given trope by considering it thoroughly from every possible angle And sometimes the author is simply saying "Dance, trope, dance! Dance for my amusement!" before indulging in an Evil Laugh In other words, think of an example of this as any that is too screwy or complex to be one of the other Trope Tropes . As a rule of thumb, if someone cannot describe a use of a trope any better than " played with ", it's likely this. Alternate title has nothing to do with a certain, infamous boss fight

A very common element of a Ship Tease , when a man helps a woman zip up or down her dress. Has the charm of being innocuous and platonic on the surface, but brings the Theiss Titillation Theory into full effect—the fact that the dress is just partially on lends a great deal of tension. May also work with necklaces, clasps, buttons, snaps, or anything that could possibly reveal her back. Compare the Hands-On Approach May work for men in the case of a Wholesome Crossdresser (and either a male or female admirer). Can't Tie His Tie applies a similar Ship Tease element to traditional male attire

Within the past couple days or hours, something very strange has happened. Maybe the Synthetic Plague the government was working on got unleashed. Maybe a voodoo priest's spell went awry . Maybe an alien space probe broadcast a weird signal at the Earth, or fell to Earth and brought radiation with it . Maybe there's just no more room in Hell . Whatever the cause, the result is the same; the recently dead have risen, en masse</, to feed on the living. With each victim they claim, their numbers swell, and no force on Earth can contain them. As society collapses, it's up to the Big Damn Heroes to fight their way to safety or keep shooting until things blow over. The Zombie Apocalypse has arrived. While Horror is assumed to be an inherent part of the zombie apocalypse, not all the horror and conflict comes from the zombies themselves. Instead it can come from the reaction of the living humans involved, and how they respond to the state of fear and violent chaos brought about by the zombies.

Often, the answer is "not well" . The breakdown of society, the fear that your Fire-Forged Friends could be infected and turned against you without warning, are at least as important to a zombie story as the zombies themselves, if not more so. Common to virtually all Zombie Apocalypse tales is that, regardless of the reason zombies attack living/non-infected people, they never attack other zombies . Whether they'll attack animals other than humans varies, but it's rare for The Virus to affect other species, probably because it's cheaper and easier to film humans in make-up than to work with animals , whether trained, animatronic, or CGI. Due to the threat that zombies pose (they did just become the apocalypse, after all), protagonists of more serious works are required to become very smart very quickly (but will be ignorant with regard to the word "zombie" itself). Failure is often the only option in these stories; rarely do they have an ending that could be considered "happy" by typical standards, or indeed one where humanity survives as a species. Another main staple is that things will always, always</ go From Bad to Worse . Either from the character's actions or circumstance which are out of their hands, no matter how improbable it is. The Militaries Are Useless trope is usually a must in such a movie, if only to avoid the film ending in five minutes. If they ARE actually competent, they'll likely happen to be evil . The collapse will also take place very quickly, over a period of weeks or months, instead of years. This prevents society and/or the main characters from adapting, and also makes Convenient Comas somewhat plausible. In the occasion where collapse occurs in a couple of months, a nuclear submarine, aircraft carrier, or other large vechile could realistically be expected to weather the entire outbreak start to finish in perfect isolation and safety. Characters may also assume that their portable radios have infinite reception and frequency range, and local dead air means a completely global collapse. The audience</ may not need to speculate about this, if a Spreading Disaster Map Graphic crops up in the opening credits. Another common staple of the Zombie Apocalypse is that the zombies are often not the most dangerous enemy that a survivor will face . It's usually other survivors, power-hungry maniacs or regular-hungry people who want to attack you to get at your food and shelter . Sometimes Humans Are the Real Monsters will occur (after all, a zombie is just a degraded human!) Subtrope of Our Zombies Are Different . A member of The Undead trope family. See Night of the Living Mooks for cases where zombies don't threaten the end of the world. See also Zombie Gait , Everything's Deader with Zombies . Raising the Steaks is what happens when humans are not the only creatures that can be infected by The Virus . The zombie apocalypse is almost always a case of Guilt-Free Extermination War requiring that everybody be armed . Expect a healthy dose of Improbable Infant Survival — for despite a population of millions of children at any given time in any human population very few </ will become (visible) zombies — and the few that do are for audience effect. Also expect the Incongruously Dressed Zombie to turn up for occasional comic relief Contrast Friendly Zombie , who is not there to make an apocalypse. (Attractive Zombies also generally tend to avert this, due to Beauty Equals Goodness). The trope Zombie Apocalypse refers to any kind of undead apocalypse, with the common traits of this trope are that the undead spread rapidly, wipe out humans primarily by eating or biting them, and are usually highly infectious — even if the undead happen to resemble vampires or yet another kind of monster more than zombies. Vampire versions of this nearly always involve Feral Vampires . If you are looking for different types of Zombie, see Our

Zombies Are Different . Not to be confused with Vampire Apocalypse: The Series </ by Derek Gunn. Sometimes the 'zombies' might be a case of the Technically Living Zombie , but the overall narrative usually plays out the same way regardless. A Zombie Apocalypse can be considered a sort of Came Back Wrong on a very large</ scale. Also known as a "Zombocalypse".

Zombies are slow, both in the literal and metaphorical sense. So, how do you make them distance threats? No, not Deadly Lunge ; give them a ranged attack! But rarely you'll expect them to use firearms or similar, because they're often too mindless to use them. Well, stomach juice, being hydrochloric acid, is strong enough to dissolve certain metals, so how about weaponizing their digestive systems? Note that it doesn't have to be just stomach juice-infected/corrosive blood; parasites, and smaller zombies are also examples, just so long as they choke them out of their stomachs. This is used mostly, but not exclusively, in Video Games . A Sub-trope of Super Spit , compare Breath Weapon and Bad Black Barf . Involves Vomit Indiscretion Shot . See also: Elite Zombie , which has the "Vomit Zombie" subtype.

The works in this index want your braaaiiinnns.. Just like Ghost Fiction , Mummy Media , Vampire Fiction , Werewolf Works , and Witch Works , this page is an index for all works where primary focus is on zombies. Naturally, all zombies are different (though most will agree that Everything's Deader with Zombies). Title of the Dead is a frequent occurence No you silly, this index is not about stories (or songs) by</ zombies. Most Writers Are Human , after all See also Episode of the Dead , in which there's a sole chapter/episode/arc/game/scene/etc. dedicated to zombies as a Bizarro Episode . Also see the related indexes Ghost Fiction , Mummy Media , Vampire Fiction , Werewolf Works , and Witch Works